

Bandito Brothers/*Act of Valor*  
**Larger than life**



## ACT OF VALOR

### **Bandito Brothers**

Los Angeles, California

[www.banditobrothers.com](http://www.banditobrothers.com)

### **Relativity Media**

West Hollywood, California

[www.relativitymedia.com](http://www.relativitymedia.com)

*Act of Valor*, produced using Adobe® Creative Suite® Production Premium software, including Adobe Premiere® Pro, leads the box office in its opening weekend, grossing approximately \$24.5 million

The Navy SEALs are a special breed of warrior. Their brotherhood is legendary, and their small, highly trained teams work quietly at night conducting some of America's most important and perilous missions. Now, the creative media collective Bandito Brothers has directed and produced a movie—*Act of Valor*—that captures the authenticity and immediacy of what it means to be a SEAL.

After opening in theaters February 24, 2012, the film took the number one spot at the weekend box office, grossing approximately \$24.5 million. *Act of Valor* stars a group of active-duty Navy SEALs in a film like no other in Hollywood's history, along with actors Roselyn Sanchez, Alex Veadov, Jason Cottle, and Nestor Serrano, in an unprecedented blend of real-life heroism and original filmmaking. Produced and directed by former Baja 1000 Champion Mike "Mouse" McCoy and former stuntman Scott Waugh, and written by Kurt Johnstad(300), *Act of Valor* is a fictionalized account of real-life Navy SEAL operations and features a gripping story that takes audiences on an edge-of-their-seat journey. When a mission to recover a kidnapped CIA operative unexpectedly results in the discovery of an imminent, terrifying global threat, an elite team of highly trained Navy SEALs must immediately embark on a heart-stopping secret operation, the outcome of which will determine the fate of us all. Banditos' COO Max Leitman served as an executive producer along with Ryan Kavanaugh, Tucker Tooley, Jay Pollack, Jason Clark, Michael Mailis, Benjamin Statler, Lance Sloane, and Bert Ellis.

DSLR cameras—many with ingenious helmet cams developed in conjunction with Bandito by cinematographer Shane Hurlbut—were unobtrusive and ideal for capturing the Navy SEALs in action.



### Challenges

- Produce one-of-a-kind film featuring active-duty Navy SEALs
- Capture action using low-profile Canon DSLR cameras and preserve quality
- Combine HD and DSLR footage with ease
- Integrate sophisticated effects—muzzle flashes, blood, and graphic overlays—into overall production
- Work efficiently while preserving exceptional quality
- Bring together talents and resources of Hollywood's top post-production artists

### Solution

Used Adobe post-production toolset—Adobe Creative Suite Production Premium, including Adobe Premiere Pro software

### Benefits

- Created breakthrough film released in 2012 by Relativity Media
- Took .MOV files directly to the timeline to save time and preserve quality
- Produced and integrated sophisticated effects
- Gave individuals their preferred editing tools through integration between Avid and Adobe tools

"We wanted to capture what it means to be a Navy SEAL, as well as respect them, and pay proper tribute to their extraordinary feats," says Jacob Rosenberg, partner, chief technology officer, and post producer for Bandito Brothers. "The workflow with low-profile Canon DSLR cameras and native DSLR support in Adobe Premiere Pro was perfect for the project."

### Authenticity and immediacy

*Act of Valor* was supported by the Navy and combines stunning combat sequences, up-to-the-minute battlefield technology, and heart-pumping emotion for the ultimate action adventure film.

Whether they are sneaking down a hallway not knowing what's around the corner, or landing a stealth helicopter into a secret compound, SEALs live life on the edge. Although *Act of Valor* weaves a mock tale of a global threat, the plot is plausible—and the lead actors, all of whom are decorated combat veterans, are straight from the battlefield.

Canon EOS 5D Mark II DSLR cameras—many with ingenious helmet cams developed in conjunction with Bandito by cinematographer Shane Hurlbut—were ideal for capturing the Navy SEALs in action in areas as diverse as Kiev, Cambodia, and the jungles of South America. The DSLR cameras have a small, unobtrusive footprint and offer excellent photographic quality in low light.

With native editing support for DSLR formats in Adobe Premiere Pro, the Bandito Brothers were able to take .MOV files directly to the timeline for a WYSIWYG process that saved time and allowed the Bandito team to preserve the exceptional quality the Canon DSLR cameras deliver. The Bandito Brothers team also shot on film and on Sony F950 cameras, capturing HD action from helicopters. They combined and conformed everything on the Adobe Premiere Pro timeline.

"There was a ton of footage in different formats to process and weave into a cohesive story," says Rosenberg. "With Adobe Premiere Pro, we can work with a wide variety of footage and formats, accentuate blood or muzzle flashes in After Effects, and combine it all on the Adobe Premiere Pro timeline—all without up-front conversion or time spent in intermediate rendering."

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Jacob Rosenberg  
Founder, chief technology  
officer and post producer,  
Bandito Brothers

### **Integrated tools**

Throughout *Act of Valor*, the Bandito Brothers team wielded its extensive technical expertise. They used Adobe Encore® to create Blu-ray discs, .FLV files, and DVDs for review and website presentation. Adobe Media Encoder helped them create Digital Picture Exchange (DPX) digital intermediate files for sending to labs and vendors for finishing.

The team also used Adobe After Effects Warp Stabilizer—a must for easily and automatically stabilizing hand-held HD/SLR footage—as well as plug-ins from Re:VisionFX and The Foundry for frame-rate conversions, stabilization, and reducing shutter artifacts. Computer screen mockups were created in Adobe Illustrator®, After Effects, and Adobe Photoshop®. Adobe Photoshop Extended software helped the team generate subtitles for the wide variety of languages used in the film.

Bandito Brothers also employed a blended workflow that involved bringing projects from Avid editing systems directly into Adobe Premiere Pro and After Effects. Siobhan Prior, additional editor and co-supervisor, ran the edit on Avid, but when it came time to conform the final edit, Mike McCarthy and Lance Holte took the Avid Edit Decision List (EDL) and the original files and ran through a comprehensive online process with Adobe Premiere Pro and After Effects, using both Twixtor and Cinnafilm for frame rate conversion, to get the HD/SLR down from 30 frames per second to 24 frames per second.

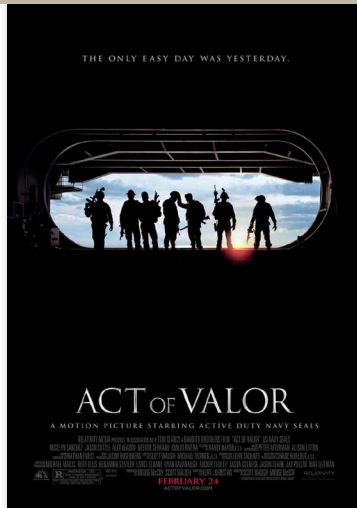
“The ability to edit on Avid and bring that work back into Adobe Premiere Pro to Online and Conform off of the raw files and then have access to edit in Adobe Premiere Pro is huge for us,” says Rosenberg. “Once we have the files in our Adobe apps, we could tweak, adjust, and do whatever we wanted on an accelerated schedule. Adobe is ahead of the curve in knocking down workflow roadblocks for those of us in post-production.”

### **Working with efficiency**

Rosenberg credits the team’s ultra-fast HP Z800 workstations with NVIDIA graphics cards and the Adobe Mercury Playback Engine for a fast, efficient workflow that virtually eliminates many time-consuming post-production tasks. “We have been totally impressed with the ability to edit native Canon DSLR files in real time using the Adobe Mercury Playback Engine,” says Rosenberg. “It wasn’t realistic in the past to cut most projects natively, but it certainly is now due to the impressive performance of the Adobe Mercury Playback Engine.”

“From the ability to work tapeless with DSLR formats to DPX output straight from Adobe Premiere Pro through the Adobe Media Encoder, Adobe has made every step from ingest to output more streamlined so we can focus on telling stories that matter,” adds Rosenberg.

Bandito Brothers have a long history of breaking new creative and technical ground. Their first collaboration was *Dust to Glory*, which used 1080p HD as a digital intermediate format.



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#### Toolkit

Adobe Creative Suite Production Premium. Components used include:

- Adobe Illustrator
  - Adobe Photoshop Extended
  - Adobe After Effects
  - Adobe Premiere Pro
  - Adobe Media Encoder
  - Adobe Mercury Playback Engine
- HP Z800 workstations with NVIDIA Quadro 6000 and Tesla C2075 cards

#### Filmmaking honors

The Bandito Brothers have earned their own stripes when it comes to filmmaking. They first collaborated on a documentary, *Dust to Glory*, in 2004. Preproduction on a documentary usually involves rudimentary tasks such as culling through video archives and setting up interview times, but for Director Dana Brown, his crew, and producers Scott Waugh and Mike McCoy, it meant fearlessly following fans and glory seekers flocking deep into the heart of Baja, Mexico, for the infamous Baja 1000 off-road race.

Rosenberg served as the online editor and digital intermediate supervisor for *Dust to Glory*. He designed an all-digital workflow for the film that used 1080p HD as its digital intermediate format, mixing nine different video formats seamlessly and printing the HD edit directly to film. That early innovation has been extended to *Act of Valor*, and to the workflow processes Bandito Brothers uses today.

Rosenberg joined Bandito Brothers in 2006 with co-founders Scott Waugh, director, and Mike McCoy, chief executive officer and director. Today, Bandito Brothers is a full service media company that creates, produces, manages, and distributes audiovisual content. Clients range from BMW, Mercedes, Electronic Arts, Mountain Dew, and NASCAR to the United States Navy.

"Regardless of the project, Adobe software is at the heart of the workflow for Bandito Brothers," says Rosenberg. "We constantly strive to break new creative ground—the latest Adobe post-production tools give us a head start."

#### For more information

[www.adobe.com/products/creativesuite/production](http://www.adobe.com/products/creativesuite/production)



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