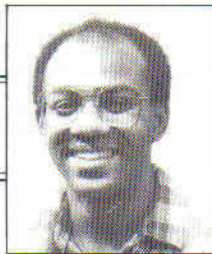


LIGHT SOURCE

Society of Television Lighting Directors



Working As A Freelance Lighting Director

by Bentley Miller

This article, which is the first one that I've written in a while, is not about

lighting but rather about a change in the direction of my career.

As many of you who read this column on a regular basis know, I left Toronto's CITY-TV in May after close to ten years of continuous employment. I left to

pursue a career as a freelance lighting director. *Webster's New World Dictionary* describes freelance as "a person who sells his services to individual buyers". On a more practical level, working freelance means that you rely heavily on past performance to secure future work. It also means that you must cultivate a clientele that will keep you steadily employed enough to meet or exceed your expenses.

Written As An Aid

I chose to write this article as an aid for anyone considering the transition from a staff job to working on a freelance basis.

As you contemplate the move to working freelance, the first thing that you should do is to ask yourself the question: "Why do I want to leave a steady, often good paying job for the uncertainty of working freelance?" Your answer should be a positive response in the affirmative. You should be moving towards a goal rather than away from a problem situation.

I say this because working freelance demands all of your skills and attention as soon as you start your new venture. If you've left a bad situation to work freelance, the ill-feelings are likely to impinge on your new career. This can be deadly because as the saying goes, "you're only as good as your last job".

In my case, I left a good paying job because I was sure that I had achieved all of the goals that I had set out for myself when I began my career at CITY-TV. In almost ten years as a member of a dynamic organization, I had worked on just about every conceivable type of program: religious, ethno-cultural, news, drama, music, entertainment.

As an added bonus, it was all done at CITY-TV, a station renowned for being innovative and doing things somewhat differently than other television stations in the market.

In my final year with CITY-TV I realized a long anticipated and hoped for dream - the move to the new facility. The new premises are bigger, brighter and cleaner although it seems to lack some of the youthful enthusiasm and camaraderie that was so characteristic of the old location - but I guess that's to be expected because the station is in transition.

CRASH! BOOM! BANG!



ZING! THUD! KAPOW!

AKAI S1000 Stereo Super Sampler takes the foolishness out of foley.

Recording and programming foley and other sound effects has never been easier for the broadcaster. AKAI's new S1000 Digital Super Sampler provides true 16-bit stereo sampling technology. Internal 2 megabyte memory provides 11.85 seconds of stereo recording time at 44.1 kHz sampling rate, yielding full 20 Hz to 20 kHz response (23.7 seconds of mono). Programmable 256 key-groups which can be assigned to four levels of velocity for cross-fade, cross-switch, and key-split. **Retail price \$7,995.**

Add-on RAM cards increase memory to 8 megabytes for 47.4 seconds in stereo, or 94.8 seconds in mono. Optional 40 megabyte hard disc drive, or interface for Atari/Supra systems. Real time on-board visual waveform editing. Large sample library.

OTHER FEATURES: • AES/EBU digital transmission standard, SCSI CD/RDAT optional interface • 16 voice • 8 separate loops per sample • 40x8 character LCD display with graphics • MIDI monitor, MIDI message filtering and relay • XLR inputs • 10 assignable polyphonic outputs. For complete information call or write today.

AKAI
DIGITAL

TMI

Canadian Distributor:
P.O. Box 279, Port Coquitlam, B.C. V3C 3V7
(604) 464-1341 • Toronto: (416) 881-7555