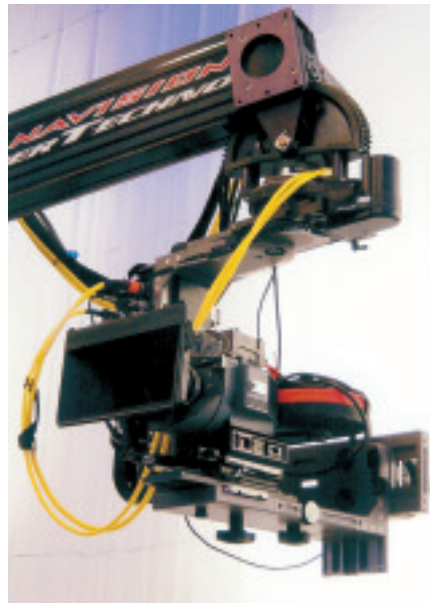




Above: Mehran Salamanti of Hot Gears designed and motorized the Lamdahead for intense sequences in *Spider-Man 2* and *National Treasure*. Right and Below: Chapman-Leonard's new Amphibian three-axis remote head is not only waterproof, but can also go from land use to underwater without any additional housing for the head.



“Crane arms operate more effectively with a quarter of the weight that they typically have on the end,” Thielges adds. “Some cranes have as much as a 10:1 ratio, so 100 pounds removed from the head end means 1000 pounds removed from the counter balance. This makes the crane smoother and easier to use, especially if the shot is up on a mountain side.”

The Lamdahead

“Mehran Salamanti of Hot Gears designed and motorized a great tool for intense

sequences like when Doc Ock comes out of an apartment in *Spider-Man 2*,” says DLR Rentals partner (with Dave Diano) Dave Richert. “His Lamdahead allowed us to literally scrape the ground with the camera. And, there is a scene where Tobey Maguire is sitting in a coffee shop talking to his girlfriend and suddenly a car comes flying through the window and he has to pull her out of the way.

“Because we had the Hot Gears modified Lamda, we were able to put a camera above the action of the car being slammed through the window at high speed. It’s the only remote head I know that was fast enough to allow operator Joe Cicio to follow the car and keep it in the frame at all times.



“And, on *National Treasure*, there is a chase scene we shot from 2nd unit director Mic Rodgers’ souped-up van that was actually shot as we were going over these ‘little’ jumps,” Richert adds. “We were literally afraid that the Lamda was going to come apart, but it was rock solid!”

For Diano and Richert, Steve Peterson (who also owns a Lamda) and assistants like Mike Weldon (who is using DLR’s Lamda on *Memoirs of a Geisha*), the versatility and economics of the Lamda are the biggest selling point. “It is simple and fast to set up with the software,” says Richert. “You can record a move and set a soft stop. Say you are panning in a particular direction and you know there is a C-stand near the end of that move. You can easily program the equipment to pan just so far and



soft stop before you see the stand.

“The additional plus of the Lamda is that it has been designed to be under-slung, but can also be put in top mode,” Richert continues. “The camera can be completely nodal or adjust for the center of gravity on axis. As the camera tilts forward, it doesn’t change the center of gravity, so the motors don’t have to work so hard. Nodal is important for Visual Effects.

“The Lamda also allows a near 360 degree tilt—something you can’t do with a motorized gear head. As you start to pan and tilt the wheel, the head responds so it doesn’t feel mushy to the operator.

“And, of course, one of the biggest selling points is the inventor himself,” Richert adds. “Mehran Salamanti loves making movies and making movie tools better. He is always talking to cinematographers, operators and assistants. A wish-