Digital Snake for Production Sound Recording in Major Motion Pictures

Mark Ulano at work on the set of Rocky Balboa

APPLICATION
Digital Snake

MARKET SEGMENT
Broadcast

LOCATION
Hollywood, CA

PRODUCT LINES
Pro16®

PRODUCTS

1 AN-16/i-M Mic Input Module

1 AN-16/i Input Module

2 AN-16/o Output Modules

TESTIMONIAL

"The Aviom digital snake speeds our workflow up considerably. It's revolutionizing some of the things I can do, especially as people in the film industry transition to digital gear."

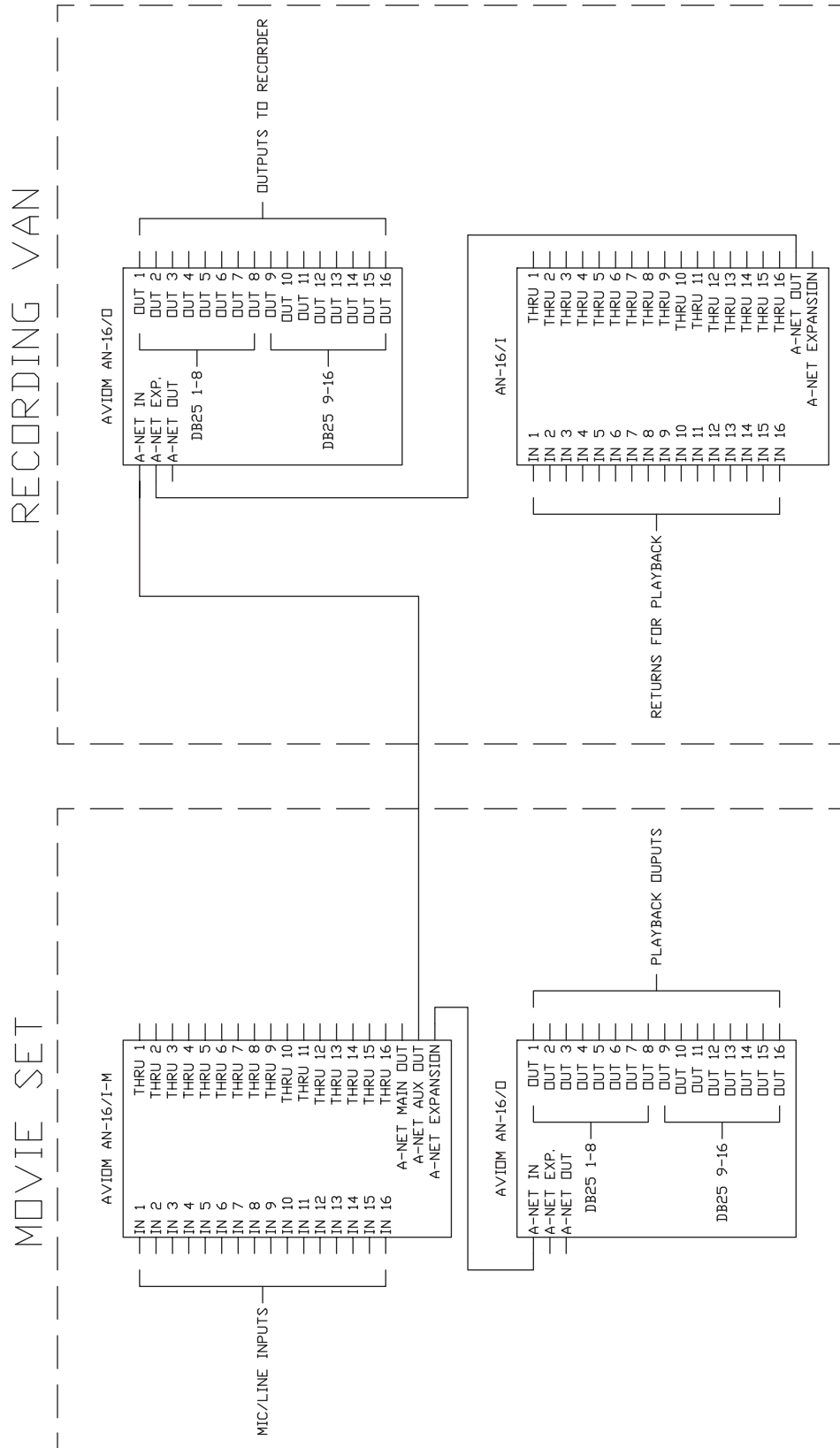**Mark Ulano**
Production Sound Mixer

FEATURES AND BENEFITS

Reliability and robustness of the products on location production shoots in harsh environments

Simplifies workflow and saves time in setup and transitions

INSTALLATION DETAILS

Mark Ulano, an Academy Award-winning production sound mixer, has been using an Aviom digital snake since he discovered the benefits on the harsh wintery Philadelphia set of *Rocky Balboa* in 2006. Ulano has used his Aviom gear on the set of all his movies since, including *Kill Bill*, *Disturbia*, *Grindhouse*, *Death Proof*, *Iron Man*, *State of Play*, and *Terminator Salvation*.

His setup is a simple 16x16 snake, but Ulano relies on the flexibility that it offers him, the time it saves on the set, and the durability of the system. Ulano uses an AN-16/i-M Mic Input Module to send the actors' mics and the boom mics from the mixer near the set to an AN-16/o Output Module in his recording truck. This output module sends the signals into his Yamaha® 01V96 console, and then an AN-16/i Input Module connected to the digital mixer sends 16 returns, including interruptible feedback (IFB), Ulano's monitor mix, and music playback, to an AN-16/o on the set.

Ulano prefers the Aviom digital snake to an analog one because of its flexibility and its simple setup. Setting up an analog snake can take a lot of time, and because it's bulky, it is not easy to move the snake to a new location for a scene change. In addition, in an environment where there is a lot of activity and traffic, if an analog snake suffers any damage, it is not simple to replace. Cat-5 cabling is not only much less expensive than copper and readily available, but it is very simple to replace and move. Ulano describes using Cat-5 as "so elegantly simple and powerful that it makes me wonder how I ever lived without it."

As Ulano wrote in the September/October 2008 issue of *Millimeter*, "The Aviom digital snake allows me to have the recording systems and console farther away from the remote cart so they can be protected from extreme weather conditions. Because of the plug-and-play, modular nature of the system, I can run multiple sets simultaneously and enjoy the dramatically reduced costs of maintaining a Cat-5 cable versus an analog snake. Although they're ultimately similar in their end result, traditional snakes on every level are tremendously more cumbersome, less robust, and significantly more expensive. Now, all we do is turn on the Aviom gear, plug in the Cat-5, and turn on the radio receivers, and we're ready to go."

System diagram on reverse

RECORDING VAN

OUTPUTS TO RECORDER

AVIOM AN-16/O

A-NET IN
A-NET EXP.
A-NET OUT

DB25 1-8

OUT 1
OUT 2
OUT 3
OUT 4
OUT 5
OUT 6
OUT 7
OUT 8
OUT 9
OUT 10
OUT 11
OUT 12
OUT 13
OUT 14
OUT 15
OUT 16

DB25 9-16

AN-16/I

IN 1
IN 2
IN 3
IN 4
IN 5
IN 6
IN 7
IN 8
IN 9
IN 10
IN 11
IN 12
IN 13
IN 14
IN 15
IN 16

THRU 1
THRU 2
THRU 3
THRU 4
THRU 5
THRU 6
THRU 7
THRU 8
THRU 9
THRU 10
THRU 11
THRU 12
THRU 13
THRU 14
THRU 15
THRU 16

A-NET OUT
A-NET EXPANSION

RETURNS FOR PLAYBACK

MOVIE SET

AVIOM AN-16/I-M

IN 1
IN 2
IN 3
IN 4
IN 5
IN 6
IN 7
IN 8
IN 9
IN 10
IN 11
IN 12
IN 13
IN 14
IN 15
IN 16

THRU 1
THRU 2
THRU 3
THRU 4
THRU 5
THRU 6
THRU 7
THRU 8
THRU 9
THRU 10
THRU 11
THRU 12
THRU 13
THRU 14
THRU 15
THRU 16

A-NET MAIN OUT
A-NET AUX OUT
A-NET EXPANSION

MIC/LINE INPUTS

AVIOM AN-16/O

A-NET IN
A-NET EXP.
A-NET OUT

DB25 1-8

OUT 1
OUT 2
OUT 3
OUT 4
OUT 5
OUT 6
OUT 7
OUT 8
OUT 9
OUT 10
OUT 11
OUT 12
OUT 13
OUT 14
OUT 15
OUT 16

DB25 9-16

PLAYBACK OUPUTS

This 16x16 digital snake sends 16 mic channels from the set to the recording truck and 16 returns to the set for playback.

A•NET