

Howdy. Howdy folks and welcome to Moose podcast number 366  
What I Miss.

Hey, it is great to have you guys again out there. I am. It was a really good week. Heard from a number of you folks. I really do appreciate the conversations. They always get me thinking. I'm told I help you folks. And that's the goal. But that that two way, it means a lot to me. So thank you so much. I also appreciate the number of low notes I got from last week's podcast. I'll be honest with you, I put out these podcasts and these podcasts, of course, are just the thoughts that come to my mind. ROTHBART That's a scary prospect. The things that come to my mind and to just hear what you guys think and your feedback and thoughts sometimes really just opens my eyes, sometimes just like certifies that my craziness is not just in my head, which, you know, I sometimes wonder, but I'm grateful for you guys spending some time with me. So thank you so much. This week's podcast is again being recorded with the Adobe Beta. The A.I. for the Voice works great, but boy, trying to get that transcript up and going sometimes I wonder if it ever will. But it's there. You'll find the transcript on the podcast blog post page. And I know a number of you. It helps. So it's still there. Hey, a couple of things. First of all, I am not a electronics technical wizard. I get a lot of information, share with me and some of it sticks and some of it goes flying through my head at faster than light speed. Case in point. So I've talked about using SSD drives, solid state drives, same basic technology that we have in our express cards and our camera. So we have little chips rather than spinning drives in a nutshell, storing our information. And I started going to these a couple of years back for a number of reasons. One, I can carry an eight terabyte SSD drive in there about the size of two business cards and the thickness of what? Oh. Name a quarter of an inch. They weigh nothing. They hold a ton of information. But just because, you know, I've got them doesn't mean everything's perfect. Case in point, I have a number of Samsung 870 kyobo SSD drives. Now some of these are. Two terabytes. And some are eight terabytes in the air to eight terabytes are the ones that store all my gallery images. So I have all my finished files with me when I'm on the road to take care of clients. The two terabyte are what I have for basically a ten day shoot and I backup everything off the computer for brand new shoots, mostly ness. So what's the point? Well, and again, this is all over my pay grade. But early this year, I had the first one of these huevos go down on me in the process of making a backup. I lost a couple files, something major, because it was backing up at the time. But the drive is gone. Dead nurse. No indication? No. No warning signs? No. You have 5 seconds to prepare for shutdown. Anything like that. It just crashed. That was a two bear terabyte. Then I had an eight terabyte in the sack. Same thing. And they're not expensive. You know, that's \$1,000 right there. Just gone. Well. Talking about my dear friend Roger, who has saved my butt many a times, as well as keeping my memory clear. And we were talking about this because I was trying to understand better the scenario. So it didn't happen again mostly. And he's a he he is a computer whiz. So he said, hey, send them down to me. So I send down the two terabyte, eight terabyte. And he was able to break them open because I couldn't even get them to mount on my Mac, but found that they were basically toast. And Roger being Roger, started doing homework. And he. And there is and I would never thought of this. So I'm not, you know, I'm sometimes really stupid. There's a three year warranty on these puppies. So he reached out to Samsung. And in my hands right now are brand new, two terabyte and eight terabyte. So I'm not out the drives and more importantly, that money. But upon further research, because no, Roger could not stop there because that's Roger's nature. He found out that the 2021 version of the KUV0 drive's. Yeah, and this is all Greek to me had a firmware issue. So

if you just update their firmware, then you don't have the crash problem that I had. I'm just telling you this because, you know, folks asked me often, how do you keep up with everything? And I work hard, but, you know, this is a biggie that I totally miss that. My good friend Roger saved my turkeys and he found so kind of goes along with in a way this week. So what I miss but more important to the point is talking to people who are more knowledgeable about other aspects of photography, which includes electronics and digital storage, can bring great benefits. So thanks Roger for so my took us again and hopefully passing on that trivia to you might help you with yours. Hey, I want to thank my good friends at Bedford Camera Beverage dot com. Yeah, I place another big order within this week. They make it so easy to part with money. Way too easy. I actually feel good about it. And then, of course, the next day is like, wow, that was a chunk of change. And that's okay because that's what they do. They take great care of us photographers. They'll take great care of you. You'll save money, you'll you'll get the gear. You got great service. You can feel warm and comfy. You're done if you want to get that in person. You know, photo con is what? Wow. It's less than a month away at this point. So Photo Con is coming up. You can do it in person and you're still going to save that, you know, moose discount when you check out and pay for your goods so Beveridge dot com where you click call go in person these are the folks that help us out there shooting so remind them and say thanks for sponsoring the Moose podcast and thank you Bedford's for sponsoring the Moose podcast. Well, this week's episode where I miss, I kind of need to set the stage a little bit so you can understand. So I'm sorry if you think I'm going a long ways to get to the point, but it's important. I think you understand. So I had the there's an invitational fly in that I've been invited to for the last three years since its start. And life being live. I couldn't make it until this year. And this year I got there. All the credit goes to Sharon. She's the one that manipulated my schedule so I could squeeze in that trip between trips, and it was truly a squeeze in. I actually had a pack for it prior to going up to Kodiak because I no sooner than got home. Then I was off again and it was, you know, I had to pack because I was in a tent, I wasn't in a hotel. I was, you know, kind of, believe it or not, in the middle, nowhere, California, there are those places and work out of a tent. And this fly in is a little unique. It is a fly in where a just a just as most beautiful gentleman has the most extreme, amazing antique aircraft SAR collection. It's a Khadra, it's a there. All the planes fly and the point of fly in is to get all these very talented special pilots there to fly them You know, the sky was full one time with ten aircraft. And these are wackos from the 1920s and thirties. There's a plane from 1918 on another plane from 1990. I mean, there is there is a vigor that Doolittle owned and flew. I mean, it's just and they're all and the thing is, they're all point blank, as in literally there is it is a private fly on private property and a so close that well for a millionaire lens, all I got was kind of a pilot and a windshield that close. So that's kind of the stage not I mention is working out the tent how to use battery power and I shot in the it was basically a 48 hour event. I had shot approximately 15,000 refs. You know, I got done. I had filed about 10,500. But here's the thing. The lens I use most the time was either the 51.2 yes, 50 millimeter at 1.2 or the 7200 2.8. Now, there was a couple statics that I shot with the 24 to 72.8, but basically those those two lenses, the 50 and 7000 were the prime lenses. Now, when you're shooting something that's moving, you have to use panning quick back, log on panning. That means your feet are planted. You're twisted at your twisting at the hips and you're twisting at a speed. So this subject, this plate, in this case, aircraft were continually in the same exact same spot in the viewfinder. So as you're panning, you are blurring the

background. But the plane itself is tack sharp. Shooting with the Z8 autofocus mode was auto area F aircraft, though that's not really relevant because at the point blank distance I was at camera couldn't help it see anything and it did a phenomenal job on the focus. But here is the whole thing with panning. So if you're in one spot and the subject is at a distance, the further that distance from you, the slower you have to twist at the trunk. To keep the subject in the same spot in the viewfinder, to get the sharp image. The closer that subject gets you physically, the faster you have to twist at the trunk. Now that faster speed you're twisting, of course, is going to blur the background even more. But add to this last bit of the math of this saying is that that subject is going really fast like an airplane and is physically really close to you. You're panning at an incredible speed. I mean, you are twisting so quickly. That. Well, your technique has to be spot on if you're going to hope to get, you know, 100%. Keeper rate, and that's really not realistic. You know, 100% just is not going to happen when you are that close now. How close was I? That is a great question. So with the 50 millimeters lens. When they went by and they were right abreast of me. So they literally they coming down the runway, going past me, going up the runway as they did their flybys when they're directly abreast to me. So they're at their closest point with a 50, 50 millimeters lens. I could get the prop, the cockpit and about, oh, a foot or two feet behind that cockpit. That's all that was in the viewfinder with the 50 millimeter. I was that close. So when it comes to. Panting. They are screaming by. Now here's my thought process. I know that. This is a really low yield shot. In other words, I'm I shoot a ton of images and the odds of my getting. That one shot. Are really slim. So I've got to ask myself in this process what I miss. There are some other photographers there. I met a very young and gifted Conor Madison, for example, a photographer. You should check out. Really nice guy, nice kid and really good shooter. And you could I could say, you know, he was competition, but I don't see him that way, which is why he was invited in the plane when we did air to airs. And they were at a further distance physically from the aircraft and I was using a longer focal length. But by doing that, they're actually twisting at the trunk. They're panning. Was at a slower rate. So their percentage of keepers is going to be greater simply because of the the math of how fast they have to pan. And I saw that. And then. ENSLEY My my, you know, my mind is like, okay, you know, I'm feeling guilty. I'm at this great event with these incredible rare aircraft. I'm not going to see anywhere else flying in this. And I'll gosh, the the lighting in the skies were dramatic and gorgeous and they were just to die for and here I am, quote unquote, experimenting or you could say shooting my wad and and in a prayer and a Hail Mary kind of pass. And so I kept it kept going in my mind, what am I what what am I missing? What is the photograph? I'm actually missing by not going with the conventional, by getting back further, going the longer lens, get the image size I want and going with a slower pan. And I have to tell you that a holiday on Friday, it was in the back of my mind. I looked at a couple of times the back, you know, to see look at the images. I'm not a big chipper. It is what it is. And that's old school from film. But I just kept shooting. Then that night, that night, how the wind came up and the rain came up. The wind. The wind was gusting probably 30 some of the times and are a little tense. You know, I'm not a little tent, but my back country tent, it was blowing in the wind. So I had to be on one side of the tent. The other side was kind of flatten. And there's my MacBook Pro glowing and plugged in to the battery and and cranking up and ingesting. And I'm looking at the images. And I'm looking at some of the ones I missed because seriously, I would set up for the pan. Trying to get that shot just prior to there being a breath to me. And I'm looking

at the speed and I know the speed because one moment, the image that the aircraft is a little mega dot and within a couple of frames, shooting time frames per second and within a couple of frames, that little megabyte is almost filling the frame. And then at the end of the 20 frames, it is just all it is is plane. So I know it's a screaming by. And I'm looking on like out of focus delete to the out of focus to literally out of focus to delete that. All sudden there's one like, Oh boy, I got that one and then delete to delete delete neatly. Oh, there's another one. There are many times when we're out there shooting and. We play it safe. We don't step outside that wheelhouse and we come back with those images and. We are at the moment satisfied. But what about ten days later or 20 days later or a month later, or when we see someone else's photograph that the circumstances look very similar to the ones that we had. And they show that one image and you go, Wow. I could have done that and I didn't. I chose to play it safe. What did I miss? It's something we all have to juggle. We have to think about. We have to. In our own minds say we're okay with the fact that I'm playing it safe and I'm getting all these shots. Or I have to say it's okay. I know I'm missing all the shots looking for that one. And in that process and either process, you know, you're going to miss images. One is going to be greater. But the rewards when you stick your neck out. Right. A lot of times that reward for that one is like, Yeah, that was the right move and that's what I want to encouraged about. I see photographers play it safe way too often and they will then look at my image. Even though they are shooting right next to me. They look at my images and they go, I didn't get that. I mean, it's and it's just because after doing this for so many, so many clicks. I just have, you could say, the gumption to go for it, where that fear of failure stops many from going for it. So is that really what this is about is getting past that fear? Maybe. Is it about risking it all for that one reward? Maybe. Is it just to listen to ourselves? When we say What if? Move past the what I miss scenario. It could be. It could be all those above and just one. I just want to encourage you into at least thinking about it and then exploring it. Yeah. It's you know, it kind of goes back to that Ansel Adams quote, which has been misquoted. But in synopses, you know, how many photographs does it take to get a great one? One. You folks have a tremendous week. Thanks so much for spending some time with me. And remember to make every click your story.