

GAMMA XRS

STUDIO BROCHURE · CHENNAI

Shoot any location without leaving the stage.

A sixty-foot curved LED wall on an 8,500 sq ft floor. Your location plays at full scale, lights your cast, and the camera captures the finished frame on the day.

STUDIO

Gamma XRS, Chennai, India

BOOKINGS

bookings@gammaxrs.com

DAY RATES

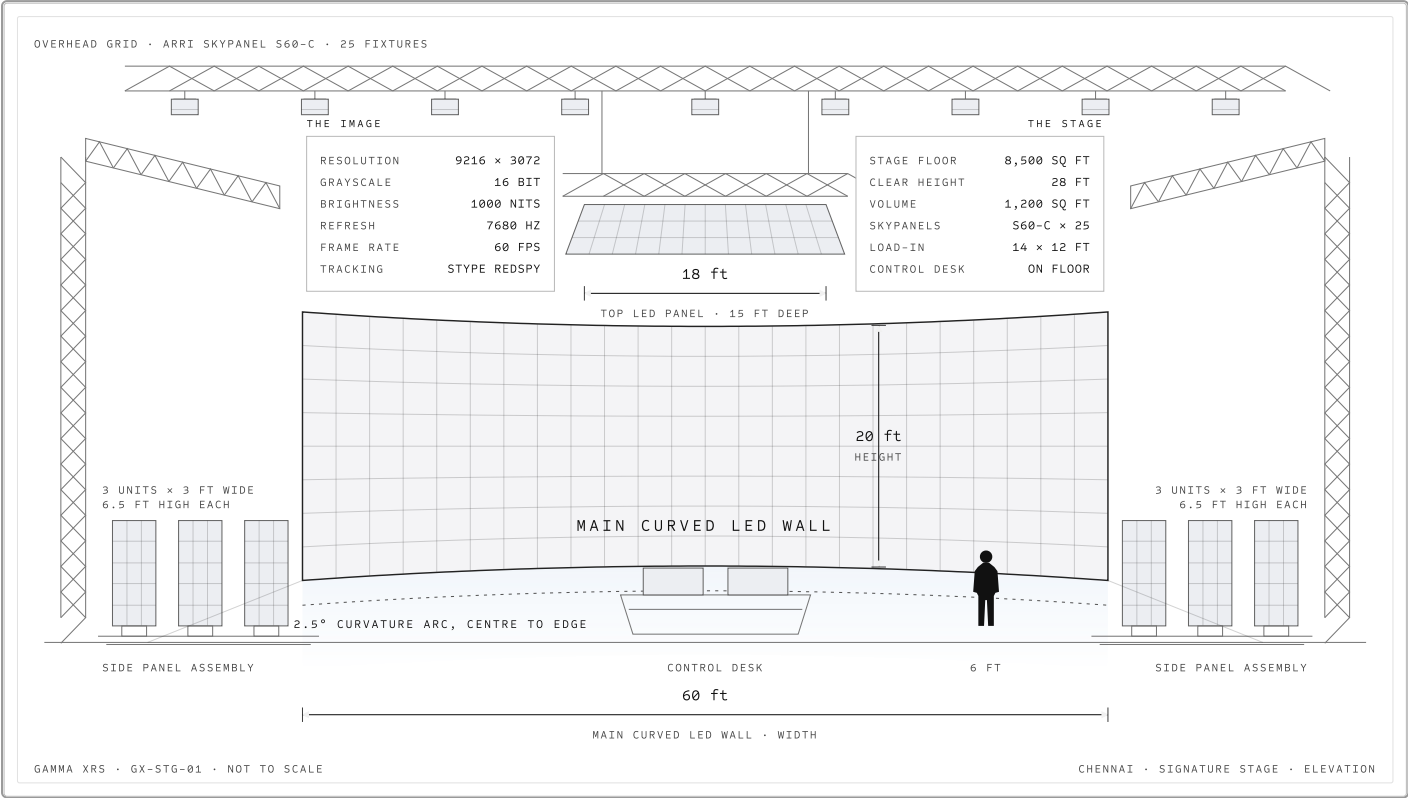
On request

TOURS

Weekdays, by appointment

The Signature Stage

A 1,200 sq ft volume: a sixty by twenty foot wall curved on a 2.5° arc, an eighteen by fifteen foot ceiling panel, and six movable side panels. Tracking is driven from the lens, and the control desk sits on the floor with the crew.



Specification

GEOMETRY

LED WALL 60 × 20 ft Curved on a 2.5° arc, centre to edge	CEILING PANEL 18 × 15 ft	SIDE PANELS 6 × (3 × 6.5 ft) Movable
VOLUME FOOTPRINT 1,200 sq ft		

THE IMAGE

RESOLUTION 9216 × 3072	PEAK BRIGHTNESS 1000 nits	GREYSCALE 16 bit
MAXIMUM REFRESH RATE 7680 Hz	MAXIMUM FRAME RATE 60 fps Talk to us before planning high speed	

SYSTEMS ON THE FLOOR

CAMERA TRACKING Stype RedSpy	STAGE LIGHTING ARRI SkyPanel S60-C × 25 Keys, fill and shaping · charged separately	CONTROL DESK On floor On the floor with the crew
--	--	---

What a stage day includes

WE PROVIDE

- Wall, ceiling and side panels, powered and calibrated
- Stage crew for the wall, tracking and colour
- A technical director on the floor
- Real-time artists to build or adapt environments
- Control desk, playback and monitoring
- A camera test day on your own lenses

YOU BRING

- Camera package, lenses and camera team
- Grip, any fixtures beyond our SkyPanels, and set build
- A shot list or previs, two weeks out
- Reference for each environment, and who approves it
- Art department to dress the foreground
- Cast, costume and everything that touches them

CHARGED SEPARATELY

- **Twenty-five ARRI SkyPanel S60-C**
Rigged and on the desk, and charged separately from stage time

Where the wall is the wrong answer

Virtual production is a technique, not a religion. We say these at the recce, because finding them out on the day costs you a day.

■ **Hard sun**

An LED wall is bright; it is not daylight.
For a hard sun key we light it practically
and give the wall everything behind it.

■ **The wall has an edge**

Sixty feet is wide, not infinite. A frame that
pans past the ends is a location day, and
we will tell you so.

■ **Water and heavy refraction**

Rain bars and large water surfaces read
the wall straight back at you. Some of that
we solve on the floor; some belongs in
a tank.

■ **Your glass, tested first**

Moiré is a property of a lens against a
panel, not a rumour. Bring the lens set to
the recce and we will put it on the wall
before the shoot day.

The facility

Grouped the way a line producer reads it. If something is missing, ask.

STAGE AND ACCESS

STAGE FLOOR 8,500 sq ft Clear, sealed and level	CLEAR HEIGHT TO GRID 28 ft	LOAD-IN 14 × 12 ft Roller shutter off the yard, so a truck reaches the floor
---	---	--

BUILD AND ART

GRIP AND BUILD FLOOR 2,400 sq ft	ART AND BUILD AREA 1,800 sq ft Open workshop beside the stage floor	STORE AND LOCK-UP 600 sq ft
---	---	--

CAST AND CREW

GREEN ROOMS 4 En-suite, two with their own make-up position	HAIR AND MAKE-UP 6 stations Daylight balanced, separate from the green rooms	WARDROBE 2 rooms Fitting, laundry and steaming
PRODUCTION OFFICES 3 rooms, 14 desks Wired and lockable		

CONTROL, CLIENT AND SITE

CONTROL ROOM 380 sq ft Glazed to the floor, seats six	MACHINE ROOM Separate Acoustically isolated from the stage	CONNECTIVITY 10 GbE Internal, with 1 Gb symmetric to site
CLIENT VIEWING Lounge Off the floor, with a feed from the control desk	CREW DINING 40 covers Catering kitchen on site	PARKING 20 cars + 2 trucks Including a generator bay
SECURITY 24 hour Stage floor on its own access control		

The pipeline

We build the software that runs our volumes rather than licensing it, and we use it ourselves on the floor every shooting day. Because we wrote each part, we can change it while a shoot is running.

FOUR PARTS, BUILT IN-HOUSE

01 CAMERA TRACKING Stype RedSpy The wall redraws to match, so perspective holds through a travelling move	02 COLOUR MANAGEMENT Rec.709 / P3 Agreed before the camera rolls, and held to delivery	03 SCENE DELIVERY Minutes Versioned, and shipped to your VFX vendor as shot
04 ENVIRONMENTS Built or adapted And lit to answer a change in your key		

THREE WAYS TO GET A WORLD ONTO THE WALL

IF THE CAMERA MOVES Built for the script With your production designer. Full camera movement, lit to match your key	IF YOU HAVE REFERENCE Adapted Arrive with a scout, a matte or a stills library	IF IT PLAYS BEHIND YOU Plate playback Driving plates, skies or crowds, played back in sync
---	--	--

The Atelier Stage

OPENING SOON

A small stage, by the day: the same technology in a twelve by ten foot room with an operator included, built for vertical and weekly formats.

STAGE FOOTPRINT 12 × 10 ft	CREW 1 operator Included	FRAMINGS 9:16 / 1:1 / 16:9
BOOKING Half / full day	PIPELINE As Signature	HANDOVER Original + proxy

Talk to us

Day rates depend on how much of the environment we build rather than adapt, and how long you hold the wall. Send a shot list — format, days and how much of the wall you need — and we will come back with a number within the next working day.

BOOKINGS bookings@gammaxrs.com	PARTNERSHIPS partnerships@gammaxrs.com
TOURS Weekdays, by appointment	STUDIO Chennai, India