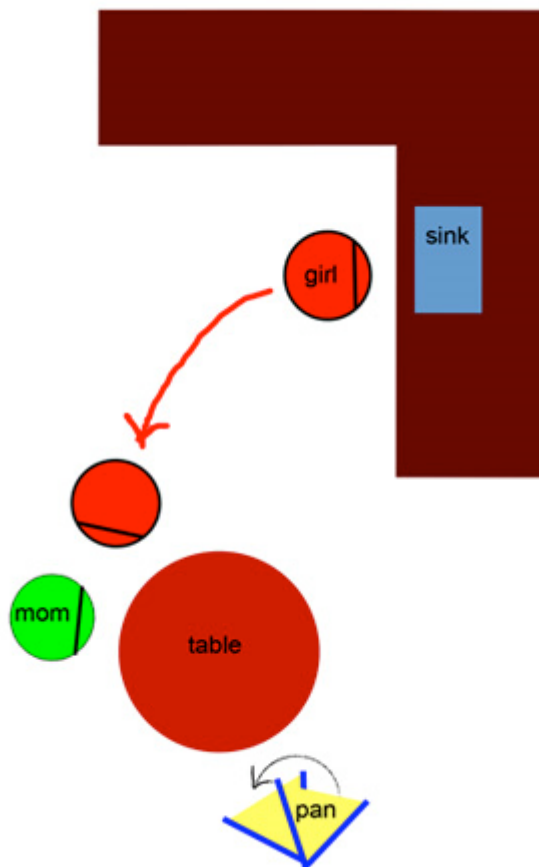


**HALF THE WORK, DOUBLE THE OUTCOME (Camera Work, part II)**  
February 2, 2010



When I shot [Judo Girl](#), a 17-page short, replete with martial art fights, we did it in just three days. We never went over-time. Here's another economical-camera trick that saves time and raises production value:

In the diagram below, I have an isolated shot of a girl at the kitchen sink. In addition to this shot, I needed a shot of the girl speaking to her mother at the kitchen table.

Rather than create three shots: one at the sink, one at the table, then a third master shot to establish the kitchen, I placed a single pan that followed the girl from the sink to the table. In other words: I began with a single shot of the girl at the sink, then panned over with her to the table, ending on a shot of the girl and her mother having their dialogue.

This simple pan reduced three camera set-ups into one, single shot and wham, I just saved at least 40 minutes of camera set-ups, allowed the actors to flow through an entire scene rather than chop it up, and I raised production value with an elegant and super easy camera movement.

The diagram below demonstrates: The shot begins with girl at the sink. We pan over with her as she walks to the table, revealing the mother sitting at the table, and covering that conversation in that same shot. This same, simple pan also established the space, stitching the sink and table together, giving us the special orientation we need to understand the kitchen they're in.

All that was left to do after this elegant pan was to punch in on each close-up, of the daughter and mother. I didn't really need the mother's close-up because this was the daughter's scene and I didn't think I would use it in the edit. But with all the oodles of time I ended up, given how economic the camera work was, I was able to easily get that close-up just to have it.

For a whole slew of these easy and elegant camera techniques, join me for a unique (and uniquely inexpensive) **Directing Camera Workshop**.

**THIS WEEK'S ASSIGNMENT:**

Come up with two shots that take place in a single scene, then stitch these two shots together into a single shot, using a simple pan. Like the kitchen scene diagramed below, Make the end of the pan reveal new information: such as a character in the room, or an object we didn't know was there until we panned to it.

Reveals can be quite humorous. For example, we can watch someone deliver a very touching and dramatic speech, then pan over to reveal that they are speaking to a stuffed animal.