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April 24, 2015

Marlene H. Dortch  
Secretary  
Federal Communications Commission  
445 12th Street  
Washington, DC 20554

RE: NOTICE OF EX PARTE PRESENTATION

**ET Docket No. 14-165**, Amendment of Part 15 of the Commission's Rules for Unlicensed Operations in the Television Bands;

**ET Docket No. 14-166**, Spectrum Access for Wireless Microphones;

**GN Docket No. 12-268**, Television Incentive Auctions

Dear Ms. Dortch:

On April 22, 2015, Signature Theatre of Arlington, Virginia, hosted a meeting with Ira Keltz, Deputy Chief of the Office of Engineering and Technology ("OET"), and Paul Murray, Associate Chief of OET. Participants in the meeting were Jim Gross, Signature Theatre's Production Manager; Lane Elms, its Resident Sound Designer; Laurie Baskin, Director of Research, Policy & Collective Action for Theatre Communications Group; Najean Lee, Director of Government Affairs & Education Advocacy for the League of American Orchestras; and the undersigned, *pro bono* counsel for the Alliance of Resident Theatres / New York.

Signature Theatre is a 25-year-old organization that provides approximately 500 performances annually to 110,000 audience members. It has three performance spaces: two flexible "black box" theatres and a cabaret.

Mr. Elms discussed the process the theatre uses to select frequencies for its wireless microphones and intercom devices, all of which are analog because Signature has not found digital equipment that provides comparable quality or reliability. Many of their microphones are relatively new. The theatre spent approximately \$55,000 to transition out of the 700 MHz band. Mr. Elms demonstrated the effect that co-channel data streaming would have on the operation

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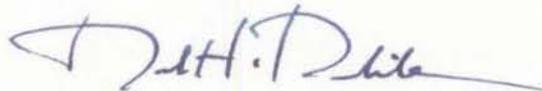
of wireless microphones. He provided a tour of the two theatre spaces, pointing out the locations and functions of sound equipment.

Mr. Gross discussed the difficulties of moving wireless functions to another frequency band: the current absence of satisfactory equipment and the cost of replacing, again, equipment that the theatre purchased as a result of changes in spectrum allocations. Signature would otherwise expect wireless microphones to have a useful life of 15 to 20 years. Mr. Gross expressed the need for clear expectations and rules on which the performing arts can rely in making future equipment decisions.

Ms. Baskin added that there is a real need for substantial advance notice to give non-profit theatres adequate time to budget and prepare for the acquisition of new equipment—once it is available. She also pointed out that because of the potential interference that could severely impair the audience's experience and the stage crew's safety, the Commission should not eliminate database registration for productions that use fewer than 50 wireless devices.

The performing arts representatives answered technical and business queries posed by the OET personnel and offered assistance in answering any questions that might arise in the future.

Sincerely,



David H. Pawlik  
*Pro bono counsel for*  
Alliance of Resident Theatres / New York

cc: Ira Keltz  
Paul Murray