

Moose Podcast #519

Moose Peterson Howdy, folks, and welcome to podcast number five hundred and nineteen. Flashbulb memories. How are you folks doing? Hey, I want to give a big shout out and thanks to all you folks. I was really over overwhelmed. All you folks who came to the Mike's event in Denver. I was, it was it was a great it was a great time. I'm grateful for all of you who showed up and came by and said hello. Some great conversations, great questions. I appreciate some of your honesty. Uh, maybe brutal, but that's okay. That's how it grows. So I just seriously overwhelmed. Thank you so much to all of you. Uh, just the kind words, uh, left me floating. And, uh. I'm grateful. So thanks ever so much. Hey, this is actually podcast number five nineteen. I seem to have had a real senior moment last week recording. I guess it was all the electrical storms and trying to, uh, you know, protect the images and drives. Yes, I have all those surge protectors, all those kind of things and upss and stuff. Still, I guess old habits die, so I just seem to have flubbed the numbers. So. Yeah. Last week was number five eighteen. This week is number five nineteen. That means next week will be number five twenty. Hey, progress. This episode of the Moose podcast is being recorded with Adobe Podcast beta. Uh, it produces the not only the recording, but the transcript, which you can find there on Moose Pearson dot com, on the blog post or at the link at the bottom. It says this week's episode. Now you can head out to your favorite places like YouTube and Spotify and iTunes and listen to the podcast, but Spotify and YouTube's does leave the ability to leave comments. Have a conversation. I would love to have you folks. Uh. Say hello. Have a conversation with me. It's there. I'm here to help any way I can. Um, by, uh, not only the podcast and all the posts on the website, which has a Monday through Friday most of the time, and of course on Instagram. But I'm here trying to help you move your photography forward. Uh, the more people that are out there shooting and sharing, the better this world will be. So thanks for joining in. Well, this past week, um, some of you are more than aware of it. Some of you might not know it all. Nikon had two development announcements, which I. It gets people all excited, as if they need to make an announcement that they're doing this stuff that. Anyway, it had to do with the XR, which is a body that I really like. Uh, I can say I love it. Yeah, I use the it a lot, um, for things video. I don't, you know, I do time lapse, uh, which it creates a video. I use it intervalometer timer, which creates stills that you turn into a time lapse. Anyway, Nikon announced, uh, nine cinematic lenses coming out, which, uh, doesn't really excite me. Uh, because man, that's just not my forte. And also, uh, some updates to the firmware open gate and some other things, uh, when it comes to recording. And I don't know anything other than that. Whatever you saw in those announcements, what you read, that's what I read. I gotta be honest with you. Uh, some of the things in the firmware update, I had to go look them up to see what the heck they were, because, uh, being a silly still photographer, I didn't know, uh, what open gate was and that rest of stuff. Not that I've ever used it. Uh, when it shows up, I don't know if I'll use it, but, um, that was the big news. Added a couple more things to the doodad list that's at the very bottom of the landing page. That's where you can find all this other trivia stuff that's not, uh, bodies and lenses that I think you need. Or at least I think I need and I have in my kit links are there. You can find it quickly. So that's the due date list at the bottom. And a couple people ask if I've been reading books lately. Yeah, I've been reading technical stuff. I haven't read anything that's like historical or pleasure. So, you know, reading about, uh, how to use premiere and, and if Al

can make my life easier, it's kind of what's been, uh, taking up my, uh, leisure reading time. And AI is starting to heat up again. And it's, um, I find it, um, in some ways really depressing in some ways very interesting in some ways very enlightening. Um, but, uh, other than what I've said before, it, uh, you know, it is out there, uh, and, uh, we're going to see what life brings, aren't we? Want to thank my good friends at Bedford Bedford's dot com. God bless you guys. You're out there, man. You just keep bringing the good stuff and, uh, taking a bit of, uh, pennies out of the old budget. And that's okay. That's because they've got such a great inventory and such great people. Um, as some of you have, have noted, my class at Kelby one. My new one. The prepared wildlife photographer. I was kind of surprised. Um, I guess it was, uh, inspirational enough. A number of you reached out about getting, uh. For example, the Benro mammoth tripod and Wildlife had asked where to get it, and I said, well, of course you want to go to Bedford's because not only do they have that stuff in stock, you're going to see that five percent afterwards. And a couple of you went and did that and then reached back out and said, I didn't know about Bedford's or about your discount. And I'm like, wow, what am I doing wrong? I thought, you know, but hey, that's how good Bedford's is. The first time you go there, you're hooked. They've got inventory, got great people, got seven stores online, presence, telephone, they've got photo con coming up, uh, end of October. They carry everything. They carry all the brands, all the accessories they have, all the, uh. Can't keep up with them. All the, special deals coming from all the manufacturers. They have a great news department. Hey, that's Bedford's. Thanks. Bedford's for sponsoring the Moose podcast. A long time ago. Long, long time ago. We're talking film days. We're talking Kodachrome sixty four days. Sharon and I were up in the Northern California coast, uh, staying with her brother. And we get in the old seventy one Camaro with that beautiful three fifty I built cruise over the coast and photographed the redwoods in the in the fog. And we're coming down the highway. And there was this absolutely gorgeous, gorgeous scenery. Stop the car. Nothing's changed. Got out and shot. Nothing's changed. Continuing on with the day and got back home. And, uh, at home I, I set the film in for processing and. Film came back and I started looking for that picture, that moment when I stopped on the highway and I looked and looked through the rolls of film. And this is so much different than it is today because, you know, one roll had thirty six exposure and then the next roll thirty, you can go through them. And that photograph of that moment of that, that I stopped on the highway was illegally parked and in the middle of the road photographed the fog in the redwoods. Darn if I could not find it. It wasn't there. And I'm like, well, what the hey, you know, I remember thinking, God, this is illegal. I'm in the middle of the road. It's curvy, it's foggy, and I'm shooting. I was like, wow, they lost one of my rolls of film. I go to my notes, I start checking all my notes, and I said, okay, the rolls are here. What's going on? I look at the the numbering on the cardboard mounts. They're all consecutive. I couldn't find the photograph and I. It has bugged me forever until this past week. Yeah. Forty years later, probably, you know, maybe. As they start talking about the tragedy that happened on September eleventh, which, um, is a day that, uh, we all will remember. And they started using a term which I had never heard before. And it was this really, it's like it struck home. It's called flashbulb memories. Now you have to be old enough to remember what a flashbulb is. I happen to remember flash bulbs all too well, but flashbulb memories. And of course its being a fact. Its a photographic term in this in this phrase I instantly like huh, what's that? So I went and I started looking it up. I started thinking about it. So flashbulb memories is loosely defined. It's a

term that, uh, came about in nineteen seventy seven, which is kind of interesting. That's the year I graduated from high school and thought I'd become a photographer. Anyway, flashbulb memories. They are exceptionally vivid and detailed. Personal recollection of a moment when a surprising, shocking, or emotionally significant event occurred. And I said, the redwoods going back and look. And sure enough, that image was in my files. It had always been there. It was there on my editing table. Why didn't I see it flashbulb memories, exceptionally vivid and detailed personal recollection of a moment when a surprising, shocking, or emotionally significant event occurs. Have you ever had this incredible something unfold in front of you while you're shooting and you're taking pictures, and then you come back and it's like, wow, I know it's there, I know I took the picture, where is it? Now, I'm not talking about like, when you're photographing hummingbirds and you take a picture and you swear it in the viewfinder, and then you look at the pictures and they're gone because they are gone because they're fast little suckers. I'm not talking about that kind of thing. I'm talking about special moments that we experience that we don't see in our photographs. Well, I've had that. I had it more than once. I had it just a couple of weeks ago in Monument Valley. I could have sworn I took this photograph. I'm looking, and I. It's a flashbulb memory. Because what they have found about flashbulb memories is they're not really accurate. Uh, because you're, you're, it's a, basically a, you know, a strong emotional response to visual stimulation that plants itself in the head. And I forget the name of the section of the brain, sort of the a where this supposedly lives, but the emotion lives on, the accuracy of the vision fades. In fact, over time, it radically changes. And it turns out to be kind of very inaccurate looking at and reading about flashbulb memories just as it pertains to nine over eleven. It's very interesting to see And read about people's vivid, very vivid recollections of that tragedy and their being there and what they see and what they remembered and what actually happened can be in some a couple of cases were vividly inaccurate. But these people swore by swore by what they remember and saw. Boy, that sums up me and my photography. Sometimes when I, I, I'm out and I see things and they don't come back. Now there are times where I have torn everything apart because I could have sworn this, that, or the other was there. And I took the picture and I said, oh, man, what did I screw up? And I'm looking at I'm looking at f stops and shutter speeds. Is my car corrupted? My camera go bad? Did my lenses glass fall out? What happened? Why is that photograph not on my computer monitor. What's it turn out to be? It's a flashbulb memory, which is incredibly inaccurate. Incredibly inaccurate. And what does that mean? Well, it means, in part, we probably should not be beating ourselves up sometimes when we don't come back with that photograph. We shouldn't be saying, oh man, did we screw up the exposure. Is the camera broken? Did the earth tilt? I mean? No, it's just simply we're human. Right. I mean, it's just we are human. And that is, is, is, is in some ways the, the weakest link in this photographic process. Yet in other ways, it is the most vital link in this photographic process. So if you're out there shooting and you come back and you, you don't see what you saw in your images. After you look at the basic kind of things like was I shooting in the camera, get put in manual mode when I thought it was an aperture priority? Some of those obvious things, when you look at exit data, if you don't see that obvious answer, I'm here to tell you, you got to consider, really consider. There's a flashbulb memory. You folks have an absolutely marvelous week. I don't know if you saw there was this huge, huge. They think up to three million bird migration explosion in the Midwest, the point where the airports were putting out notams warning pilots

about plane birds in the sky. We've seen them here at the ranch. We've seen big waves come in pulses. Get out there and shoot folks. It's that time of year. And remember to make every click your story.