

Moose Podcast #497

Moose Peterson Howdy folks, and welcome to Moose podcast number four hundred and ninety seven to the Moon and beyond. How you folks doing this week? Hey, it's, uh, it's. The ospreys are showing back up into the Bitterroot Valley. We've got nuthatches nesting up the gazoo. Man, we've. It is spring. It is. Even the wildflowers are out doing their stuff. So I hope where you're at, you're enjoying the same great season. This episode of the Moose podcast is being recorded with the Adobe Podcast Beta, using their AI voice to make me sound all nice and snappy. Now remember, you can head to any of your favorite podcast programs like iTunes or Amazon or YouTube or Spotify or even the website. Go to the website. There'll be a blog post dedicated to the podcast has links photo that related to the topic. All right there, including the transcript. I appreciate you guys taking time to spread the word. Uh, you've been busy. Again, the big uptick, and I am grateful for it. Not that I want to be anywhere close to number one, but the more people that I can get my message to about self-improvement for your photography, the better. And of course, you have any questions? YouTube. Spotify leaves a forum available for you to post questions. I do answer them and I'm grateful for all the time we get to spend together. So thanks ever so much. So it's been a pretty amazing past week. Um, for those who, uh, watched the Artemis two, uh, it, uh, talk about, uh. Wow. You know, I love listening to the transmissions. One of the ones that I really enjoyed was the, uh, as they're going around and they're about to go to the dark side of the moon. Uh, the pilot, the commander Scott said window won best for Z9. I would really love to ask why and what was going on that at that moment, window won. The Z9 was the best solution. Now, I've seen reports where they say that it had as many as thirty cameras on board. Yeah, that's a little misleading. Uh, yeah. GoPros, uh, is definitely a camera, right? But, you know, people think of thirty two, they think of this massive war chest of, uh, mirrorless and DSLRs, and that's not quite how many they had. But boy, let me tell you, they, uh, it's amazing. You know, it's the price of a Nikon D five used. Yeah, the price has gone up a bit. Yeah. Everybody wants one. So that's that's pretty cool. That's fun. That is, um, that is really amazing. I want to thank my good friends at Bedford, Bedfordshire dot com for sponsoring the podcast. Yeah, those guys make it possible that, uh, we can have these discussions. Uh. Three sixty five twenty four seven and of course, that's just the nature of Bedford's camera, whether you call them up, go in person, go on the website, they're there to help you make the best informed decision you can for the gear you want. And they have it all. They've got it all. I mean, I wish I could buy it all, but I do leave some stuff on the shelf. And no matter what brand, uh, what you need, they have it right now. Of course, Nikon has got some incredible rebates. So when you go to Bedford, you get the rebate. Then after you check out pay your bill, you get that moose discount back, you know. So there's even more on top of that rebate. Great time. Great way to use that, uh, tax free fund. Head to Bedford's. And if you weren't aware, they have oh, at least quarterly these big expos. The next one is July seventeenth eighteenth in little Rock. The Photo Expo. They bring in all these manufacturers, they have all these great show deals. And of course the discount gets put on that. And you can have all these people that you can talk to, ask questions of. There's, there's some great presentations and presenters photo walks. I mean, that's just, that's just Bedford's all over. It's they're all about photography. So head to Bedford's. Tom, thanks for sponsoring the podcast. And when you mention my name, they'll,

they'll, you'll see a little extra when you check out. So thank you Bedford for sponsoring the podcast. To the moon and beyond. Now, if you're my generation, heading to the moon really holds a totally different, you know, kind of meaning and spot in our hearts because most of us that are my age remember Armstrong taking that first step on the lunar surface and all that went on with the the Apollo missions. Well, Artemis two kind of ignited that again. And for some of us, kind of reignited. And. The thing that I think is absolutely the most amazing. From the second it lifted off until it settled back on the Pacific Ocean, that photography really was the hallmark in so many ways of the whole mission. If you look at the there on the launch pad and you looked at all the photographers and you go back and you look at Apollo, it's amazing how many exponentially, exponentially, how many, how many times more photographers there were at Artemis than there was back in the Apollo days. Now. Apollo days. Right. You had a two hundred and fifty exposure film back. Just think about it, two hundred and fifty exposures that you could rip through during the launch. I would love to talk to somebody who actually shot the Artemis launch and how many frames they did, because I'm sure it was more than two hundred and fifty. So right off the bat, that limitation is part of the process back in the day of shooting. You know, Apollo and film. But it just emphasizes my point. I mean, we're going to the moon and beyond just with photography and its reach to the public. Now when they want to, you know, if you think about it, they went to the moon and the moon, right? We all went, it's in the sky. Who of us doesn't stop for a second and look at it? I mean, just look at this whole blood moon, pink moon, blue moon, harvest moon, that whole phenomenon. And then look at eclipses of the moon and the moon and the sun and looking up. It's a normal thing. And the moon. Though if you think about it, it's about as uncommon. As common as possible. I mean, if one thing that everybody on the planet has seen at some point in their life is the moon. It's a very common common object in our life. But look how Artemis two took this very common thing that we see and made it new again. They made uncommon of the common. They were shooting out that capsule as they went around, which, you know, you listen to the when they were getting ready to go around the dark side and they were making very small little attitude changes in the orientation, the capsule, so they could shoot out the window this time or the other. It was just fascinating. As far as I was trying to listen to the small degrees that kept asking Houston to make changes in their trajectory so they could can shoot out this, that or the other window to get this, that or the other view. And I was so much fun to listen to how they were shooting with the, the eighty to four hundred vr2 on the D5. And the first time they said that it was just like this ripple effect across the planet. The D5 now talk about, you know, quote unquote old technology, right? Bringing back a whole new world. I was just like, boy, that sums up taking the content and making it uncommon because a lot of folks, it's like the D5, that's an old camera. But look at the impact those photographs have made in just seven days. Yeah, that's all it's been so far. Seven days since they went around that backside of the moon and they got, you know, that eclipse photo is just off the charts. Amazing as far as I'm concerned. It's just absolutely amazing. And yeah, you could you get up close, you look at the file, you could see some noise. Did the planet care? No. Everybody. I mean, I would love to know how many people now have that as their wallpaper on their computer. No. Quote unquote and all. And then you get shots like, uh, the, the about a, a little bit more than a third of the moon on the bottom part of the frame, in the top left corner, there's just a little crescent of the earth. Oh, when I make computers have that shot, you know, as a wallpaper now. And talk about the

impact one photograph can have. Yes, I realize that there's a few dollars spent and, you know, ten days in the making to bring back those shots. But they brought them back. Now, I would really love because I'm a tech nerd, know that the how much bandwidth they were firing back from that capsule back to Houston to get those images so we could see them. I mean, if you think about it right, you upload those nefs on your computer. How long does it take? Well, think about shooting those whatever, a quarter million miles away, whatever it was, think about that. That's just, you know, and they're firing those nefs across the heavens. And there's all those things they worry about, like radiation and all that other stuff. How does, you know that net file come across with that integrity that we celebrated? Those images almost as quickly as they took them? I mean, if you want inspiration, you know, to the moon and beyond, this event should just rev you up. Now, you wouldn't be, you know, in the know, but the Nikon ambassadors, we love to just talk to each other and we're talking normally photography and it's and it's, uh, it's continual, but it's not like rapid fire and it doesn't last for days. It's like this. You know, I have a ten minute period, and then a few days later when something happens. Well, when Artemis was going around that backside of the moon, the ambassador communications were off the charts as we were talking about all this imagery and all that. We're looking at how it's affecting all sorts of different sectors of our society. And we couldn't help but think, wow, this illustrates the power of photography probably better than any other event that we've had for a long, long time. Talk about putting a positive spin on okay, the power of an image at the same time. Yeah, it shows that old technology can still deliver. But were we all curious why one of those astronauts really insisted on the Z9 and the complement of lenses go up there along with the D5. I mean, every time they said something I go, oh, that's a cool fact. And then five questions would race into my head as it was going to the moon and beyond, with the ideas of photography really bringing us all together. Because you look at the photograph of the moon with the earth there, and you realize that one click is summing up our world. That's that's incredibly powerful and it's inspiration that you should in just grasp and, and inhale and, and, and, and let it just grow inside of you. So when you go out and shoot, you too are, are shooting to the moon and beyond. You folks have a tremendously great week. Appreciate your time. If I can ever be of assistance, please reach out. I'm here to help any way I can. And remember to make every click your story.