

Camera Movement Bible

The full movement vocabulary paired to emotional intent: push, pull, track, crane, orbit, and the combinations. Your shot list rules formalized: the camera always moves with purpose, and whip pans do not exist in this house.

Push and Pull

The lens axis: moving toward and away from the subject. The most emotionally loaded axis in the vocabulary, and the backbone of the house style.

Slow Push In

AX - 01

The house signature: gradual approach on a held subject.

MOVE	Camera travels forward along the lens axis toward the subject, dolly not zoom, background parallax visible.
SPEED	Very slow, barely perceptible in any single second, unmistakable across the clip.
INTENT	Growing significance, the viewer being drawn into what the subject is about to matter for.
FRAME	Subject centered or on a third, framing tightening from medium toward close across the clip, no cut.

Fast Push In

AX - 02

The urgent arrival, a realization landing.

MOVE	Camera drives forward on the lens axis, closing distance decisively.
SPEED	Fast but smooth, one to two seconds from start frame to end frame, no jolt at either end.
INTENT	Sudden importance, alarm, the moment the scene's subject is chosen.
FRAME	Start medium wide, land close, deceleration eased at the end so the arrival does not slam.

Slow Pull Back

AX - 03

The reveal of context, the widening truth.

MOVE	Camera retreats along the lens axis away from the subject, the environment entering frame at the edges.
SPEED	Slow and even, the reveal arriving in a continuous unfolding.
INTENT	Context recontextualizing the subject, isolation, aftermath, or the scale of what surrounds them.
FRAME	Begin close on the subject, end wide with the subject small, what enters the frame is the story.

Pull Back Through

AX - 04

Retreat that passes through a frame within the frame.

MOVE	Camera pulls back through a doorway, window, or arch, the passage edges wiping past the lens.
SPEED	Slow to medium, constant through the passage, no pause at the threshold.
INTENT	Departure, eavesdropping distance, the viewer withdrawn from intimacy into observation.
FRAME	The passage edges frame the final composition, subject held centered through the transit.

Counter Push

AX - 05

Camera pushes in while the subject retreats, or the reverse.

MOVE	Camera and subject travel the lens axis in opposite directions, distance changing at double rate.
SPEED	Both movers slow, the combined rate doing the work.
INTENT	Pursuit or abandonment, the relationship between viewer and subject actively changing.
FRAME	Focus tracked continuously on the subject, background parallax revealing both motions.

The Vertigo

AX - 06

Dolly and zoom opposed: distance changes, subject size does not.

MOVE	Camera pulls back while the lens zooms in, or pushes in while zooming out, subject scale locked, background stretching.
SPEED	Slow and continuous, the warp building across the full clip.
INTENT	Dread, unreality, the ground shifting under a held gaze, reserved for one moment per project.
FRAME	Subject dead center and scale locked, the background's stretch or compression the entire effect.

Push Past

AX - 07

The camera approaches the subject and does not stop.

MOVE	Camera pushes in on the subject, then continues past their shoulder to what lies beyond them.
SPEED	Even throughout, no pause at the subject, the pass smooth.
INTENT	The subject as gateway, attention transferring to what they see or hide.
FRAME	Subject sharp on approach, edging out of frame at the pass, focus handing to the revealed beyond.

Static Hold

AX - 08

The deliberate refusal to move, a choice not an absence.

MOVE	Camera locked, zero drift, zero breathing, a tripod certainty.
SPEED	None, and the none must be absolute.
INTENT	Composure, surveillance, the stage handed entirely to the subject's motion or stillness.
FRAME	Composition strong enough to hold unassisted, this is the only sanctioned motionless camera in the house.

Lateral Moves

Sideways travel: tracks, trucks, and drifts. The axis of accompaniment and comparison. All lateral motion is smooth and deliberate, the whip pan does not exist.

Companion Track

LT - 01

Traveling alongside a moving subject at matched speed.

MOVE	Camera trucks laterally, parallel to a walking or moving subject, distance constant.
SPEED	Exactly matched to the subject, the subject fixed in frame while the world slides.
INTENT	Alliance, intimacy in motion, the viewer walking with them.
FRAME	Subject held on a consistent third, background streaming past, foreground elements crossing as wipes.

Lag Track

LT - 02

Tracking a subject at slightly less than their speed.

MOVE	Camera trucks in the subject's travel direction but a fraction slower, the subject gaining across the clip.
SPEED	A few percent under the subject's pace, the gap widening gradually.
INTENT	The subject outpacing the viewer, departure, momentum, escape.
FRAME	Subject drifting from center toward the leading frame edge across the clip, exit optional at the end.

Lead Track

LT - 03

Retreating ahead of an advancing subject, facing them.

MOVE	Camera trucks backward along the subject's path, lens on the approaching figure.
SPEED	Matched to the subject so the framing holds, or a hair slower so they gain.
INTENT	Confrontation with the viewer, the walk performed at the lens, prowling and power gaits live here.
FRAME	Subject frontal, gaze available to the lens, background receding behind them in parallax.

Reveal Slide

LT - 04

A lateral move that brings a hidden element into frame.

MOVE	Camera trucks sideways past a foreground occluder, the concealed subject sliding into view behind it.
SPEED	Slow and even, the reveal earned across the move.
INTENT	Disclosure, the found subject, the composition answering a question the occluder posed.
FRAME	Foreground edge wipes across as the reveal happens, final composition settled and held.

Inventory Pass

LT - 05

A steady lateral survey across a line of subjects or objects.

MOVE	Camera trucks at constant speed along a row, each item passing through center frame in turn.
SPEED	Metronomic, each subject receiving equal transit time.
INTENT	Cataloguing, comparison, the lineup presented without hierarchy.
FRAME	Consistent subject distance and height throughout, the row perpendicular to the lens, chorus lines live here.

Drift

LT - 06

Barely perceptible lateral float on an otherwise held frame.

MOVE	Camera trucks laterally at the threshold of perception, a few centimeters across the whole clip.
SPEED	So slow it is felt not seen, the frame alive rather than moving.
INTENT	Unease or breath, the static hold with a pulse, wrongness kept subliminal.
FRAME	Composition reads as static, the drift discovered only by comparing first and last frames.

Counter Pass

LT - 07

Camera and subject crossing in opposite lateral directions.

MOVE	Camera trucks one direction while the subject travels the other, their paths crossing mid clip.
SPEED	Both constant, the relative speed doubling the crossing's energy.
INTENT	Passing strangers, opposition, two trajectories acknowledging without joining.
FRAME	The crossing instant lands center frame, focus choice at the pass is the storytelling decision.

Deliberate Pan

LT - 08

The rotation on the tripod axis, slow and owned.

MOVE	Camera rotates horizontally in place, no travel, the frame sweeping across the scene.
SPEED	Slow and even, never fast, the whip pan is banned in this house without exception.
INTENT	Survey from a fixed vantage, the gaze of a stationary witness turning their head.
FRAME	Start and end compositions both strong and both held, the sweep connecting two real frames.

Vertical Moves

Rising and falling: pedestals, cranes, and tilts. The axis of power, scale, and revelation from above and below.

Slow Rise

VT - 01

The camera ascending, the world gaining scale.

MOVE	Camera pedestals or cranes straight up, lens holding the subject as the vantage climbs.
SPEED	Slow and continuous, the elevation earned across the full clip.
INTENT	Transcendence, overview arriving, the subject placed into a larger order.
FRAME	Subject held in frame by a compensating tilt down as the camera rises, horizon dropping through frame.

Slow Descend

VT - 02

The camera lowering, the world closing in.

MOVE	Camera pedestals or cranes straight down toward subject level or below.
SPEED	Slow and even, gravity given a lens.
INTENT	Grounding, intimacy arriving from grandeur, or oppression as the ceiling of the frame lowers.
FRAME	Begin elevated and wide, land at eye level or below, the subject growing in presence as the camera settles.

Crane Reveal Over

VT - 03

Rising over a foreground barrier to disclose what lies beyond.

MOVE	Camera cranes up and slightly forward, clearing a wall, hedge, or crowd, the far side entering frame.
SPEED	Medium slow, the clearance moment unhurried.
INTENT	The threshold crossed by vantage alone, discovery, the establishing reveal.
FRAME	The barrier's edge wipes down through frame at the clearance, the revealed scene given the final held beat.

Top Down Descent

VT - 04

Straight down from overhead, the god axis approaching.

MOVE	Camera directly above the subject, lens pointing straight down, descending the vertical.
SPEED	Slow and constant, the floor pattern and subject growing evenly.
INTENT	Judgment, design, the subject as element in a composition they cannot see.
FRAME	Subject and floor graphics composed as flat design, rotation locked, formation patterns read perfectly here.

Tilt Up the Figure

VT - 05

The classic ascent from shoes to face.

MOVE	Camera static in position, tilting up along the standing subject from feet to head.
SPEED	Slow and even, each garment zone receiving its transit time.
INTENT	Introduction, appraisal, the figure assembled in the viewer's eye piece by piece.
FRAME	The face arrives last and the tilt settles there, the held final frame is the destination.

Tilt Down Dismissal

VT - 06

The descent from face to floor, attention withdrawn.

MOVE	Camera static, tilting down from the subject's face along the body to the ground.
SPEED	Slow, the withdrawal deliberate.
INTENT	Deference, shame, or dismissal depending on what the face did before the tilt began.
FRAME	End on the feet, the shadow, or the significant object at the floor, and hold it.

Rise Against Fall

VT - 07

Camera ascending as the subject descends, or the reverse.

MOVE	Camera cranes one vertical direction while the subject moves the other, sitting, collapsing, standing, or climbing.
SPEED	Both slow, the scissor of the two motions the event.
INTENT	Fortunes diverging, the viewer lifted from someone sinking, or lowered to someone rising.
FRAME	The exchange of frame position across the clip is the composition, the pass at level the pivotal beat.

Low Slide Under

VT - 08

Traveling at floor height, the world from below.

MOVE	Camera trucks or pushes at ankle height, tilted slightly up, hems, feet, and architecture looming.
SPEED	Slow to medium, the ground plane streaming under the lens edge.
INTENT	The unnoticed vantage, scale inflation, garments and strides monumentalized.
FRAME	Hemlines and footfalls as the foreground event, faces distant or cropped, the Walk Bible's gaits shot from their own floor.

Orbital and Complex

Curved and compound paths: orbits, arcs, and moves that combine axes. The choreography tier, used sparingly and always with a named purpose.

Quarter Orbit

OC - 01

Ninety degrees of circle around a held subject.

MOVE	Camera travels a quarter circle around the subject at constant radius, lens locked to their center.
SPEED	Slow and constant along the arc, no acceleration through the curve.
INTENT	Reappraisal, the subject seen anew from a changed side, dimension granted.
FRAME	Subject centered and scale constant, the background rotating behind them, start and end angles named.

Half Orbit Reveal

OC - 02

One hundred eighty degrees, front to back or back to front.

MOVE	Camera arcs a half circle, the subject's hidden side arriving as the far background replaces the near.
SPEED	Slow, the full transit using most of the clip.
INTENT	The other side of the story, what the first composition concealed.
FRAME	Face to back or back to face, the midpoint profile a composition in its own right, radius constant.

Orbit With Held Gaze

OC - 03

The circle around a subject whose eyes hunt the lens.

MOVE	Camera orbits at constant radius while the subject's gaze tracks the lens continuously, per the Gaze Bible's orbit hold.
SPEED	Slow, allowing the head and eyes to track without strain.
INTENT	The subject refusing to be studied passively, the orbit reversed into being watched.
FRAME	Eye contact unbroken for the full arc, the rotating world behind an unmoving gaze.

Rise and Push

OC - 04

Ascent and approach combined, the swelling arrival.

MOVE	Camera cranes upward while pushing forward, the path a rising diagonal toward the subject.
SPEED	Slow and matched on both axes, one smooth compound line.
INTENT	Ceremony, the throne room approach, importance and elevation arriving together.
FRAME	Begin low and wide, end high and close, the subject's stature growing on both axes at once.

Pull and Descend

OC - 05

Retreat and lowering combined, the deflating exit.

MOVE	Camera pulls back while descending, the path a falling diagonal away from the subject.
SPEED	Slow, the double withdrawal continuous.
INTENT	Aftermath, the scene released, energy leaving the room through the lens.
FRAME	Begin close and elevated, end wide and low, foreground floor entering as the frame sinks.

The Corridor Thread

OC - 06

A traveling path through openings and past occluders.

MOVE	Camera pushes forward along a path threading doorways, columns, or figures, each occluder wiping past the lens edges.
SPEED	Constant through every threshold, no pause at any wipe.
INTENT	Journey, penetration into a world, each wipe a curtain granted.
FRAME	The destination subject glimpsed early through the gaps, fully framed only at arrival, one unbroken take.

Figure Eight Weave

OC - 07

The compound orbit around two subjects.

MOVE	Camera traces a figure eight path around two figures, orbiting one, crossing between, orbiting the other.
SPEED	Slow and constant along the entire path, the crossover seamless.
INTENT	Two subjects bound into one composition, comparison and connection choreographed.
FRAME	Each figure centered during their orbit phase, the crossover framing both in one line, radius matched.

Roll Accent

OC - 08

Rotation on the lens axis, degrees not revolutions.

MOVE	Camera rotates around its own lens axis by a named small angle, five to fifteen degrees, and either holds or returns.
SPEED	Slow, the horizon's tilt arriving as a lean not a spin.
INTENT	Wrongness, intoxication, the world's frame no longer trustworthy, one use per project.
FRAME	The tilted horizon held long enough to be a choice, never combined with fast motion, never a full rotation.

Emotional Pairings

The intent dictionary: start from the feeling, get the move. Each card names the emotional job and prescribes the full camera treatment for it.

Growing Dread

EP - 01

Something is coming and the viewer knows before the subject.

MOVE	Slow push in on the unaware subject, or the drift, the lateral float at perception's threshold.
SPEED	As slow as the clip allows, dread compounds with duration.
INTENT	The approach itself is the threat, no event needed, the movement is the omen.
FRAME	Subject composed and calm, the frame tightening around them, ambient stillness everywhere else.

Awe and Scale

EP - 02

The subject or world revealed as immense.

MOVE	Slow rise, or pull back through, the vantage climbing or the context flooding in.
SPEED	Slow, awe requires the reveal to keep arriving.
INTENT	Recalibration of scale, the viewer's smallness or the subject's grandeur delivered by vantage.
FRAME	The figure held constant while the world grows around them, horizon and architecture doing the arithmetic.

Intimacy

EP - 03

Closeness that feels granted, not stolen.

MOVE	Slow push in landing at close frame, or companion track at conversation distance.
SPEED	Gentle, the approach asking permission with its patience.
INTENT	The viewer admitted into the subject's space, warmth without intrusion.
FRAME	Soft light, shallow focus, the final composition close and settled, held after arrival.

Isolation

EP - 04

The subject alone, and the aloneness the point.

MOVE	Slow pull back from close to very wide, the emptiness pouring in at the edges.
SPEED	Even and unhurried, the growing distance the entire text.
INTENT	Abandonment or solitude, the subject shrinking in a world that does not notice.
FRAME	End frame dominated by negative space, the small figure precisely placed in it, hold the wide.

Power and Dominance

EP - 05

The subject in command of the frame and the viewer.

MOVE	Lead track retreating before their advance, or rise and push arriving at their level from below.
SPEED	Matched to their pace, or slow ceremonial approach.
INTENT	The camera itself yielding, the viewer walked backward or brought to audience.
FRAME	Low angle or level, never above, the subject gaining ground on the lens across the clip.

Grief and Aftermath

EP - 06

The event over, the weight remaining.

MOVE	Static hold, or pull and descend, the frame settling toward the floor as the energy leaves.
SPEED	Minimal or none, grief does not travel.
INTENT	Duration as respect, the refusal to cut away doing the mourning.
FRAME	Long holds past comfortable length, the subject's stillness or small motion the only event.

Revelation

EP - 07

The truth arriving in one continuous disclosure.

MOVE	Reveal slide, crane reveal over, or the corridor thread, the concealed brought into frame by travel.
SPEED	Slow enough that the reveal is watched arriving, not discovered after.
INTENT	The composition answering its own question, the viewer present for the answer.
FRAME	The pre reveal composition must pose the question, the post reveal frame held as the answer.

Unease Without Cause

EP - 08

Nothing wrong, everything wrong.

MOVE	The drift, or roll accent at five degrees, or the vertigo used once at low intensity.
SPEED	Subliminal, the wrongness felt before it is seen.
INTENT	The frame itself untrustworthy, dread with no referent, the house uncanny register.
FRAME	Composition otherwise pristine and symmetrical, the perfection making the small wrongness louder.

Triumph

EP - 09

Arrival, victory, the earned moment.

MOVE	Rise and push, the compound ascent to the subject's level or past it into their sky.
SPEED	Building slightly across the move, the only sanctioned acceleration in the emotional set.
INTENT	Elevation shared, the viewer lifted with the subject's fortune.
FRAME	End frame above the starting world, the subject against sky or light, held at the peak.

Deadpan Comedy

EP - 10

The house humor: the camera refusing to react.

MOVE	Static hold, absolute, while the absurd event occurs entirely within the unmoving frame.
SPEED	Zero, the stillness is the straight man.
INTENT	The camera's indifference amplifying the absurdity, no push, no reframe, no acknowledgment.
FRAME	Composition set before the event and unchanged after, the event given no help whatsoever.

Fixes

Ten camera enforcement fixes. Paste these into any video prompt to get deliberate cinematography instead of drifting soup.

One Move Per Clip

FX-01

AI video stacks pans, zooms, and drifts into soup. Assign exactly one named camera move.

The camera performs one single named movement for the entire clip, no additional pans, zooms, drifts, or shakes.

Whip Pan Ban

FX-02

The house law, stated as law because models reach for whip pans on any energy cue.

No whip pans, no fast pans, no side swipe transitions of any kind, all camera rotation slow and deliberate.

Speed Constancy Lock

FX-03

Camera moves accelerate and stall randomly mid clip. Fix the rate.

The camera moves at one constant speed from the first frame to the last, no acceleration, no hesitation, no stopping mid move.

Dolly Not Zoom

FX-04

Models substitute zooms for camera travel, killing parallax. Demand the physical move.

The camera physically travels through space, real dolly movement with visible background parallax, not a zoom.

Horizon Level Guard

FX-05

Horizons tilt and wander in generated moves. Lock the level unless a roll is named.

The horizon remains perfectly level throughout the entire move, no camera roll or tilt drift.

Subject Anchor

FX-06

Moving cameras lose their subject and re-center on nothing. Name what the frame serves.

The subject remains the anchor of the composition throughout the move, held at their named frame position at all times.

Start and End Frame Lock

FX-07

Moves without defined endpoints wander. Describe both terminal compositions.

The clip begins at the exact named starting composition and ends settled at the exact named final composition, both held for a beat.

Shake Ban

FX-08

Handheld wobble gets added uninvited as false energy. Ban it by default.

The camera is perfectly stabilized, no handheld shake, wobble, or vibration at any point.

Focus Discipline

FX-09

Focus hunts and breathes randomly during moves. Assign it a plan.

Focus remains locked on the subject for the entire move, no focus hunting, breathing, or unplanned rack.

Cut Ban Inside the Move

FX-10

Models insert hidden cuts mid move, breaking the take. Demand the unbroken shot.

One single continuous unbroken shot from the first frame to the last, no cuts, no transitions, no hidden edits.

Camera Movement Bible. Standalone file, no external calls except font loading. Camera spine on every card: MOVE, SPEED, INTENT, FRAME. House law: no whip pans, no side swipe transitions, sixteen by nine.