



569 Ezzard Street SE • Atlanta, GA 30312
404.523.3141 • 404.688.6644 fax • www.dadsgarage.com

Artistic Director
Kevin Gillese

Managing Director
Lara Smith

Board of Directors:

Karim Shariff, *Chair*
PACIFIC POINT REALTY

Dirk Brown, *Vice Chair*
PGI

Ben Miller, PhD, *Treasurer*
BENNETT THRASHER

Derin Dickerson, *Secretary*
ALSTON & BIRD LLP

Rickey Bevington
GEORGIA PUBLIC BROADCASTING

Maxwell Bonnie
FULLSTORY

LaSandra Boykin
DELTA AIR LINES

Karl Briem
SMITH & HOWARD

Leslie Eason
GORDON & REES

Rodrigo Garcia Escudero
THE BOSTON CONSULTING GROUP

Staci Fox
PLANNED PARENTHOOD

Randall Frazier
SEEA

Hill Hardman
MOTIONLINK

Matt Hicks
GRADY HEALTH SYSTEM

Andy McGuire
ARIBA, AN SAP COMPANY

Josh Phillipson
ATLANTA REGIONAL COMMISSION

Aileen Reischl
BOYS & GIRLS CLUB OF AMERICA

Travis Sharp
SCOUT

Chris Sizemore
CREATIVE MISCHIEF

Wendy Thomas
SECUREWORKS

Srikanth Vourganti
HOME DEPOT

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 Dad's Garage Theatre Company, located in Atlanta, Georgia, that provides approximately four hundred performances per year to 33,000 audience members and education programs to two hundred students, I write with concern about available spectrum and protection for our wireless microphones and backstage communications devices. Dad's Garage transforms people, communities, and perspectives through laughter. Most of the shows we produce are created entirely in-house by our resident artistic ensemble, and the work incubated here goes on to other theatres. While just about everyone in the artistic group at Dad's is an improviser, the artists also write, direct, design, and perform in our scripted shows and write, perform, direct, and edit pieces for DGTV, our very own YouTube channel. We support the creation of new and experimental works that travel around the country and transform the careers of their creators. The individuals who make up our artistic rosters consistently work in film, television and theatre on the national level.

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 currently own ten wireless headset microphones, eight of which are in the 400-500 MHz spectrum, one is 500 MHz, and one is 600 MHz. We also utilize eight hearing assist units to help patrons with limited hearing. Those operate in the very high frequency spectrum. All units are digital. We use these items in roughly ten percent of our programming overall. We anticipate these units will last ten years, though we have two that are fifteen years old. When we were no longer able to use items in the 700 MHz band, we had to quit using mics and were unable to replace them. Therefore, we lost capabilities.

I would urge the Commission to grant a Part 74 license if an applicant can provide certification of:

- A mission statement of providing performing arts to the public;
- A history of professional-quality wireless audio presentations to audiences without interference;
- Technical guidance and frequency coordination by qualified professionals (active in audio engineering who have academic degrees or equivalent professional experience and who are familiar with radio-frequency coordination);
- A commitment to register for protection only the frequencies, times, and locations actually needed; and
- A practice of keeping logs of all wireless microphone uses, including frequencies, for all performances.

We had a patron tell us that seeing shows at Dad's Garage did more to help heal him from cancer than the hospital treatments did. We also know from the Arts and Economic Prosperity Study that between our and our patrons spending, we create 73 FTE jobs and over \$2.2 million in local economic impact. And we are just one small non-profit theatre. I respectfully endorse the Commission's proposal to expand Part 74 LPAS rules to accommodate performing arts organizations and educational institutions that use fewer than 50 wireless microphones. The proposal is a much-needed solution that benefits the arts community and the public as well as the many new and emerging unlicensed white space technologies. Please do not hesitate to reach out to me should you have any questions. I can be reached at lara@dadsgarage.com or 404.523.3141 ext. 202.

Sincerely,

A handwritten signature in black ink, appearing to read 'Lara Smith', with a long horizontal stroke extending to the right.

Lara Smith, Managing Director