



RF Training

At The Grand Theatre
London, Ontario

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Tuesday, May 3rd 2016

Training - 9:00 am to 6:00 pm

Show - 7:30 pm to 10:00 pm

In the Jessica Tandy Rehearsal Hall

Wireless microphones and in-ear monitors are becoming more and more common in the theatre. This seminar will demystify the technology behind wireless gear, frequency coordination, and demonstrate best practices.

This is a full-day course that will be followed by a backstage tour of Buddy: The Buddy Holly Story, which is using more than 60 active frequencies.

Attendees are invited to see the show at 7:30pm, to see the principles learned in class being put in practice. A very special ticket price has been arranged to keep costs low for those travelling from afar. Lunch will be provided.

Training Session: \$15 (free with purchase of ticket to the show)

Discount Ticket to see Buddy: The Buddy Holly Story: \$35

The SHURE logo in a bold, italicized, sans-serif font with a registered trademark symbol.

Lunch Sponsor

The logo for Horizon SOLUTIONS, with "Horizon" in a large blue font and "SOLUTIONS" in a smaller blue font below it.

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About the instructors:

Chris Brooks is an Applications Specialist with SF Marketing. He is an industry veteran with more than 30 years of experience with wireless microphones. After a successful career in radio as a Broadcast Engineering Technician specializing in audio & RF systems, he joined the theatre world. In the early 1980's, he was highly involved with the first Canadian production of Cats in the 1980's, which was the highest channel count of wireless mics ever to that point. In 1993, Chris was hired by the distributor for Shure in Canada, and has been doing training and troubleshooting ever since. He has worked with many major clients including Rush and The Rolling Stones, and recently spent some time 1250 feet in the air advising the CN Tower on a wireless mic system that would work in an incredibly hostile RF environment.

Paul Fujimoto-Pihl has been a Technical Director for almost 10 years, first at the Blyth Festival, then Tarragon Theatre, and is currently at The Grand Theatre. His wireless experience ranges from working with single frequency Vega headset mics at the carnival games at Canada's Wonderland to coordinating the wireless on Buddy Holly, a show with over 60 channels of wireless, including lav mics, wireless instruments, in ear monitors, and wireless comm.

Jim Neil has been on and off the stage for over 40 years. Touring as a drummer with various bands throughout the 70's and 80's Jim gained a great understanding for what it takes to create a "show". During this time, while playing with The David Bradstreet Band, Jim won a Juno for his work on the "Dreaming in Colour" album. For over 30 years Jim Neil has held the position of Head of Audio and Sound Designer for The Grand Theatre in London with over 200 productions in his resume. Since 1996 Jim has also worked at as a Sound Designer for The Stratford Festival on over 40 productions including "Jesus Christ Superstar", "Evita", "Cabaret", "Hamlet", "Pirates of Penzance", "Peter Pan" and many more great shows.