

UNITED PATENT AND TRADEMARK OFFICE

BEFORE THE PATENT TRIAL AND APPEAL BOARD

RODE MICROPHONES, LLC AND
FREEDMAN ELECTRONICS PTY LTD,

Petitioners, IPR2025-00230

v Patent 7,711,443

ZAXCOM, INC.,

Patent Owner.

Deposition of WILLIAM SAROKIN
November 5, 2025, 11:02 AM MT
Zoom Deposition

PURSUANT TO THE NEW MEXICO RULES OF CIVIL PROCEDURE,
this Deposition was:

TAKEN BY: MICHAEL A FISHER, ESQ.
ATTORNEY FOR THE PETITIONERS

REPORTED BY: KRISTINE KACZOR, RPR
NM CCR #545
ESQUIRE DEPOSITION SOLUTIONS

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Also Present:

Eric Rotteveel
Glenn Sanders

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WITNESS

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P R O C E E D I N G S

MR. FISHER: Michael Fisher of Dechert, LLP, representing the Petitioners, Rode Microphones, LLC, and Freedman Electronics, PTY, limited. And with me here I have Eric Rotteveel, also of Dechert, LLP, representing the petitioners.

MS. CHIPPERSON: Rita Chipperson of Chipperson Law Group, PC. And I'm representing Zaxcom Inc., which is the patent owner.

WILLIAM SAROKIN, having been first duly sworn was examined and testified as follows:

THE WITNESS: I do.

EXAMINATION

BY MR. FISHER:

Q. Okay. Good morning, Mr. Sarokin. How are you today?

A. I'm pretty good.

Q. Can you, please, state your full name for the record?

A. Sure. William Sarokin.

Q. What's your address?

A. 18 Erickson Road Sandia Park, New Mexico.

Q. And that's your residence?

A. Yes.

1 Q. Have you been deposed before?

2 A. Yes. Once before.

3 Q. Once. Okay. And you understand that
4 you're under oath; correct?

5 A. Yes.

6 Q. Now, you've all, of course, been through it
7 before, but I'll just review procedure, which is
8 I'll ask you questions. And my questions and your
9 answers will be recorded by the court reporter. Do
10 you understand?

11 A. Uh-huh, I do.

12 Q. Okay. If you don't understand a question,
13 please, let me know and I will try to clarify it.

14 A. Okay.

15 Q. Please give verbal answers, such as yes or
16 no instead of nods or gestures. And that makes sure
17 that the court reporter can record your answers. Do
18 you understand?

19 A. Yes.

20 Q. I'm sorry. What?

21 A. Yes.

22 Q. Okay. Now, if you provide an answer to a
23 question, I will assume that unless you indicate
24 otherwise your answer is complete, okay?

25 A. Okay.

1 Q. Also, please wait for me to ask my full
2 question before you start to answer. And that's to
3 help the court reporter get the question and answer
4 clearly on the record. Do you understand?

5 A. Yes.

6 Q. Okay. Now you may answer a question and
7 later on you might think of something you want to
8 add to your previous answer, or you may want to
9 correct or clarify your previous answer. If that
10 happens, please, let me know and we'll give you a
11 chance to add to or correct your earlier response,
12 okay?

13 A. Okay.

14 Q. If at any time you need to take a break,
15 please, let know know, but if I've just asked a
16 question I'm going to ask you to, please, finish
17 your answer and then we can work out what to do
18 about a break, okay?

19 A. Okay.

20 Q. All right. And do you understand that
21 during the breaks you are not allowed to discuss the
22 subject matter of this deposition with anyone?

23 A. I understand.

24 Q. Okay. How are you feeling, generally,
25 today?

1 A. Fine.

2 Q. Okay. Are you taking any medication or
3 drugs that might make it difficult for you to
4 understand and answer my questions today?

5 A. No.

6 Q. Is there any reason you might not be able
7 to understand my questions and answer them
8 truthfully and completely today?

9 A. I have terrible hearing, but I'm wearing my
10 hearing aids and I have the volume up. So I might
11 ask you to repeat.

12 Q. Okay. Please...please do that if you have
13 trouble hearing a question. And -- but if you
14 answer that question and you don't say anything I'm
15 going to assume that you heard it properly, okay?

16 A. Yes.

17 Q. All right. Where are you, currently?

18 A. In my workshop at my house on 18 Erickson
19 Road.

20 Q. Is anyone else in your workshop with you?

21 A. No.

22 Q. Is anyone else in the house?

23 A. Yes.

24 Q. Who is that?

25 A. My wife and her grandson.

1 Q. Anyone else?

2 A. No.

3 Q. Okay. What electronic devices do you have
4 in the room with you?

5 A. Quite a bit. Two computers, audio mixing
6 board, ham radio, amps, TV monitor, solar inverter.
7 You want me to keep going? There's more.

8 Q. Well, are any of the electronic devices in
9 the room with you turned on at the moment, other
10 than the computer that you're using for this
11 deposition?

12 A. Yes. Two computers and the solar inverter
13 and a mini-split system.

14 Q. What's a mini-split system?

15 A. Oh, that's a heating and air conditioning.

16 Q. I'm not going to worry about the inverter
17 or the heating and A/C system. Are you able to turn
18 off the other computers and keep them off during the
19 deposition?

20 A. Yeah, I could turn this one off. Bear with
21 me a second. Okay. That's off.

22 Q. Okay. Any other computers?

23 A. Just my phone.

24 Q. Okay. So you have a cell phone?

25 A. Yes.

1 Q. Okay. Can I ask you to turn your cell
2 phone off and keep it off during the deposition
3 except during breaks. Agreed?

4 A. Sure. Hang on a second. Okay. That's
5 off.

6 Q. Okay. Do you have any other cell phones
7 with you?

8 A. No.

9 Q. Do you have any other devices that enable
10 you to communicate with the outside world with you?

11 A. Let's see. There's a ham radio but that's
12 turned off. And that would be -- yeah. That's the
13 only thing.

14 Q. Okay. Nothing else?

15 A. No.

16 Q. Okay. So, again, I'm going to ask you to
17 keep turned off any electronic devices except for
18 the computer that you're using for the deposition
19 that would allow you to communicate with the outside
20 world, again, except during breaks. Agreed?

21 A. Okay. I agree.

22 Q. Certainly, it would be a new one if someone
23 started getting on the ham radio during a deposition
24 and communicating with someone. That would be
25 something that I've never encountered before.

1 That's pretty old school, I suppose.

2 A. Yes. Especially if it was Morse code.

3 Q. Right. Yes. That would be a new one.

4 Probably, yeah. More common of a hundred years ago,
5 I suppose. All right. Do you have any email
6 software on your computer?

7 A. Yes.

8 Q. Can I ask you to turn -- to close the email
9 software, please?

10 A. I think it is. Yeah. Yeah. My browser is
11 not open.

12 Q. Okay. Do you have any software that allows
13 texts or other messaging on your computer?

14 A. That would be on the phone and that's
15 turned off.

16 Q. Okay. Any other software on the computer
17 that allows communication with other people other
18 than, again, the email software that you've turned
19 off?

20 A. Just this one, the Zoom for the meeting.

21 Q. Okay. So, again, I'm going to ask you to
22 keep all of that software, including your email
23 software turned off during the deposition except you
24 can check your emails during breaks, okay?

25 A. Okay.

1 Q. All right. Are you represented by counsel
2 here today?

3 A. No.

4 Q. Okay. Can you -- so is Ms. Chipperson
5 representing you?

6 A. No.

7 Q. Okay. Did you do anything to prepare for
8 this deposition?

9 A. I read the statement that I had sent to
10 Glenn.

11 Q. And which statement is that? This is your
12 declaration that you're referring to?

13 A. Yeah. Exhibit 2036.

14 Q. Okay. 2036. Please bear with me for a
15 moment. I'm just taking a look at that.

16 A. I know there are two. I just printed up
17 one. I think they're identical.

18 Q. So you're referring to Exhibit 2036 from
19 the case number IPR2025-00232; correct?

20 A. Yes, that's correct.

21 Q. Understood. Did you do anything else to
22 prepare for this deposition, other than reviewing
23 Exhibit 2036?

24 A. I spoke to Rita yesterday.

25 Q. For how long?

1 A. Ten minutes.

2 Q. What did you and Rita talk about?

3 MS. CHIPPERSON: Objection.

4 Attorney-client privileged. Do not answer.

5 MR. FISHER: Counsel, this is not
6 privileged because you don't represent this witness.
7 So are you going to maintain your instruction not to
8 answer because it appears to be an improper
9 instruction?

10 MS. CHIPPERSON: What are you basing that
11 on that I don't represent this witness?

12 MR. FISHER: He just said he's not
13 represented by counsel here today and that you don't
14 represent him. So there is no attorney-client
15 privilege between you and him. So I'm going to ask
16 the witness, again, to tell me -- to answer that
17 question.

18 BY MR. FISHER:

19 Q. Mr. Sarokin, can you tell me, please, what
20 you and Ms. Chipperson talked about yesterday?

21 A. She just wanted to fill me in on what a
22 deposition is like and what I can expect.

23 Q. Did she talk to you about your testimony?

24 A. Minimally.

25 Q. What did she say about it?

1 A. Keep my answers brief. Yes or no.

2 Q. What else did she say about it?

3 A. That's pretty much all I remember. That
4 was my takeaway.

5 Q. What did you tell her during that session?

6 A. Oh, I pointed out that there was one error
7 in the declaration. I had originally written this
8 declaration about five years ago, and then updated
9 it. But one of the sentences from the original one
10 is still here and it's outdated. So I just wanted
11 to point that out to her.

12 Q. What sentence is that?

13 A. That's on page 5. Three lines from the
14 bottom. It said only Sony and audio limited had
15 been able to introduce practical digital radio mics
16 in the past few years. But since then, obviously,
17 Lectrosonics has also introduced digital radio mics.
18 So I felt that need updating.

19 Q. What else did you tell Ms. Chipperson?

20 A. Pretty much that's all I can remember. Oh,
21 also, that I'm fully retired now. At the beginning,
22 it says I'm still -- at the beginning of this thing
23 it says I'm still active.

24 Q. What else do you remember from your
25 discussion with Ms. Chipperson?

1 A. That's pretty much it.

2 Q. Other than Exhibit 2036 from the -- from
3 IPR2025-00232, did you review any other documents in
4 preparation for your deposition today?

5 A. No.

6 Q. Mr. Sarokin, I may, as a shorthand refer to
7 that case as the 232IPR, rather than spelling out
8 the entire case number. Do you understand?

9 A. Yes.

10 Q. And, do you understand that your deposition
11 relates to that case today?

12 A. Yes.

13 Q. Do you understand that your deposition also
14 relates to IR2025-230, which I will refer to in
15 shorthand as the 230IPR?

16 A. Yeah.

17 Q. Okay. Did anyone ask you to collect any
18 documents for these cases?

19 A. No.

20 Q. Also, just as a matter of shorthand, I may
21 refer to just quote this case, rather than these
22 cases. If I use that terminology, please understand
23 that I'm referring to both cases. The 230 and 232
24 IPRs. Do you understand?

25 A. Yes.

1 Q. Okay. When did you first hear about this
2 case?

3 A. This particular case? I talked to Glenn on
4 occasion. I'm guessing at least a year ago.

5 Q. And when you say "Glenn," you're referring
6 to Glenn Sanders?

7 A. Glenn Sanders. Yes.

8 Q. How often do you talk to Mr. Sanders?

9 A. Every few months.

10 Q. What did Mr. Sanders tell you about the
11 case?

12 A. Don't remember specifics, but I had noticed
13 that Rode had been -- had introduced radio mics with
14 recording capability. So I knew he had a patent on
15 that. So that's how we first touched base about
16 this. And then further when I heard that Rode was
17 buying Lectrosonics.

18 Q. What else did Mr. Sanders tell you about
19 Rode's products?

20 A. Don't think he told me anything about
21 Rode's product. I'm familiar with Rode. I have at
22 least one of their products, or I had at least one
23 of their products in my sound kit. But we didn't
24 talk much about Rode, itself.

25 Q. Which Rode product did you have in your

1 sound kit?

2 A. I had a pin mic, which was a microphone
3 that had -- are you familiar with it, or should I
4 describe it?

5 Q. You might as well describe it. I wouldn't
6 want to guess.

7 A. It's a small base with three pins
8 protruding. And then a microphone head that you can
9 attach to it. So you can put it under somebody's
10 clothes where there's no access to run a cable, put
11 the pins through, and then put the mic head on.
12 That was another company that Rode had purchased.

13 Q. Did Mr. Sanders tell you that his patents
14 covered radio mics with recording capability?

15 A. That was my assumption of what the patent
16 is --

17 Q. What was that -- sorry. Go ahead.

18 A. Oh. So I don't think he, specifically,
19 spelled out what it was, but I've been using
20 Zaxcom's radios with that recording capability for
21 20 years now. So, if anything, I was surprised that
22 the patent was still enforced.

23 Q. When was the first time you ever
24 encountered a radio mic with recording capability?

25 A. I know exactly when. It was on the film,

1 American Gangster, that release Scott was directing
2 and that was -- I think, we shot that -- I can't
3 remember if it was 2005 or 2006.

4 Q. That's the first time you ever encountered
5 that radio mic with recording capability?

6 MS. CHIPPERSON: Objection. Asked and
7 answered.

8 THE WITNESS: Yes, uh-huh.

9 BY MR. FISHER:

10 Q. How many time would you say you've spoken
11 to Mr. Sanders over the past two years,
12 approximately?

13 A. Probably every couple of months. So at
14 least a dozen times.

15 Q. How long have you known Mr. Sanders?

16 A. I bought my first Zaxcom product in 1999.
17 So pushing 26 years.

18 Q. Were any of the conversations that you had
19 with Mr. Sanders over the past two years
20 business-related?

21 A. Actually, yes. Because a friend of mine
22 is -- bought -- purchased most of my sound gear.
23 And is, basically, taking over my role here in
24 New Mexico. So we had been talking about equipment
25 and updating and changing frequencies. Stuff like

1 that.

2 Q. Have you ever had any social interactions
3 with Mr. Sanders?

4 A. Sure --

5 Q. How many times -- sorry. Go ahead.

6 A. Oh. We've gone out to lunch. You know,
7 when I'm in New York I'll swing by Zaxcom; pay him a
8 visit. We'll go out for lunch. He came out here
9 and visited me once.

10 Q. So he's visited you at your house?

11 A. Yes. He came to my wedding.

12 Q. Oh, okay. Do you consider him a friend?

13 A. Uh-huh. Yes.

14 Q. That's a yes?

15 A. Yes.

16 Q. A close friend?

17 MS. CHIPPERS: Objection. Vague.

18 BY MR. FISHER:

19 Q. I guess I should clarify that your attorney
20 may -- or sorry. She's not your attorney.

21 Ms. Chipperson who is, I will represent to you
22 Zaxcom's attorney, may make objections just to get
23 them on the record, but you should answer the
24 question despite the objection because she's just
25 getting her objection on the record. Do you

1 understand?

2 A. Yes, I do.

3 Q. So an objection is not an instruction not
4 to answer. It's just to get the objection on the
5 record, okay?

6 A. Okay.

7 MS. CHIPPERSON: And, Mr. Sarokin, if you
8 can just give me a little bit more time to make my
9 objection, that would be great.

10 THE WITNESS: Okay.

11 BY MR. FISHER:

12 Q. So let me just -- sorry. I didn't mean to
13 interrupt. Please go ahead.

14 A. So back to, do I consider him a close
15 friend. Nah. Close friends I see and talk to all
16 the time. Glenn is more of a business relationship
17 that we have become friendly and I'm a big supporter
18 of what he's done. What he's created. Changed my
19 job and my career. So I appreciate him, greatly.

20 Q. Other than your wedding, at what other
21 social events have you seen Mr. Sanders?

22 MS. CHIPPERSON: Objection to form.

23 THE WITNESS: He used to have a summer
24 party at his house, regularly. I think I'd been
25 there once or twice in 20 years as a gathering of

1 sound mixers and his clients/customers.

2 BY MR. FISHER:

3 Q. Do you remember when those occasions were
4 that you attended this party?

5 MS. CHIPPERSON: Objection to form.

6 THE WITNESS: I think the last one might
7 have been ten years ago.

8 BY MR. FISHER:

9 Q. Okay. Did you see Mr. Sanders at any other
10 social events?

11 A. At the NAB show in Las Vegas. Very often
12 there would be a gathering of sound mixers, you
13 know, after the show. So we'd all go out to a
14 Chinese restaurant. Maybe, like, 20 of us.

15 Q. Would you consider that a social event or
16 more of a professional event?

17 A. More professional.

18 Q. Okay. What about any social events? Have
19 you seen Mr. Sanders at any other social events?

20 MS. CHIPPERSON: Objection to form.

21 THE WITNESS: No, not really.

22 BY MR. FISHER:

23 Q. Was Mr. Sanders a friend of yours in 1999?

24 A. No. I didn't know him before I purchased
25 the first product. I was one of the first customers

1 for his -- it was called the camio mixer. It's a
2 digital mixing board. So when I ordered that they
3 were still developing it. So it was, like, a
4 six-month process while they finished development
5 and, actually, built it so we'd be in touch a lot,
6 but that was strictly business.

7 Q. When was that?

8 A. Fall of '99. I'd have to look at my
9 records.

10 Q. Had Glenn Sanders become a friend of yours
11 by 2001?

12 A. Well, it's hard to say it was friend. I
13 was really excited about what he was doing because
14 when I first bought that digital mixing board in
15 1999, he showed me the earliest development of his
16 digital radio mics. And I was fascinated by them.
17 And I knew that digital radio mics were -- this is
18 says in my statement. You know, the holy grail of
19 what production sound mixers were looking for.

20 Though, the prevailing wisdom at that
21 point was that they were impossible. So I was
22 amazed that he was, actually, pulling it off.

23 Q. Do you believe that digital radio mics were
24 revolutionary in 2005?

25 A. Yes. For film production. They had come

1 out for studio work. That's where you had, you
2 know, large receivers. You'd have, like, one rack
3 mount for one receiver, which is impractical for
4 film production work. So they were out for, you
5 know, stage work, stage performances.

6 I think at that point, I think they were
7 starting to come out. But no one had small enough
8 transmitters or small enough receivers to be
9 practical for film use. And nobody did for at least
10 ten years after Glenn came out with it.

11 Q. When was the first time you encountered a
12 digital radio mic in any context?

13 A. I know exactly when. I was working on a
14 movie called Brown Sugar with Queen Latifah. It was
15 the first film shot in New York after 9/11 so this
16 was November 2001. And that's when Glenn called me
17 up and said he had a working model. Would I like to
18 try it. So he came and delivered it to the set. So
19 it was November 2001.

20 Q. I thought you just testified that you had
21 seen them earlier for stage performances; is that
22 correct?

23 A. Not that early --

24 MS. CHIPPERSON: Objection. Argumentative.

25 BY MR. FISHER:

1 Q. When's the first time you saw a digital
2 radio mic used for stage performance?

3 A. I'm not a --

4 MS. CHIPPERSON: Objection. Assumes facts
5 not in the record.

6 THE WITNESS: And that's not my expertise
7 on stage stuff. So I had heard, you know, just in
8 the sound journals and stuff that he mentioned of
9 digital radios under development. But, again,
10 nothing that I had used or seen.

11 BY MR. FISHER:

12 Q. When's the earliest that you heard anyone
13 mention a digital radio mics?

14 MS. CHIPPERSON: Objection. Assumes facts
15 not in record.

16 THE WITNESS: Again, I couldn't tell you
17 when I first saw Glenn developing them in 1999.
18 There was nothing. There were no digital radio mics
19 out. I would have to research when the first stage
20 ones came out. And I'm not even sure if they were
21 stage ones because they had delay. I think they
22 were more used in an industrial corporate settings.
23 Trade shows and stuff like that. Because I think
24 the earlier radio mics had a lot of delay, which
25 wouldn't be good for musicians.

1 Q. All right. Yeah, I guess, in a musical
2 context I can understand that. Who first contacted
3 you about providing a declaration for this case?

4 A. For this case, Glenn had asked me if I'd be
5 willing to. And then his attorney sent me an email.

6 Q. When was that?

7 A. I'd have to look. I don't remember
8 offhand.

9 Q. Okay. Why did you agree to provide a
10 declaration for this case?

11 A. Oh, anything I could do to support Glenn
12 and his company. I think they've just been --
13 they've revolutionized the film business. And I
14 think he deserved the support. So I'm happy to.

15 Q. How many times have you talked to
16 Mr. Sanders about this case in past year?

17 A. Three or four maybe. I'd ask him every
18 time I saw him. Because, as I said, we're in touch
19 every couple of months and usually I would ask, you
20 know, how's the case going.

21 Q. What did he tell you?

22 A. Usually, I couldn't understand the answers
23 because the legalese, you know, the fights for the
24 patent and very often I didn't understand what he
25 was telling me.

1 Q. What did he tell you that you did
2 understand?

3 A. I don't recall off the top of my head.
4 Yeah. I really couldn't tell you.

5 Q. Do you have any agreement or agreements
6 with Zaxcom regarding your work on this case?

7 A. No.

8 Q. Do you have any agreement with Mr. Sanders
9 about your work on this case?

10 A. An agreement? No.

11 Q. Have you ever had any agreement of any kind
12 with Zaxcom?

13 A. Of -- no. Maybe 15, 16 years ago, I helped
14 them write one of the manuals for one of his
15 recorders, the Diva. That was the only -- besides
16 for sales contracts, you know, buying his stuff.
17 That would be, like, my only business relation the
18 other way.

19 Q. All right. So you had an agreement with
20 Mr. Sanders or Zaxcom regarding that manual --
21 sorry. Withdrawn. That was a bad question.

22 Was your agreement to write the manual with
23 Zaxcom?

24 A. Yes.

25 Q. Was it an agreement with Mr. Sanders?

1 A. He asked me if I'd be interested in doing
2 it. And I don't even think there was a written
3 agreement.

4 Q. Okay. Well, other than the agreement with
5 regarding the manual and sales contracts, have you
6 ever had any other agreements with either
7 Glenn Sanders or Zaxcom?

8 A. No.

9 Q. Did you receive any compensation for
10 writing a declaration for this case?

11 A. No.

12 Q. Are you being compensated for your
13 testimony today?

14 A. No.

15 Q. Have you ever been compensated for anything
16 you've done relating to this case?

17 MS. CHIPPERSON: Objection. Form.

18 THE WITNESS: No.

19 BY MR. FISHER:

20 Q. I'm sorry. I didn't hear the answer.

21 A. No.

22 Q. Will you be compensated for any work you've
23 done or will do relating to this case?

24 MS. CHIPPERSON: Objection. Speculative.

25 THE WITNESS: No. And answer is no.

1 BY MR. FISHER:

2 Q. Have you ever heard of someone named
3 Jeffrey Wexler?

4 A. Yes.

5 Q. What do you know about Mr. Wexler?

6 A. He's an L.A. sound mixer. And he was
7 also -- he's retired now, also. And he was an early
8 Zaxcom customer. So we were among the first two
9 people using Zaxcom equipment.

10 Q. Have you ever spoken to Mr. Wexler about
11 this case?

12 A. No.

13 Q. Can you, please, describe for me the
14 process by which your declaration, and that's
15 Exhibit 2036 in the 232IPR, was written?

16 A. It was originally written for an earlier
17 case, probably five or so years ago. And then when
18 Glenn asked for a statement for this case, I took
19 that and just updated it. There was some back and
20 forth because I know they did some legal changes,
21 you know, in the description, you know, saying it's
22 the -- adding the patent numbers and stuff like
23 that. So there's some legalese in there, but
24 99.9 percent is what I wrote.

25 Q. Do you remember who the parties were in the

1 previous case?

2 A. Lectrosonics.

3 Q. So if I refer to that case as the
4 Lectrosonics case, will you understand what I'm
5 talking about?

6 A. Yes.

7 Q. Can you, please, describe the process by
8 which your declaration in the Lectrosonics case was
9 written?

10 A. Oh. Glenn asked me to write a statement.
11 I can't remember. I know that case was somewhat
12 different because Lectrosonics didn't have a digital
13 radio at that point. But I think they made a body
14 pack recorder that could be attached to one of their
15 radios. It was somewhat different. But he just
16 asked me to write a statement about the Zaxcom
17 equipment and why I use it; how special it was. And
18 I tried to do it in layman's terms so non-sound
19 people could get it.

20 Q. Who wrote the first draft of your
21 declaration in the Lectrosonics case?

22 A. Me. I wrote all the drafts.

23 Q. Do you remember being asked to make
24 modifications to any drafts?

25 A. On Lectrosonics case?

1 Q. Yeah.

2 A. No.

3 Q. After the first draft that you sent --
4 withdrawn. Let me rephrase that. So at some point
5 in the Lectrosonics case, you -- I presume, that you
6 sent a draft to Zaxcom's attorneys; correct?

7 MS. CHIPPERSON: Objection. Leading.

8 THE WITNESS: I don't remember exactly, but
9 I'm pretty sure that's -- I can't remember if I sent
10 it to Glenn and he sent it to the attorneys, or if I
11 sent it directly to the attorneys. I don't
12 remember.

13 MR. FISHER: Just for reporter's benefit,
14 the company name, Lectrosonics is spelled
15 L-e-c-t-r-o-s-o-n-i-c-s. I can see that it's not
16 getting in the realtime under that spelling. I just
17 wanted to make sure that's on the record, clearly.

18 THE COURT REPORTER: Thank you.

19 MR. FISHER: Sure.

20 BY MR. FISHER:

21 Q. After you sent your first version of your
22 declaration in the Lectrosonics case to Zaxcom's
23 attorneys, how many revisions of that declaration
24 did you send them?

25 MS. CHIPPERSON: Objection. It assumes

1 facts not in record.

2 THE WITNESS: I don't think there were any
3 revisions. But, again, I don't remember. It was
4 five or six years ago at least --

5 BY MR. FISHER:

6 Q. Did they send any -- sorry. Go ahead.

7 A. Sorry. The only revision is, again, when
8 they say, I, William Sarokin, and the legalese and
9 the first paragraph to set it up and put in the
10 patent numbers. That would have been the only
11 revision I remember.

12 Q. Okay. Other than the revision in paragraph
13 one, did Zaxcom's attorneys send you any other
14 revisions of your declaration --

15 MS. CHIPPERSON: Objection to form.

16 BY MR. FISHER:

17 Q. -- in the Lectrosonics case?

18 A. Not that I remember. And I don't have that
19 one in front of me.

20 Q. Okay. I understand. That's fine. Were
21 you deposed in the Lectrosonics case?

22 A. Yes.

23 Q. Other than your deposition in the
24 Lectrosonics case and the deposition we're doing
25 today and the declarations that you provided in the

1 Lectrosonics case and this case, have you ever
2 testified on behalf of Zaxcom before?

3 A. No. I just want to get that straight. I
4 did a statement for the Lectrosonics case and was
5 deposed, but I didn't testify in any other way. And
6 then the statement and this deposition.

7 Q. And you were deposed in the Lectrosonics
8 case; correct?

9 A. Yes.

10 MS. CHIPPERSON: Objection. Leading.

11 BY MR. FISHER:

12 Q. Other than your deposition in the
13 Lectrosonics case and this deposition today, have
14 you ever been deposed?

15 MS. CHIPPERSON: Objection. Asked and
16 answered.

17 THE WITNESS: And, again, the answer is no.

18 BY MR. FISHER:

19 Q. When did you first start using Zaxcom
20 equipment?

21 A. It was the camio mixer that I ordered in
22 1999. And I think it was probably December 1999
23 when I actually picked it up and put it to use.

24 Q. When did you first start using Zaxcom
25 microphones?

1 MS. CHIPPERSON: Objection. Assumes facts
2 not in record.

3 THE WITNESS: Zaxcom doesn't make
4 microphones.

5 BY MR. FISHER:

6 Q. What do they make?

7 A. Radio transmitters. They don't, actually,
8 make their microphones. And that would have been
9 November 2001 on the movie, Brown Sugar.

10 Q. So now your declaration refers to digital
11 wireless microphones; correct?

12 A. Yes.

13 Q. When you use the term "digital wireless
14 microphone," are you referring to the transmitter?

15 A. Transmitter and receiver. Prior to Zaxcom,
16 radio microphones were FM like little FM radio
17 stations. And they would transmit an analog, an
18 analog signal. The radio wave form would have the
19 same wave form as the sound wave form. Zaxcom
20 created digital radio microphones that actually
21 transmitted a digital signal, ones and zeros, and
22 then the receiver would pick up the ones and zeros
23 and translate them back into an analog signal.

24 What made this revolutionary is that they
25 were not subject to any interference because

1 interference wouldn't be ones and zeros. If
2 somebody started a car engine next to the
3 transmitter, you wouldn't get a splat of FM of
4 noise. So that's -- that was one of the first
5 benefits of using digital radio mics. They were --
6 interference.

7 Q. So if I'm understanding you correctly, what
8 was revolutionary was the conversion of the
9 microphones to digital; is that correct?

10 MS. CHIPPERSON: Objection. Misstates
11 prior testimony and leading.

12 THE WITNESS: Yes. Radio mics would
13 convert the analog audio signal, the sound waves
14 into digital ones and zeros. Transmit the ones and
15 zeros, and then the receiver would translate them
16 back -- transform them back to an analog signal.

17 BY MR. FISHER:

18 Q. And am I correct in understanding that the
19 use of a digital transmitter as opposed to an analog
20 transmitter was revolutionary at the time?

21 A. Absolutely.

22 MS. CHIPPERSON: Objection. Leading. I
23 think I lost everyone. Can you hear me?

24 MR. FISHER: I can hear you.

25 MS. CHIPPERSON: Okay. All right.

1 MR. FISHER: What sometimes might happen is
2 whoever happens to be speaking, I think, might pop
3 up on your screen.

4 MS. CHIPPERSON: Yeah, no, I was seeing
5 everybody before and all of a sudden it was just me
6 but now you're back, so...okay.

7 MR. FISHER: Okay. As long as Mr. Sarokin
8 is back that's probably the most important thing.

9 MS. CHIPPERSON: Well, I don't see him.
10 Okay. It seem like my screen just changed settings
11 on its own. Is that possible? Because I wasn't
12 touching anything.

13 MR. FISHER: I mean, what could happen is
14 the speaker might enlarge automatically and show up
15 as the main window. Is that what you're seeing?

16 MS. CHIPPERSON: No, but I've got it back
17 now. I changed the settings and I think -- yeah. I
18 think it's fine. I can see everyone. Thank you.

19 BY MR. FISHER:

20 Q. So, Mr. Sarokin, we were talking about the
21 revolutionary nature of using a digital transmitter
22 as opposed to an analog transmitter; correct?

23 A. Yes.

24 MS. CHIPPERSON: Objection. Leading.
25 Assumes facts not on the record. Misstates prior

1 testimony.

2 BY MR. FISHER:

3 Q. Do you believe that the use of a digital
4 transmitter as opposed to an analog transmitter was
5 revolutionary in 2005?

6 A. Yes. I mentioned in my statement that the
7 first competition digital radio mics was from Sony
8 in 2009. So Glenn came out within 2001. It took
9 him ten thousand Japanese engineers nine years to
10 figure out what Glenn figured out.

11 Q. Understood. Now, in your declaration, I
12 believe, you mentioned an article that you read in
13 what you described as a monthly technical journal
14 called, Recording Engineer and Producer; is that
15 right?

16 A. Yes, uh-huh.

17 Q. Do you remember who the author of that
18 article was?

19 A. No, I don't.

20 Q. Do you remember the date of the article?

21 A. No. But it must have been the year, 2000
22 because it was after Glenn showed me his original
23 experiments with digital radios in 1999 and it was
24 before the actual use in 2001. Could have been
25 early 2001, too.

1 Q. Okay. According to your declaration, the
2 story called Digital Radio Microphones, the quote
3 "holy grail of radio mics." Is that right?

4 A. Uh-huh.

5 Q. And then you said that the article went on
6 to say that they were impossible; correct?

7 A. Yes.

8 Q. And they required more bandwidth than the
9 FCC allowed, needed too much power, would be much
10 too large, and transition range would be too short
11 to be practical; is that right?

12 A. Yes.

13 MS. CHIPPERSON: Objection to form.

14 BY MR. FISHER:

15 Q. What else do you remember about what the
16 article said?

17 A. I remember I faxed it to Glenn. Don't
18 remember much more about the article, itself.

19 Q. Did the article describe problems with
20 digital wireless microphones that existed in 1999?

21 A. There were no -- none existed in 1999.

22 Q. Why did --

23 A. --

24 Q. The article -- sorry. Go ahead.

25 A. If they had been, I would have been using

1 them.

2 Q. Okay. Why did the article describe digital
3 wireless microphones as the holy grail?

4 A. Because digital has many benefits. One is
5 they're immune to interference. Digital recording
6 as a whole had many benefits because you could make
7 a thousand copies and there's no degradation. With
8 analog, before Glenn's system came out I was using
9 enogra quarter inch analog recorder. And I would
10 record a quarter inch tape. They would copy it to
11 35-millimeter mag film. And they would make more
12 copies and more copies and the editors would use
13 them.

14 And then by the time you saw the actually
15 saw that film, that sound could be 14 generations
16 past the original. And each generation is a
17 degradation. With digital there's, no -- one and a
18 zero is going to be a one and a one and a zero no
19 matter how many copies you make. And it was similar
20 with the radio mics because FM radios, there was
21 always degradation. It was background. There would
22 be background noise. There would be interference.
23 It would be static.

24 Q. I've heard that static, myself?

25 A. So -- but with digital, there is none.

1 It's the one and zero -- is the one and the zero
2 that's recorded.

3 Q. Okay. Thank you for the explanation. Now
4 we were talking about digital wireless microphones,
5 but it's my understanding that that is, actually,
6 referring not only to the microphone but to the
7 transmitter; correct?

8 MS. CHIPPERSON: Objection. Form.

9 THE WITNESS: Yes. This is a microphone.
10 That's the actual microphone that you put on the
11 actor. This is the transmitter. So this is the
12 digital part.

13 BY MR. FISHER:

14 Q. Okay. So -- and just, again, I appreciate
15 the -- being shown the example. Unfortunately,
16 that's not going to show up in the transcript. So I
17 will just represent that the witness has held up
18 what appears to be a transmitter that I understand
19 would have been connected to the microphone; is that
20 correct?

21 A. Yes.

22 MS. CHIPPERSON: Objection.

23 BY MR. FISHER:

24 Q. So the digital wireless aspect that you're
25 referring to is really the digital transmission from

1 the transmitter; correct?

2 A. Yes.

3 MS. CHIPPERSON: And we're going to
4 object --

5 BY MR. FISHER:

6 Q. And that --

7 MS. CHIPPERSON: Just one second. We're
8 going to object here to that being entered as
9 evidence.

10 BY MR. FISHER:

11 Q. And it's the use of digital transmission
12 that was the revolutionary idea in 2005; correct?

13 MS. CHIPPERSON: Objection. Leading.
14 Asked and answered.

15 THE WITNESS: It was 2001, as far as I'm
16 concerned that's when I first used it. But it's
17 more -- the transmitter takes the analog signal from
18 the microphone, the slight electrical signal,
19 amplifies it, converts it to digital, and then
20 transmits it. And one of the problem was to get the
21 acceptable sound quality, you needed a large
22 bandwidth. And the FCC only allowed a narrow
23 bandwidth. So that was one of the --

24 Q. And digital helped with that?

25 MS. CHIPPERSON: Objection. Form.

1 THE WITNESS: That's why they said digital
2 was impossible. It would require too much bandwidth
3 than -- more than the FCC allowed. Glenn figured
4 out an algorithm to squeeze it into the allowable
5 space.

6 Q. Thank you.

7 MR. FISHER: Counsel, just to clarify,
8 we're on cross so I'm allowed to ask leading
9 questions.

10 MS. CHIPPERSON: No. You're on direct.

11 MR. FISHER: This is cross. So leading
12 questions are allowed. There's no need for you to
13 keep -- I mean, I guess you'll put in whatever
14 objections you want, but the objections to leading
15 are unfounded and superfluous.

16 MS. CHIPPERSON: Okay. Well, we can
17 disagree.

18 BY MR. FISHER:

19 Q. I want to ask you a little bit more about
20 the filming of the movie, Brown Sugar that you
21 described in your declaration. What year was this
22 did you say this was?

23 A. 2001.

24 MS. CHIPPERSON: Objection to form.

25 BY MR. FISHER:

1 Q. And was this the first time you ever used a
2 digital wireless microphone?

3 A. Yes.

4 Q. And who gave you the digital wireless
5 microphone to use on the film?

6 A. Glenn Sanders. Zaxcom.

7 Q. Did he let you keep the device?

8 A. No. Though, after that I bought two of
9 them.

10 Q. So he just lent it to you for that one
11 scene; is that right?

12 A. Yeah, he wanted --

13 MS. CHIPPERSON: Objection to form.

14 THE WITNESS: He wanted to demonstrate it
15 and since I was on a movie he came to set and put it
16 right on an actress.

17 BY MR. FISHER:

18 Q. And this was Queen Latifah he put it on?

19 A. Yes.

20 Q. Did he let you use that microphone for any
21 other scenes other than the walk-and-talk along the
22 Brooklyn Heights Promenade that you mentioned in
23 your declaration?

24 MS. CHIPPERSON: Objection to form.

25 THE WITNESS: I think he took it back with

1 him. I don't think I kept it at all.

2 BY MR. FISHER:

3 Q. So immediately after the Brooklyn Promenade
4 scene, you gave it back to him; is that correct?

5 A. Yes.

6 MS. CHIPPERSON: Objection to form.
7 Misstates prior testimony.

8 BY MR. FISHER:

9 Q. Where is the Brooklyn Heights Promenade?

10 A. It actually -- it's funny. It's in
11 Brooklyn Heights. That scene, I don't know how it
12 said the Promenade. It wasn't exactly on the
13 Promenade. It was a street leading to it. But it
14 was Queen Latifah and Sanaa Lathan were the two
15 actresses. Sanaa had one of my existing analog
16 radio mics on her, and I put the Zaxcom test one on
17 Queen Latifah. But it's on the -- it's the Brooklyn
18 waterfront right near the Brooklyn Bridge.

19 Q. Is it a public area?

20 A. Yes. Yeah. We were on a public street.

21 Q. Did the digital wireless microphone that
22 you used for filming the scene on the Brooklyn
23 Heights Promenade have any ability to record any
24 audio information?

25 A. No.

1 MS. CHIPPERSON: Objection to form.

2 THE WITNESS: No. That was his first
3 generation. He told me there were -- when I bought
4 those two -- the first two radios from him, he told
5 me that the next generation he was working on would
6 include recording capability and remote
7 controllability.

8 BY MR. FISHER:

9 Q. Did the digital wireless microphone that
10 you used for filming the scene along the Brooklyn
11 Heights Promenade have any ability to receive a
12 signal?

13 MS. CHIPPERSON: Objection to form.

14 BY MR. FISHER:

15 Q. Wirelessly?

16 A. It was two units. A transmitter that you
17 would put on the actress. And then a receiver that
18 on go on the sound cart; get plugged into my mixer.
19 So it was two pieces. A transmitter and a receiver.

20 Q. Did the transmitter have any ability to
21 receive any wireless signals?

22 A. That one, no.

23 Q. After the Brooklyn Heights Promenade scene
24 was filmed, when was the next time you used a
25 wireless transmitter provided by Glenn Sanders or

1 Zaxcom?

2 MS. CHIPPERSON: Objection to form.

3 THE WITNESS: I ordered two of those units.
4 They were expensive. I think they were, like,
5 \$4,000 each for a transmitter and receiver. I
6 ordered two. And I think it was a few months later.
7 And I used those on a film called, Secret Lives of
8 Dentists with Campbell Scott. I'd have to look at
9 the exact date, but I'm guessing that was three or
10 four months later before we had production units
11 available.

12 BY MR. FISHER:

13 Q. So would that have been in 2001 or 2002?

14 A. That would have been 2002.

15 Q. And the movie you mentioned is called, The
16 Secret Lives of Dentists; is that correct?

17 A. Yes, uh-huh.

18 Q. And you said you purchased those devices
19 from Zaxcom?

20 A. Yeah. Two of them. I would have gotten
21 more, but I knew he was developing his next
22 generation so I was waiting for those.

23 Q. So the transmitters that you used while
24 working on The Secret Lives of Dentists, did they
25 have any internal recording capability?

1 A. No.

2 Q. Did the transmitters have any ability to
3 receive any wireless signals?

4 A. No.

5 MS. CHIPPERSON: Objection. Asked and
6 answered.

7 BY MR. FISHER:

8 Q. How many scenes of the movie, The Secret
9 Lives of Dentists, did you use the Zaxcom
10 transmitters for?

11 MS. CHIPPERSON: Objection to form.

12 THE WITNESS: Couldn't give you a number,
13 but I used them the entire film. And they were my
14 two main radios. So normally I have -- back then I
15 would carry six radios on my sound cart. Now, by
16 the time I retired, I had at least 20 on the cart.
17 But back then it would have been four analog FM
18 radio mics and the two digital ones.

19 BY MR. FISHER:

20 Q. How did you purchase them?

21 A. Cash.

22 Q. I mean, did you go online to buy them, for
23 example?

24 A. No. As soon as I -- as soon as Glenn let
25 me use that prototype, I said I wanted to buy a

1 couple. So I probably spoke to Colleen at Zaxcom
2 and put in a standing order for when they were
3 available.

4 Q. Were they a standard item available to
5 anyone?

6 A. Of -- when -- yeah. The first one I used
7 was a prototype, but once the production ones were
8 available, then, yeah they were available to
9 anybody.

10 Q. And it was the production ones that you
11 used for the movie, The Secret Lives of Dentists; is
12 that correct?

13 A. Yes.

14 Q. After that movie -- withdrawn. After
15 purchasing the Zaxcom devices that you used for the
16 Secret Lives of Dentists, when was the next time you
17 purchased a Zaxcom transmitter or receiver?

18 MS. CHIPPERSON: Objection to form.

19 THE WITNESS: I had -- I think I purchased
20 more of the first generation till I had at least
21 four on the sound cart. So I had four analog and
22 four digital. But by the time I did
23 American Gangster, that was 2005, I believe, when he
24 shot it. That's when he came out with the second
25 generation. And then I purchased 12 of them, I

1 believe. Took off all the analog ones on my sound
2 cart.

3 BY MR. FISHER:

4 Q. And you're talking about the second
5 generation Zaxcom's transmitters and receivers;
6 correct?

7 A. Yes.

8 Q. Did the second generation devices have
9 internal recording capability in the transmitter?

10 A. Yes.

11 Q. Did the second generation transmitter have
12 the ability to receive wireless signals?

13 A. Yes. It can receive time code and control
14 signals to control the game and frequencies.

15 Q. When was the first time you purchased a
16 second generation Zaxcom transmitter or receiver?
17 Do you know what year that was?

18 A. It was --

19 MS. CHIPPERSON: Objection to form.

20 THE WITNESS: Probably early 2005. But I'd
21 have to -- that's off the top of my head. I'd have
22 to check.

23 BY MR. FISHER:

24 Q. Other than the second generation products,
25 did Mr. Sanders give or lend you any other

1 transmitters or receivers after the device that you
2 used while filming Brown Sugar?

3 MS. CHIPPERSON: Objection to form.

4 THE WITNESS: You know, it's interesting.
5 In May of this year I needed an extra receiver for a
6 corporate event and Glenn lent me one. So, yes, the
7 next time was a receiver in 2025.

8 BY MR. FISHER:

9 Q. Okay. Were there any examples of his
10 giving or lending you a device other than the one in
11 2025 and the one that you used for Brown Sugar?

12 A. --

13 MS. CHIPPERSON: Objection. Asked and
14 answered.

15 THE WITNESS: No. No others. Oh, and I
16 take that back. When I did Sex in the City, we
17 needed four identical handheld mics. And I had two
18 of them. And I think he lent me two for that. I'm
19 not sure if I got them from Glenn or from somewhere
20 else but that would be a possibility. It was 2010.

21 BY MR. FISHER:

22 Q. Did you ever have any email correspondence
23 with Mr. Sanders --

24 MS. CHIPPERSON: Objection.

25 BY MR. FISHER:

1 Q. -- about Zaxcom transmitters or receivers
2 before 2005?

3 MS. CHIPPERSON: Objection to form.

4 THE WITNESS: I'm sure I did. I don't
5 remember specifically, but I was very excited about
6 when he came out with his digital radios. So I'm
7 sure we spoke about it.

8 BY MR. FISHER:

9 Q. Did you have any email correspondence with
10 Mr. Sanders about including internal recording
11 capability in a transmitter before 2005?

12 A. I knew he was working on that. So we'd
13 spoken about it, and I'm assuming it would have been
14 emails.

15 Q. What did he say in those emails?

16 A. Oh, I can't even confirm there were emails
17 to confirm what he said. I'd have to look through
18 25 years of emails.

19 Q. Would some of those emails been -- have
20 been -- sorry. Withdrawn. Let me rephrase that.
21 Do you believe that any of those emails occurred in
22 2001?

23 MS. CHIPPERSON: Objection to form.

24 THE WITNESS: Couldn't say.

25 BY MR. FISHER:

1 Q. Is it possible that some of those emails
2 were sent in 2004 or earlier?

3 MS. CHIPPERSON: Objection to form.
4 Speculation. Asked and answered.

5 THE WITNESS: I can only guess.

6 BY MR. FISHER:

7 Q. If you wanted to find those emails that
8 you've exchanged with Mr. Sanders in the 2001 to
9 2004 time period, would you be able to?

10 MS. CHIPPERSON: Objection to form.
11 Misstates prior testimony. Assumes facts not in the
12 record.

13 THE WITNESS: Probably not because I used
14 to have a Verizon email account and that's been gone
15 for 20 years. I switched to Gmail, so I'd have no
16 idea how to access or find anything on that Verizon
17 account.

18 BY MR. FISHER:

19 Q. Did you keep any paper copies of those
20 emails?

21 MS. CHIPPERSON: Objection to form.
22 Misstates prior testimony.

23 THE WITNESS: It's true since I don't know
24 for sure there were emails, but, no, I don't have
25 any paper copies.

1 BY MR. FISHER:

2 Q. Did you talk to anyone other than
3 Mr. Sanders about his plans to add recording
4 capability or time code capability to his
5 transmitters?

6 MS. CHIPPERSON: Objection to form.
7 Assumes facts not in the record.

8 THE WITNESS: Probably, but it was -- I
9 think it was pretty well known that Glenn was
10 working on that at the time. So I'm sure there were
11 discussions among sound mixers about it. But
12 nothing I could -- no specifics I can recall.

13 BY MR. FISHER:

14 Q. How did it become pretty well known that he
15 was working on it at the time?

16 MS. CHIPPERSON: Objection. Speculation.
17 Form.

18 THE WITNESS: I could just guess, but there
19 used to be a bulletin board in the early days of the
20 internet called ramps where sound mixers would get
21 together and discuss technology into equipment. So
22 I'm sure it was on there.

23 Q. Ramp, R-a-m-p?

24 A. R-a-m-p-s.

25 Q. Ramps.

1 A. And I can't remember what it stood for.
2 Motion picture, obviously. That became defunct
3 years ago like most online bulletin boards it just
4 turned into people yelling at each other. But for a
5 couple of years back in the early 2000s, it was a
6 valuable resource.

7 Q. So did you see discussions of adding
8 internal recording and time code capability to the
9 Zaxcom devices on the ramps bulletin board in 2001
10 through 2004 time period?

11 MS. CHIPPERSON: Objection to form.

12 THE WITNESS: Just guessing. If it was
13 anywhere, that's where it would have been.

14 BY MR. FISHER:

15 Q. Can you think of any other places it might
16 have been?

17 A. Discussions at the NAB show. That was
18 every April in Las Vegas.

19 Q. Do you recall seeing any presentations at
20 the NAB show about those capabilities?

21 A. No. I'd only been to the show a couple of
22 times, and I don't think I was there that early.

23 Q. Do you happen to know what the URL was for
24 the ramps bulletin board?

25 A. No. I couldn't tell you. That would have

1 been 20 years ago.

2 Q. So I think you mentioned in your
3 declaration that when Mr. Sanders came to visit you
4 during the filming of Brown Sugar, he was already
5 speaking of next generation units that would be
6 remote controllable, have internal recording
7 capability with time code and other ideas; is that
8 correct?

9 A. It was around that time. I couldn't tell
10 you exactly when.

11 Q. Who else was present during those
12 discussions other than you?

13 MS. CHIPPERSON: Objection. Form.

14 THE WITNESS: Again, since I can't
15 specifically remember the discussions, I could only
16 guess who would have been there.

17 BY MR. FISHER:

18 Q. Okay. Who do you think would have been
19 there?

20 MS. CHIPPERSON: Objection to form.
21 Assumes fact not in the record.

22 THE WITNESS: People on my crew. And I'd
23 have to look up who my crew was on Brown Sugar.

24 BY MR. FISHER:

25 Q. Would it have been pretty much anyone who

1 was on the set at that time?

2 A. No, huh-uh.

3 MS. CHIPPERSON: Objection, speculation.

4 THE WITNESS: There are a hundred people on
5 a film set and there's three people in sound
6 department. So it was probably just would have been
7 around the sound department.

8 BY MR. FISHER:

9 Q. When you say the "sound department," was
10 there a sound booth or room of some kind?

11 A. No because --

12 MS. CHIPPERSON: Objection. Form.

13 THE WITNESS: -- we shoot on location, so
14 we're always moving. I have a cart with all my gear
15 on it. Has to be light weight because you might be
16 shooting on a rooftop and you have to carry it up
17 to, you know, you might have to carry it up six
18 flights or down two flight to a subway station.

19 So I had cart with my main mixing
20 equipment. Usually a second small cart with
21 auxiliary stuff. Spare batteries, tapes, things
22 like that. And usually it was a three-person crew.
23 On low budget films, it could be a two-person crew.
24 And you have to be extremely mobile and fast.

25 Q. The sound department moves around a lot, I

1 guess; right?

2 A. Yes. Often within a shot. The camera
3 could turn around and suddenly you're in the middle
4 of the scene. So you have to move your gear.

5 Q. Right. Have you ever entered into any kind
6 of nondisclosure or confidentiality agreement with
7 either Zaxcom or Glenn Sanders?

8 A. Not that I recall. We do it all the time
9 on film sets. You always have to sign an NDA, but I
10 don't remember anything with Glenn.

11 Q. Now in your declaration you also mentioned
12 something that, I believe, you refer to as radio
13 dropouts; is that right?

14 A. Uh-huh.

15 Q. What's a radio dropout?

16 A. Well, radio microphones either digital or
17 analog use a very low power signal. 50 milliwatts.
18 That's an infinitesimal signal. Radio station uses
19 millions of watts. So very often all of a sudden
20 you'd be mixing a scene and somebody's microphone
21 would disappear. You know, a bus could have gone by
22 and blocked it or for any number of reasons.

23 Policemen have walk away could have keyed
24 his walkie-talkie could knock out his signal. So
25 before recording microphones, if it was on a key

1 line, you'd have to do another take. Then if it was
2 a five-minute walk-and-talk scene, sorry the sound
3 was no good. You have to tell the director. You'd
4 have to do the scene, again. That's why the
5 recording was revolutionary because if there was a
6 dropout we had a backup.

7 Q. Can you give me an example of how you would
8 use the backup if you had a drop out?

9 A. Sure. I remember on one scene a show
10 called In Plain Sight, the actors start inside a
11 deli, order some food, they're talking in the deli,
12 they walk outside, they walk down a street, and they
13 turn a corner, and walk halfway down the block. So
14 they were covering a huge amount of territory. The
15 camera is on a steady cam following them.

16 But the sound -- my sound cart had to -- I
17 had to find a spot somewhere in the middle of the
18 scene and rig my antennas so I can get the whole
19 scene.

20 Anyway, in almost every take, the very
21 first line in the deli wouldn't come through. It
22 was just too far away and the signal was going
23 through too many walls. But since I had the
24 recording capability, no problem. I knew that first
25 line. And then after the take or after the scene, I

1 could push one button on my mixer, and it would take
2 all the radios, go back to specific time code start
3 point, and I could remix the scene with the line
4 that had dropped out.

5 If it wasn't for that, I probably would
6 have had to broken down the cart, put everything on
7 my shoulder, and walk behind camera to try to get
8 it. And it would have taken 30 minutes to set up
9 for that. Or I would have to post-record the actor
10 saying the line that was missing. That was just one
11 take where very often I would use it almost daily.
12 Especially, in the last ten years ago the FCC has
13 sold all the frequencies that we'd been using for
14 radio mics.

15 We used to use unused TV stations. Like,
16 if there was Channel 2 and 4 New York, our radio
17 mics would be on Channel 3. But they sold those all
18 to cellular cell phone companies. So we've lost all
19 our frequencies. So dropouts are much more
20 frequent.

21 Q. So as I understand it, you had two
22 recordings of that audio for that scene; correct?
23 There was a local and a remote recording?

24 A. Yes --

25 MS. CHIPPERSON: Objection. Form.

1 THE WITNESS: -- I had my Diva Zaxcom Diva
2 recorder on my sound cart. And then each radio mic
3 on each of the characters also had its own recorder
4 built in. So, yes, I had multiple sources of
5 recordings.

6 BY MR. FISHER:

7 Q. Now for that scene, when you had the
8 dropout, did you use the entire local recording for
9 mixing or just that one line that didn't come
10 through?

11 A. It could be --

12 MS. CHIPPERSON: Objection to form.
13 Speculative.

14 THE WITNESS: It could be either. If it
15 was just an occasional dropout, usually I would
16 remix the scene on set. If it was using recordings
17 on the transmitter. If there were multiple
18 dropouts, if we were doing, like, a car scene and I
19 was in a follow van and we just got too far away and
20 I lost most of the audio, then I would take the
21 carts, transfer them, and send them to the editors.
22 And they would remix them there. So it could be
23 just pull that one word or even just a part of a
24 word or it could be an entire scene.

25 Q. So if you're pulling just a part of the

1 word, would you splice it into the remote recording?
2 In other words, would you take the local recording
3 and then splice it into the remote recording?

4 MS. CHIPPERSON: Objection to form.

5 THE WITNESS: You could, but usually I
6 would just remix the whole scene.

7 BY MR. FISHER:

8 Q. What do you mean by remixing the whole
9 scene?

10 A. Okay. When you mix the scene, I might have
11 eight microphones on the scene. A couple of boom
12 mics, couple of radio, you know, body mics on
13 actors, a couple of plant mics. There might be, you
14 know, a mic hidden on a table or something. And
15 when I mix a scene, I'm following the script and I'm
16 opening and closing each microphone as it's needed
17 in the scene. You just can't leave all your
18 microphones open because if you have eight
19 microphones, you can have eight time the amount of
20 background noise.

21 So you really just want to have each mic
22 open as you use it. So remixing a scene is taking
23 all the original microphones and remixing it to make
24 a nice smooth track that you would send to the
25 editors.

1 Q. So for remixing the scene, will you use the
2 entirety of the local recording?

3 MS. CHIPPERSON: Objection to form.

4 THE WITNESS: Again, it depends on many
5 factors. But often, yes, I would just -- even if it
6 was just one line missing in the scene. Very often
7 it was easier just to remix whole scene and send
8 that to post-production. Though, I could also just
9 say, oh, here's a clip as one word dropped. You
10 know, we lost one word in this actor's dialogue so
11 you can pull -- here's that one. Here's, like, ten
12 second before and after. So they could layer that
13 in. I hope that's understandable.

14 BY MR. FISHER:

15 Q. When you say "layer that in," you mean just
16 splice in a short portion of the audio from the
17 local recording?

18 A. Yes.

19 MS. CHIPPERSON: Objection to form.

20 BY MR. FISHER:

21 Q. How did you correct the dropout in the
22 filming of the show In Plain Sight?

23 MS. CHIPPERSON: Objection to form.

24 Assumes facts not in the record.

25 THE WITNESS: That one after we completed

1 that scene, while they were setting up for the next
2 sequence, I took everybody's transmitter, put it
3 closeby and remixed the entire scene. I could also
4 improve on the original mix because when you're
5 mixing live, you have no idea if an actor is going
6 to be quiet or yell, but on a second or third pass,
7 you know exactly what they're going to do so you
8 can, actually, do a better job.

9 BY MR. FISHER:

10 Q. For that scene, did you do any layering of
11 a short portion of the audio from the local
12 recording?

13 MS. CHIPPERS: Objection to form.

14 THE WITNESS: I'm not sure what you mean.

15 BY MR. FISHER:

16 Q. Well, you used the term "layering." I want
17 to make sure I'm using a term that we both
18 understand. I mean, I refer to it as splicing or
19 you called it layering, I think. What's the best
20 term -- what's the clearest term to use for that?

21 A. This one would be a remix. Editors lay out
22 all the tracks and can see them and can mix them as
23 they need them, since I'm doing it live. So,
24 basically, an editor in post-production would layer
25 stuff.

1 Q. What does it mean it to layer stuff? Does
2 that mean to splice in short portions of one
3 recording into another? Is that what you mean by
4 layering?

5 MS. CHIPPERSON: Objection to form.

6 THE WITNESS: Understand, Rita. When
7 they -- the editor has on one screen, he might have
8 five different pictures from five different cameras
9 and ten different audio tracks. And they pulled
10 together what they need for each moment. Usually I
11 try to give them one mix track to minimize what they
12 have to do in post-production, but they also have
13 the capability of pulling anyone's mic.

14 Let's say an actor alibis a line and I
15 don't have it in my mix, they can go back to my
16 original source and find that line and use it. So
17 that would be -- I guess, that would be layering.

18 BY MR. FISHER:

19 Q. Okay. Well, let me ask it a different way.
20 Suppose you have a remote recording and a local
21 recording of same sound from a given microphone.

22 A. Yes.

23 Q. And suppose there's a dropout of the
24 wireless connection, could you take a portion of the
25 remote recording and replace it with a portion of

1 the local recording to fix that dropout?

2 A. Yes.

3 MS. CHIPPERSON: Objection to form.

4 BY MR. FISHER:

5 Q. And if I were to call that remote audio
6 data replacement, would you understand what I'm
7 talking about?

8 A. Yeah.

9 Q. Is there a better term that you would
10 prefer to use for that?

11 MS. CHIPPERSON: Objection to form.

12 THE WITNESS: Usually, they called them
13 iso-tracks. That's an isolated track. That would
14 just be one person's microphone unmixed before I did
15 anything with the -- with my mixing deck in the
16 field. So, in other words, if I misalign in my mix,
17 post-production could always go to the iso-track.

18 BY MR. FISHER:

19 Q. So if I have an actor who's wearing a
20 microphone and transmitter, and that transmitter is
21 recording what's being received in that local
22 microphone and also transmitting a digital version
23 of that to a remote recorder, which of those
24 recordings is the iso-track or are both of them
25 iso-tracks?

1 MS. CHIPPERSON: Objection. Form. And
2 this is beyond the scope of his declaration.

3 THE WITNESS: But, yes, Glenn pioneered
4 multitrack recording in the field. So his Diva 24
5 can record up to 24 tracks. One track is the mix.
6 That's my combination of everything and 90 percent
7 of the time that's all post-production needs. But
8 the other 23 tracks are iso-recordings. Now that
9 those are coming from the transmitters. If there's
10 a dropout, it's going to be on that iso-recording,
11 too. So the third possibility is talking it from
12 the recorder digital SD card, micro SD card.

13 BY MR. FISHER:

14 Q. Okay. I think I understand. So you have a
15 remote recording device, such as the Diva, which
16 would have an iso-recording?

17 A. Yes.

18 Q. Correct?

19 MS. CHIPPERSON: Objection.

20 BY MR. FISHER:

21 Q. And you also --

22 MS. CHIPPERSON: Hold on. Is that one
23 question or are you rolling right into a second
24 question? Could we slow it down a little bit
25 because I'm having a hard time objecting properly.

1 MR. FISHER: Okay.

2 BY MR. FISHER:

3 Q. So -- and that was one question. Okay.

4 MS. CHIPPERSON: Okay. So let me just get
5 my objection on the record to form, and it's beyond
6 the scope of his declaration.

7 BY MR. FISHER:

8 Q. Okay. So my next question is: There would
9 also be an iso-recording within the transmitter
10 itself; correct?

11 A. Yes.

12 MS. CHIPPERSON: Objection to form. Beyond
13 the scope of his declaration.

14 BY MR. FISHER:

15 Q. And so it would be possible in theory to
16 take a portion of the local iso-recording and use
17 that to replace a bad portion of the remote
18 iso-recording; correct?

19 MS. CHIPPERSON: Objection to form. Beyond
20 the scope of his declaration.

21 MR. FISHER: Sorry. Did we get the
22 witness's answer?

23 THE WITNESS: It was yes. The audio exists
24 in three places. On my mix track, on the Diva
25 iso-track, and on the transmitter recording card.

1 BY MR. FISHER:

2 Q. Have you, personally, ever taken a portion
3 of a local iso-recording and used that portion to
4 replace a dropped out portion of a remote
5 iso-recording?

6 A. Yes. And just to confirm --

7 MS. CHIPPERSON: Objection to form. And
8 beyond the scope of his declaration.

9 THE WITNESS: -- by local you mean the body
10 pack on the actor and by remote you mean the Diva,
11 the one on my sound card, okay.

12 BY MR. FISHER:

13 Q. Yes. I'm asking if you've ever done that?

14 A. Yes. Many times.

15 Q. Have you ever, personally, taken an entire
16 local iso-recording and used that to replace an
17 entire remote iso-recording because there were one
18 or more dropouts?

19 MS. CHIPPERSON: Objection to form. Beyond
20 the scope of his declaration.

21 THE WITNESS: The answer was yes.

22 BY MR. FISHER:

23 Q. Also many times?

24 A. Uh-huh.

25 MS. CHIPPERSON: Again, objection to form,

1 and beyond the scope of his declaration.

2 BY MR. FISHER:

3 Q. So that was a yes?

4 A. Yes.

5 Q. Which have you done more?

6 MS. CHIPPERSON: Same objections.

7 THE WITNESS: Hard to say, but usually I'd
8 say more often I would do a quick remix on a set if
9 it's an occasional dropout where you might get one
10 or two a day. But sometimes you're just in RFL for
11 some reason or another. Oh, I was on one -- okay.
12 On the movie Salt, we were doing a scene where a car
13 drives ten feet, the actor in the car say as a line,
14 and that's the end of the scene.

15 We set up one take when all of a sudden
16 director decides, let's do it someplace else and he
17 drove off a couple of miles away to do the scene and
18 I'm still back at the original location. That was
19 just bad production planning. Nobody told me that
20 they were going to drive off. But anyway, after
21 they came back I just took the card out of the
22 transmitter and copied it to my remote recorder, the
23 Diva, and sent it to post-production. Without the
24 Zaxcom, they would have to post-dub that entire
25 scene.

1 BY MR. FISHER:

2 Q. All right. So one way of correcting for a
3 dropout would be to take a portion of the local
4 iso-recording and use that to replace the dropped
5 out portion of the remote iso-recording; correct?

6 A. Yes --

7 MS. CHIPPERSON: Same objections.
8 Objection to form and it exceeds the scope of his
9 declaration.

10 BY MR. FISHER:

11 Q. And another way of correcting for a drop
12 out would be to take the entire local iso-recording
13 and use that to replace the entire remote
14 iso-recording; correct?

15 MS. CHIPPERSON: Same objection.

16 THE WITNESS: Yes. You have both
17 capabilities.

18 BY MR. FISHER:

19 Q. Does it matter which method you use to
20 correct the dropout?

21 MS. CHIPPERSON: Same objections.

22 THE WITNESS: No. The sound quality is the
23 same either way. It all depends on the particular
24 situation.

25 BY MR. FISHER:

1 Q. So did people in the filmmaking industry
2 have a way of dealing with dropouts before 2005?

3 A. Yes. It would have been called shooting
4 another take.

5 Q. Okay.

6 (Reporter asks for a comfort break.)

7 MR. FISHER: I just want to get through
8 this line of questioning real quick.

9 BY MR. FISHER:

10 Q. Would you consider the ability to correct
11 dropouts without shooting another take to have been
12 revolutionary in 2005?

13 MS. CHIPPERSON: Objection to form and
14 speculation.

15 THE WITNESS: Yes.

16 MR. FISHER: Why don't we take a 15-minute
17 break and reconvene, I don't know. Do you want to
18 say 3:05 Eastern Time 12:05 Pacific?

19 THE WITNESS: Works for me.

20 (Recess was taken from 3:05 Eastern Time
21 until 3:13 PM.)

22 BY MR. FISHER:

23 Q. So, Mr. Sarokin, we had spoken before about
24 some of the advantages of digital wireless
25 transmission. And I think you mentioned that one

1 advantage was reduced noise; is that correct?

2 MS. CHIPPERSON: Objection. Form.

3 THE WITNESS: Yes, that's correct.

4 BY MR. FISHER:

5 Q. And I think you also mentioned that you
6 could make multiple copies of a digital recording
7 without any degradation; is that correct?

8 MS. CHIPPERSON: Objection. Asked and
9 answered.

10 THE WITNESS: Yes.

11 BY MR. FISHER:

12 Q. Whereas in analog recording, every time you
13 make a copy, the copy is somewhat degraded compared
14 to what you're copying; correct?

15 MS. CHIPPERSON: Objection. Form. Asked
16 and answered.

17 THE WITNESS: And, yes, correct.

18 BY MR. FISHER:

19 Q. Are there any other examples of digital
20 wireless transmission of audio?

21 MS. CHIPPERSON: Objection to form, and it
22 assumes facts not in evidence.

23 THE WITNESS: Let me go through the list.
24 Yes, there's no interference. Higher audio quality.
25 Greater dynamic range from whispers to screams. You

1 never know when an actor is going to do either.
2 Those would be the main ones off the top of my head.

3 BY MR. FISHER:

4 Q. Any others that you can think of?

5 MS. CHIPPERSON: Objection. Asked and
6 answered.

7 THE WITNESS: No. That would be the main
8 things I could think of right now.

9 BY MR. FISHER:

10 Q. I suppose the best actors are capable of
11 both whispers and screams in the same scene; right?

12 A. Yes --

13 MS. CHIPPERSON: Objection to form.

14 THE WITNESS: -- and usually when you least
15 expect it.

16 BY MR. FISHER:

17 Q. Yes. I guess it makes for a good movie.
18 Maybe not so easy to mix it, though?

19 A. Yes.

20 MS. CHIPPERSON: Objection to form.

21 BY MR. FISHER:

22 Q. Please bear with me. I'm just trying to
23 see how much longer we have to go. I think we're --
24 I think it's not going to be that much more.

25 A. Great.

1 MS. CHIPPERSON: I will ask, though, that
2 we wrap this up because I think we've gone about a
3 half an hour with one question, including taking our
4 break so I do think we should wrap up.

5 BY MR. FISHER:

6 Q. All right. Let me ask you this:
7 Mr. Sarokin, on page 6 of your declaration, you
8 refer to Zaxcom's reducing the transmitting the
9 transmission bandwidth of digital radio microphones
10 ten-fold; correct?

11 A. Yes.

12 Q. Would you consider a ten-fold reduction in
13 bandwidth to be a revolutionary improvement?

14 MS. CHIPPERSON: Objection. Vague. Form.

15 THE WITNESS: I don't know what's involved
16 technically. Though, I'm assuming it is squeezing
17 the same amount of information into 1/10th the
18 amount of data.

19 BY MR. FISHER:

20 Q. Okay. Now we had spoken about feature of
21 restoring local audio recordings in the transmitter;
22 correct?

23 A. Yes.

24 Q. Before you heard about that from
25 Mr. Sanders, had it ever occurred to you to do that?

1 MS. CHIPPERSON: Objection. Speculative.

2 THE WITNESS: No, it hadn't occurred to me.

3 BY MR. FISHER:

4 Q. Had you ever heard of anyone trying to do
5 that before Mr. Sanders succeeded in doing it?

6 MS. CHIPPERSON: Objection. Vague. Form.

7 THE WITNESS: But, no, I hadn't heard of
8 anyone else.

9 BY MR. FISHER:

10 Q. Before Mr. Sanders told you about the use
11 of time code in a wireless audio transmitter, had it
12 ever occurred to you to try that?

13 MS. CHIPPERSON: Objection to form. Vague
14 and assumes facts not in evidence.

15 THE WITNESS: No. Because, technically,
16 with analog radio mics, I didn't think recording
17 time code was even possible. I think it needed --
18 required a digital radio mic to do it.

19 BY MR. FISHER:

20 Q. Are you aware of anyone attempting to use
21 time code in a wireless audio transmitter before
22 Mr. Sanders did it?

23 A. Not that I'm aware of. Not for film use.

24 Q. Are you aware of anyone attempting to use a
25 local audio recording for dropout correction before

1 Mr. Sanders did it?

2 A. No.

3 Q. Had it ever occurred to you to try using
4 local audio recordings for dropout correction before
5 Mr. Sanders told you about the idea?

6 A. No. I mean, you could use a remote
7 recorder. It was enogra, a little 8th inch analog
8 recorder made for the CIA, originally. That before
9 radio mics were usable or reliable, some people
10 would put enogra SN on somebody. But that was a
11 pretty large device. And it couldn't be monitored.
12 It was just a recorder.

13 Q. Before Mr. Sanders told you about restoring
14 local audio data in the transmitter, had you ever
15 heard of anyone else talking about doing that?

16 MS. CHIPPERSON: Objection to form.

17 THE WITNESS: No.

18 BY MR. FISHER:

19 Q. Before Mr. Sanders told you about adding
20 time code capability to his wireless audio
21 transmitters, had you ever heard of anyone
22 discussing doing that?

23 MS. CHIPPERSON: Objection. Vague.

24 THE WITNESS: Again, not for film use as
25 far as I know. Only the military was doing stuff

1 like that.

2 BY MR. FISHER:

3 Q. So you're saying that you were aware of
4 military audio transmitter with time code
5 capability?

6 MS. CHIPPERSON: Objection. Form. Beyond
7 the scope of the declaration.

8 THE WITNESS: Yeah. No. I'm just thinking
9 of just seeing, you know, images of, like, rocket
10 launchers with little time code windows. So I'm
11 assuming that they had that capability, but you're
12 talking about, like, room fulls of equipment, not
13 radio microphones somebody could wear.

14 BY MR. FISHER:

15 Q. Right. Okay. Other than the scenario that
16 you described with a room full of equipment, had you
17 ever heard of anyone discussing the use of time code
18 in a wireless audio transmitter?

19 A. No.

20 Q. Prior to Mr. Sanders telling you about it,
21 had you ever hear of anyone discussing the use of a
22 local audio recording for dropout correction?

23 MS. CHIPPERSON: Objection. Asked and
24 answered.

25 THE WITNESS: Yeah. No. The answer is no.

1 BY MR. FISHER:

2 Q. How important -- let me withdraw and I'm
3 going to rephrase that. On page 6 of your
4 declaration in the last sentence of paragraph seven,
5 you say that, No one else has micro-sized digital
6 radios, period. You see that?

7 A. Yeah.

8 MS. CHIPPERSON: Objection. Whatever
9 Mr. Sarokin might be looking at is not in evidence.
10 We can't validate that. So if you'd like to ask him
11 to look at something in an exhibit, I think you
12 should put the exhibit up on the screen so we can
13 all see what he's referring to.

14 BY MR. FISHER:

15 Q. Just for clarification, I'm referring to
16 Exhibit 2036 of the 232IPR. Did you understand that
17 while were answering the last questions?

18 A. I'm sorry. Is that to me?

19 Q. Yes.

20 A. Yes, I understood what I was -- what you
21 were referring to.

22 Q. How important was it, in your opinion, that
23 the Zaxcom transmitter was a micro-sized digital
24 radio?

25 MS. CHIPPERSON: Objection. Form.

1 Speculative.

2 THE WITNESS: It's essential.

3 BY MR. FISHER:

4 Q. Now in your declaration you also --
5 withdrawn. In your declaration -- and by the way,
6 unless I say otherwise, I'm referring to
7 Exhibit 2036 of the 232IPR. Do you understand?

8 A. Yes.

9 Q. So in your declaration you also refer to
10 the Zaxcom transmitter as being remote controllable;
11 is that correct?

12 A. Yes.

13 Q. Do you believe that remote controllability
14 of the transmitter was revolutionary in 2005?

15 MS. CHIPPERSON: Objection to form. Vague.

16 THE WITNESS: Yes. And I did explain why
17 in the statement that the most important gain
18 setting in audio recording is the very first
19 amplifier that the microphone is plugged into. Now,
20 if you're on stage it's going to be your mixing
21 board. But if it's on a -- if the microphone is on
22 a person who's 300 feet away, that first stage would
23 be in the transmitter. And that could be hidden in
24 their underwear or on their ankle. So that's the
25 setting that you constantly have to watch and adjust

1 as needed.

2 BY MR. FISHER:

3 Q. What are the some of the benefits of remote
4 controllability?

5 A. Well, if you're setting up a scene and all
6 of a sudden you hear, we're about to shoot. And all
7 of a sudden the director whispers to the actor and
8 you hear it on your headsets, why don't scream that
9 one instead of whispering it. Without remote
10 controllability, I'd have to leave the sound cart,
11 walk 300 feet away maybe through a building and a
12 couple of doors, go to the actor, take off
13 transmitter, manually adjust the gain setting, and
14 put it back on.

15 And then go back to the sound cart only to
16 hear the director say, no, never mind. Whisper this
17 one instead. Where you'd have to do the whole
18 thing, again. Well, with remote controllability
19 from my mixing board, turn it down or turn up as
20 needed.

21 Q. Are there any other benefits to remote
22 controllability?

23 A. Yes. Frequency adjustment. If, you know,
24 we're using a limited number of frequencies, if
25 something else starts hitting your microphone,

1 hitting your transmitter and dropping the range, you
2 could change the channel of it remotely. Also --

3 Q. -- sorry. Go ahead.

4 A. Yes. The main one with recording is you
5 can, actually, play back a scene while the actor is
6 still -- while the microphone, the transmitter is
7 still on the actor. You can, you know, if you know
8 there's going to be a ten-minute break, you can play
9 it back and rerecord the scene to cover a dropout.
10 And, again, you can do that from the mixing board.
11 You don't have to take the transmitter off the
12 actor.

13 Q. Any other benefits?

14 A. Those would be the main ones.

15 Q. Can you think of any others?

16 MS. CHIPPERSON: Objection. Asked and
17 answered.

18 THE WITNESS: Yeah. Those are the three.
19 Adjusting -- gain adjustments, frequency, and
20 controlling the recording and playback. Actually,
21 you can -- there's a fourth one, which I don't use
22 is you can turn the transmitters on and off. So,
23 like, when the actor is offset, you can turn the
24 transmitter off so -- to prevent any paparazzi from
25 listening in.

1 Which brings back another benefit of the
2 digital radios is that they can be encoded so people
3 can't listen in. It's not unusual in places like
4 New York to see paparazzi outside the actors
5 trailers with scanners trying to listen into their
6 FM radio mics. They can't do that with digital
7 radios.

8 BY MR. FISHER:

9 Q. Is that a key benefit of using digital
10 radios?

11 A. Yes.

12 MS. CHIPPERS: Objection. Beyond the
13 scope of the declaration.

14 THE WITNESS: Yeah. Not for the sound
15 mixer but for the production and the actor's
16 privacy, yes.

17 MR. FISHER: Okay. That's all I have on
18 cross. Reserve any followup questions.

19 MS. CHIPPERS: We have no redirect.

20 MR. FISHER: Then I guess we're done.

21 MS. CHIPPERS: Thank you.

22 MR. FISHER: For a transcript order I guess
23 we like expedited. Do we have a standing order with
24 you guys for expedited transcripts? If we get that
25 I mean, what's normal? Why don't we say, yes, rough

1 draft.

2 MS. CHIPPERSON: And the rough draft;
3 you'll be sending that later today. I think just
4 the rough draft for now, but let me talk to the
5 client and can I just reach out to you by email?

6 THE COURT REPORTER: Yes.

7 (End of deposition at 1:39 MT.)
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REPORTER'S CERTIFICATE

STATE OF NEW MEXICO)
)ss
CITY OF SANDIA PARK)

I, KRISTINE KACZOR, Certified Shorthand Reporter, State of New Mexico, do hereby certify that previous to the commencement of the examination, the deponent was duly sworn by me to testify to the truth in relation to the matters in controversy between the parties hereto; that the said deposition was taken in machine shorthand by me at the time and place aforesaid and was thereafter reduced to typewritten form; that the foregoing is a true transcript of the questions asked, testimony given, and proceedings had. I further certify that I am not employed by, related to, nor of counsel for any of the parties herein, nor otherwise interested in the outcome of this litigation.

IN WITNESS WHEREOF, I have affixed my signature this _____ day of _____, 2025.

Kristine Kaczor

Kristine Kaczor, RPR
New Mexico CCR#545
Oregon CCR#240129