



October 11, 2017

Chairman Ajit Pai
Commissioner Mignon Clyburn
Commissioner Michael O'Rielly
Commissioner Brendan Carr
Commissioner Jessica Rosenworcel

c/o Marlene H. Dortch, Secretary
Federal Communications Commission
445 12th Street, S.W.
Washington, D.C. 20554

Re: ET Docket No. 14-165 and GN Docket Nos. 12-268 and 14-166 Via Electronic Filing

Dear Chairman Pai, Commissioner Clyburn, Commissioner O'Rielly, Commissioner Carr, Commissioner Rosenworcel, and Ms. Dortch,

On behalf of the Department of Theatre and Dance, Casper College, Casper, WY, that provides approximately 45 performances per year to approximately 8000 audience members and education programs to 300 students, I write with concern about available spectrum and protection for our wireless microphones and backstage communications devices. Our Vision clearly states:

*The Casper College Department of Theatre and Dance will provide an exceptional performing arts education that will prepare individuals for life-long engagement in the performing arts by **engaging, encouraging, entertaining, and enriching students and audiences alike.***

We strongly support the Commission's proposal to expand Part 74 license eligibility to include persons and organizations that can demonstrate the need for professional, high-quality audio and have the capability of providing it through conscientious use of wireless microphones. We support and endorse the Comments filed in these dockets by The Performing Arts Wireless Microphone Working Group.

Professional performing arts organizations hold thousands of performances each year, and wireless microphones are essential to producing high-quality performances while mitigating significant public safety concerns. Professional wireless capability, with successful interference protection, is essential to our sector.

We use Shure, Sennheiser, and Audio Technica wireless systems, (a total of 20 mics) of which we run them side by side. Typically, for our performances, we use between 15 -20 of them. Our theatre is acoustically challenged, and so amplifying voices is a necessity. Each of our seasons consist of four productions with 8 performances per productions.

A description of what we use is below:

7 Sennheiser 470 to 608 mhz

8 Audio Technica 470 to 608 mhz

= 15 total 470 to 608 mhz

*8 Sennheiser 614 to 698 mhz (*going away and will be illegal to use in the future)*

*= 8 total 614 to 698 mhz **

Low UHF (channels 14–36, 470 to 608 MHz)

- 7 Sennheiser 470 to 608 mhz*
- 8 Audio Technica 470 to 608 mhz*
- = 15 total 470 to 608 mhz*

High UHF (channels 38–51, the 600 MHz band, 614 MHz to 698 MHz)

*8 Sennheiser 614 to 698 mhz (*going away and will be illegal to use in the future)*

*= 8 total 614 to 698 mhz **

15 mics have the tuning ability of a tenth, and 8 to a quarter and all mics are analog. We own all of our mics. Our equipment is supposed to have a life expectancy of 7 years. With the move out of the 700 MHz band, we had to absorb the loss at a cost of \$2000.

We do have an experienced Audio Technician on staff. He is a member of the AES, and is a certified Dante Audio over Ip technician – level 1 and 2. He is also is certified for Avid Pro Tools, and has been in sound for over 30 years.

As you make your decisions, please keep in mind the thousands of high schools, colleges, universities, and community theatres in this country who don't have the means to change/replace all of the equipment that they have invested in through the years. Our budgets cannot handle such immediate and radical changes.

Thank you for your time,

James Olm
Chair of the Department of Theatre and Dance
Casper College
Casper, WY