

SOUND STAGE HANDBOOK

Updated: January 2022

SFSU CINEMA SOUND STAGE

EMERGENCY PROCEDURES

- ï In case of emergency or injury, **call 911**.
- ï **University Police:** 415-338-2222
- ï **Fire extinguishers** are located by the sink next to the Sound Stage entrance door.
- ï The nearest **fire alarm** is inside the Sound Stage next to the hallway door.

After notifying authorities of any emergencies or injuries, also notify:

Production Coordinator	Pablo Riquelme	FA 436	priquelm@sfsu.edu	415-405-3926
Equipment Room Manager	Noah Litwer	FA 126	nlitwer@sfsu.edu	415-338-1770
Technical Director	Drew Luis	FA 436	drewluis@sfsu.edu	415-338- 6534
FA Building Coordinator	Chris Moring	FA 234	cmoring@sfsu.edu	415-338-7393

*Note: The nearest **intercampus phone** is in the lobby, down the main hallway before the front doors. Dial 82222 (to reach University Police).*

USE OF THE SOUND STAGE (Fine Arts 143)

Any use of School of Cinema space and equipment should be supported by and enhance the School of Cinema and SFSU's educational missions.

Use of the Sound Stage (FA 143) and/or Green Room (FA 145) falls under the jurisdiction of and must be cleared by the School of Cinema.

LIABILITY: Use of School of Cinema space and/or equipment is strictly for students, faculty, and staff.

Non-students (including outside crew), non-enrolled students, former students, friends, and colleagues from other institutions must be cleared by the School of Cinema and Risk Management in order to use the Sound Stage or Green Room.

Fiscal Responsibility: School of Cinema spaces are supported by State of California tax dollars and cannot be used for private or commercial purposes.

WHO CAN RESERVE THE SOUND STAGE?

1. **Cinema Graduate students** working on a class project or shooting a thesis film, provided they have been properly trained in use of the Sound Stage (by Cinema faculty or staff) and arranged for a **Sound Stage Manager** to be present throughout the shoot.
2. **Cinema Undergraduates** enrolled in **Advanced Production Classes** (400 or 600-numbered) whose course work requires or allows use of the Sound Stage, provided

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they have been properly trained in its use (by Cinema faculty or staff) and arranged for a **Sound Stage Manager** to be present throughout the shoot.

3. **Faculty** whose students are allocated access to the stage or by any qualified **Faculty** or **Staff** whose use or needs of the Stage support the mission of the School of Cinema.

WHAT IS A SOUND STAGE MANAGER?

Sound Stage Managers are staff members or graduate students who have received training in the operation and maintenance of the Sound Stage. The Sound Stage Manager makes sure the facility is properly used. This person oversees safety of all persons on the stage and the safe keeping of equipment and the facility in general.

A SOUND STAGE MANAGER HAS THE AUTHORITY TO SHUT DOWN ANY PRODUCTION DEEMED UNSAFE AND REPORTS DIRECTLY TO THE PRODUCTION COORDINATOR AS WELL AS CINEMA FACULTY.

Due to SFSU's budgetary decisions, qualified Sound Stage Managers are not currently available for the School of Cinema.

PRIORITY

During the semester, Wednesdays are normally reserved for **CINE 474: Workshop in Fiction Filmmaking** (9:00 am – 4:00 pm).

Faculty may reserve the Sound Stage (through the Production Coordinator) for their courses on specific dates throughout the term.

Auditions and rehearsals are not permitted on the Sound Stage but may be held in the classrooms FA 444, FA 438, or FA 449 (Studio D) when classes aren't in session.

Students may reserve these rooms online through Connect 2:

<https://sfsucinema.getconnect2.com/>

Keys to these rooms are available in Fine Arts 436.

HOW DOES A STUDENT BOOK THE SOUND STAGE?

1. Student must contact the Production Coordinator to receive a **list of requirements in order to book the Sound Stage**.
2. Student must submit the requested information at least twenty-one (21) days in advance of their requested dates.
3. Once approved by the Production Coordinator, the booking will be noted on the "book by category" calendar on Connect 2.

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4. When student is ready to begin their production, the Stage Manager will pick up the keys from the Equipment Room (FA 126) and open the Stage. The keys must be returned immediately after striking the set and cleaning the Stage.
5. Faculty/staff may visit to do safety checks. If they determine that the production is unsafe, they will shut down the shoot.

HOURS OF OPERATION

Fall and Spring Semesters:

Mon., Tues., Thurs., Fri: 9:30 am – 05:00 pm
Saturdays & Sundays: TBD

After hours, Summer and Winter session hours:

Please consult with the Production Coordinator about Summer, Winter or After hours shoots.

Getting in: The Equipment Manager is responsible for signing out the Sound Stage keys from the Equipment Room (FA 126).
Keys must be picked up during Equipment Room hours.

Equipment Room hours:

Monday through Friday: 9:00 am – 4:00 pm*
Evening hours may be available, contact Equipment Room Manager

Upon entering the Sound Stage, the Sound Stage Manager will complete an inventory and sweep the floor (crew may assist).

Leaving: Students must wrap (finish shooting) no less than 30 minutes before closing time and be fully loaded out by closing time.

Students may lose production privileges, including access to equipment and facilities, for failing to comply with Sound Stage policies.

RISK MANAGEMENT

The following activities are not allowed in the Sound Stage without clearance from the Production Coordinator: stunts; athletic activities; pyrotechnics; operating vehicles; drones; weapons, guns (real or fake), blanks, squibs; animals; heights above 15 feet; submersion in water or liquid.

USAGE RULES

- ï If you need to leave the Sound Stage front door open, use sandbags, **not counterweights**.
- ï **Food and drinks** are not allowed on the Sound Stage unless used as a prop. Water bottles may be left by the door.
- ï Craft services/food should be kept in the Green Room (FA 145).
- ï Avoid steel-toed shoes; rubber soles are best.
- ï All garbage and leftover food must be discarded in recycling or garbage bins.

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- ï The Sound Stage doors must remain unlocked at all times while people are inside.
- ï All doors (in the Sound Stage and Green Room) must be free and clear of any obstructions.
- ï All sets must clear at least four feet from flats to wall, shelving/cabinets, or batten unit.
- ï There must always be an eight-foot clear pathway to all exits.
- ï If you find any equipment or accessory broken, missing or damaged, immediately tell the Stage Manager and attach a note to the accessory or equipment.
- ï When using ladders, you must always have at least one person spotting the ladder
- ï Sand bag all lighting stands with at least two sandbags. Any light higher than six feet must have three sandbags.
- ï Anything in pockets must be attached and secured when working on grid or ladders.

USE OF SOUND STAGE LIGHTS

- ï Turn on work lights with the **master switch** located in the work light box in the front of the Sound Stage (to the left of the stairs).
- ï There is a dimmer for **work lights** between the front door and the sink.
- ï During all shooting breaks (lunch, etc.), the stage lighting instruments must be turned off.
- ï Lighting instruments (Mole Richardson quartz lights) may only be used for principal photography.
- ï When using the Stage for rehearsals or set builds, students may only use house or work lights, not production lights.
- ï Likewise, only work lights or clip lights may be used for the camera loading table, script supervision, and other production departments.
- ï When on light stands, crew members must make sure to coil the slack light cable under the light.
- ï Students should allow lights to cool before packing them up.

USAGE OF GREEN SCREENS

A small (12'x12') green screen and a large green screen cyc permanently hang on battens towards the back of the Stage.

Do not touch or move the green screens (other than raising or lowering the batten). If a screen is damaged in any way, the Stage user is responsible for the cleaning, repair, or replacement cost

OBTAINING PROPS/FLATS/WARDROBE

Students in approved production classes may obtain furniture, props and carpeting from the Prop Shop, costumes from the Costume Shop, and extra flats and flooring from the Scene Shop.

Consult with your instructor prior to contacting these facilities:

Costume Shop	Joe Greene	CA 149A	joegreene@sfsu.edu	415-338-1037
Prop Shop	Devon LaBelle	CA 24C	dlabelle@sfsu.edu	415-338-1777
Scene Shop	Greg Dunham	CA 150C	gdunham@sfsu.edu	415-338-2147

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SOUND STAGE LOAD-IN & SET CONSTRUCTION GUIDE

LOADING PROPS / ALLEY WAY

- ï The alley outside must always be kept clear.
- ï There is short-term parking on Tapia Street; this is drop-off/pick-up only.
- ï **Props on loading carts** should be loaded through the sliding “elephant” door (alley entrance). If coming from the hallway, go through the Green Room.
- ï **No carts are allowed through the hallway door.** In the past, carts have damaged the seal on the floor, which can cause a “whistle” and disrupt audio recording.

FLATS & PAINT

- ï Flats are stored in the Sound Stage against the back wall.
- ï Please do not store windows or doors behind larger flats.
- ï Additional flats may be obtained with permission from the Scene Shop (see above).
- ï Do not paint over woodgrain, textured, or wallpapered flats.
- ï Flats must be painted outside in the alley way. Tarps must be put down first.
- ï Do not store paint or flammable fluids inside the Sound Stage. All paint and flammable fluids should be stored in the yellow storage cabinet in the Green Room.
- ï Do not discard paint or chemicals in the drain (sink) in the Sound Stage.
- ï Any leftover paint, brushes, etc., in the yellow storage bin in the Green Room are available for use.

LEAVING AT THE END OF THE DAY

Make sure that:

- ï All the flats are secure and incidental items are placed back in the cupboards.
- ï The outside (sliding) door has been chain locked.
- ï All lights on stands are lowered (to roughly 6’).
- ï All battens are locked.
- ï All lights are off (work lights may be dimmed).

Security: Students may leave props unattended in the Sound Stage overnight, but cameras and recorders must be taken home.

STRIKING THE SET

Students must leave the Sound Stage and Green Room in the condition in which it was found (or better). Students will be held financially responsible for damaged equipment, missing items, and any additional clean-up as a result of their production.

When wrapping-out your production (on the last day of shooting), students MUST ALWAYS:

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- ï Place flats neatly against the back wall (make sure that all nails have been removed first!).
- ï Return accessories and incidentals to the cabinets.
- ï Return all props, costumes, sets, and flooring to Theater Arts.
- ï Return equipment, dolly, flags and other accessories to Equipment Cage.
- ï Remove nails from the floor and sweep; repaint if necessary (glossy black).
- ï Make sure all work lights are off, and that the power is off.
- ï Green Room must also be cleaned and reset by closing time.

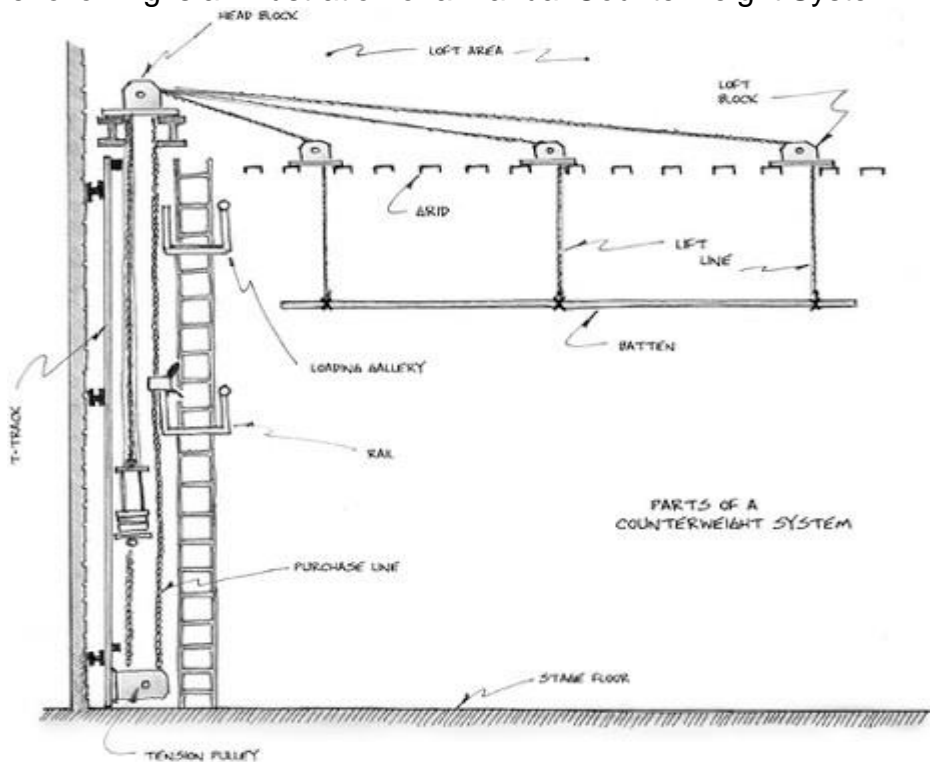
ON THE LAST DAY OF THE SHOOT

- ï Sweep the Sound Stage floor.
- ï Check that the outside alley, camera demo room, and Sound Stage are clean of any debris or trash.
- ï Place trash in the garbage bin in the hall

SOUND STAGE GRID (for committee to discuss)

The stage grid includes both motorized and manual counterweight systems. Lighting instruments can only be hung from the motorized battens. The manual (rope) battens may not be used for lighting instruments.

The following is an illustration of a manual Counterweight System:

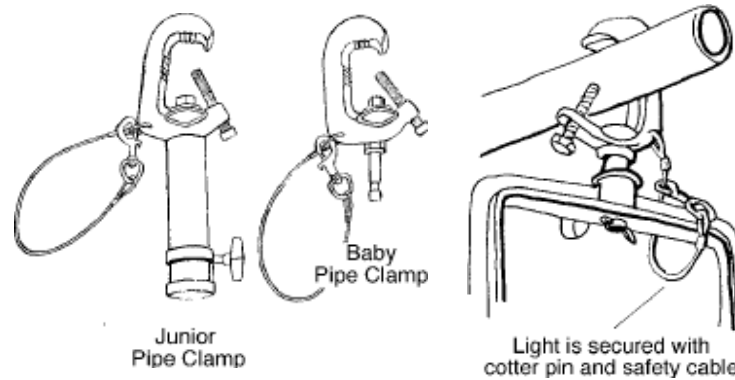


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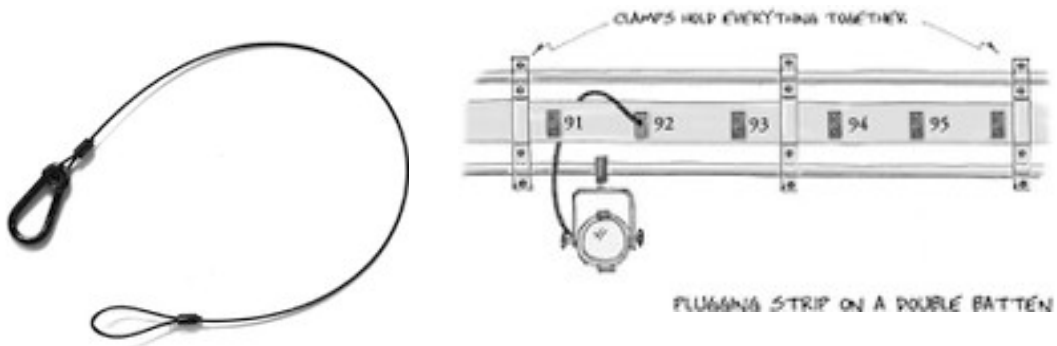
The motorized counterweight system uses a motorized chain in place of the rope, but essentially works the same as the manual ones in terms of balancing the load.

Motorized battens also have an electrical power distribution box consisting of 20-amp twist lock outlets along the entire length of the batten to power the studio lights.

Pipe clamps are used to hang lights to the batten:



Safety cables must be attached so that they go around the yoke of the light and also around the batten. The lights can then be plugged into the power outlet on the Motorized Double Batten.



Following are examples of various Mole Richardson Fresnel lights and the 4K SuperSoft along with weights of lights, cables, etc.

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WEIGHT OF LIGHTS (for motorized counterweights)

		Baby "Zip" 2K	16.5 lbs
Senior 5K	78 lbs	Power Dist Box	19 lbs
Junior 2K	36 lbs	Bates Ext Cable	33 lbs
SuperSoft 4K	78 lbs	Senior Snoot	5 lbs
SuperSoft 2K	35 lbs	Junior Snoot	3 lbs
SuperSoft 1K	26 lbs	Baby 1K	12.5 lbs

Watts < Amps (20 or 100) x Volts (110)

- 1K=1000Watts 2K=2000Watts 4K=4000Watts 10K=10,000Watts

Lights are hung on the motorized battens at ground ("waist") level.

Create an overhead diagram of how you are lighting your set with accurate measurements of where flats will be placed.

Once flats are erected, the battens will no longer be able to lower to ground level.

BATTEN LOADING AND UNLOADING PROTOCOL

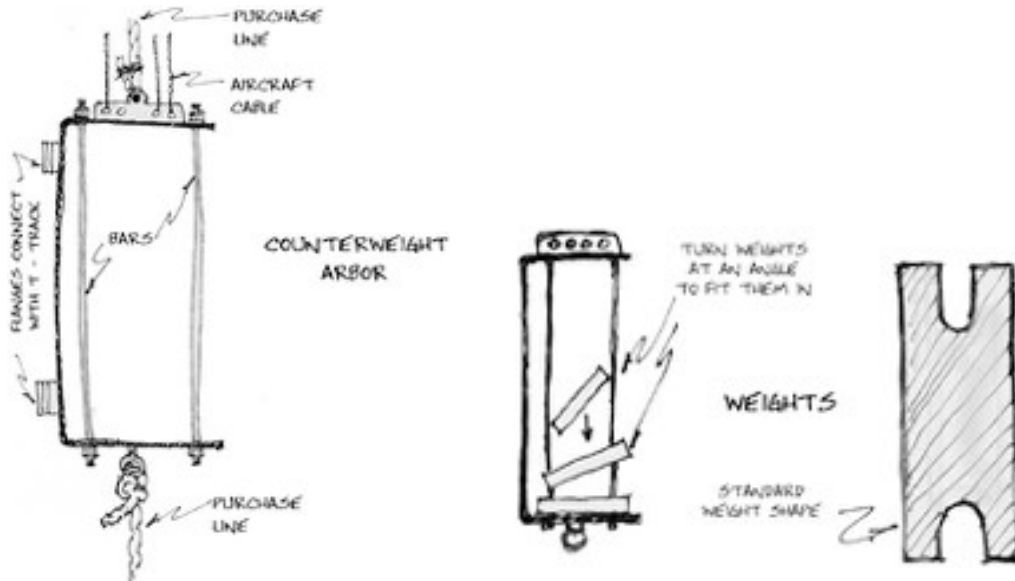
LOADING:

1. Grips/crew attach lights to lowered battens.
 - a. Barn doors on lights should be safety chained to the light.
 - b. The cable to the batten must be roped up to avoid being burned by the lamp heat.
2. Loading Bridge Crew add counterweight to arbor:
 - a. Only two people are allowed in the Loading Bridge area ("catwalk") – one to lift the spreader, and the other to load the weight.
 - b. The Loading Bridge Crew must **call out** to clear area below them prior to loading weights.
 - c. Once weights are loaded, Loading Bridge Crew returns to ground level.
3. One of the Loading Bridge Crew will operate and slowly raise batten to test for

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balance.

4. Raise batten when certain that the load is balanced.
 - a. The Loading Bridge Crew must **call out to clear area** above and below when raising battens.
 - b. Nobody should be standing or walking under a moving batten



UNLOADING:

1. Lower batten to ground level.
2. Unload weight from arbor on the loading bridge first! (DONOT REMOVE YELLOW BRICKS).
3. Remove lights and any other weight from batten.
4. Raise batten when all clear.

** Lights hanging on the battens (manual or motorized), can be no more than 2K for each outlet. The outlets can only sustain 20-amp maximum.*

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ELECTRICITY

The outlets on the stage floor and the motorized battens are 20-amp / 125-volt twist lock outlets. The largest light that can be plugged in to these outlets are the Mole Richardson Junior 2K lights. Additionally, any smaller lights use standard household Edison type plugs, meaning they will need a female Edison to male twist lock adapter cable to plug into the electrical grid.



3-Pin Bates Stage Plugs

There is one 5K light that can be used. It is the unit with the round IOC 309 connector. There is a female counterpart permanently connected to the power box. Make sure the power to the cable is off before you attempt to connect the 5K light.

There are four Main Disconnects with bull switches on the wall. Since 200 amps of electricity feed the four Mains, they are essentially divided up into 50 amps per main (despite the 70-amp breaker in each main). Simply put, we can plug in 1 Senior 5K light per Main.

OPERATION OF THE HIGH-POWERED ELECTRICAL LINES (200 AMPS FEEDING INTO 70 AMP MAINS) IS ONLY ALLOWED UNDER SUPERVISION OF CINEMATOGRAPHY FACULTY.

THE BULL SWITCHES ON THE MAIN DISCONNECTS WILL REMAIN LOCKED WHEN NO FACULTY OR STAFF IS PRESENT.

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ELECTRICAL SAFETY

There are absolutely no wet or submerged water scenes allowed in the Sound Stage.

Electrical Shocks

In the event of an electrical shock, TURN OFF ELECTRICITY and get the affected person away from the current as quickly as possible.

DO NOT DIRECTLY TOUCH SOMEONE WHO IS BEING ELECTROCUTED!

TURN OFF THE POWER FIRST.

If you cannot turn off the power, use a wooden plank (2x4) or an apple box to disengage an electrocuted person from the circuit.

Once they are away from the circuit, check for pulse and breathing.

CALL 911 and University Police - 415-338-2222 (82222 from Intercampus phone)

Even if the person shows no outward injury, electrocution can cause serious injury to internal muscles and organs

**Please contact the Production Coordinator for questions
or clarifications regarding the Sound Stage Handbook.**

** When you arrive to the Sound Stage, please note where the fire alarms, extinguishers and exits are located. Please communicate this info to your crew before production begins.*