

# Iván Brave

## Creative Copywriter Portfolio

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### *About Me*

I am a passionate, bilingual creative writer, with a background in media, advertising, arts and entertainment. For over a decade, my work has won awards, garnered a wide readership, and pushed the limits of what world-class literature can do. I look forward to learning and collaborating with some of the most talented people in the industry at Rockstar Games.

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[Below is a select mix of award-winning videos, scripts, and stories that resonate, persuade, and move readers to action. Click the links for more.]

## *1. Professional Ad Copy*

### **A. Recap Video for Red Bull – “Thre3style DJ Competition, Austin”**

*Writer, Producer, Director*



[Watch] <https://vimeo.com/63920234>

### **B. Radio Script for KUTX 98.9 FM, Austin – “SoundSpace at the Blanton”**

*Writer, Producer, Voice*

Lead: Coming up, when does an art museum become a music venue? Well, every semester the Blanton Museum of art hosts a series called SoundSpace where they scatter a handful of musicians inside various art galleries to perform unusual yet fresh works. Iván Brave reports.

TRAX1: We all know experimental jazz can be pretty weird. You got some slapping on strings [insert bite], some spitting into trumpets [insert bite], maybe some random banging on piano keys [insert bite, becomes AMBI throughout]. Much like an abstract artist can drip paint over a canvas and call it art, an avant-garde musician can draw sounds with her of her instrument and call it music. Whether or not you find the style agreeable is another issue. What’s important is that there’s a theory.

And that's exactly what SoundSpace was trying to prove. The musicians performed compositions written in a style called "graphic notation." Graphic, because the pieces look more like works of art rather than the traditional five line staff you and I are familiar with. SoundSpace's grand finale centered around an Anthony Braxton composition simply entitled "number 19." Braxton is a well-known avant-garde jazz composer, and his "number 19" is a perfect example of how powerful graphic notation is. The piece starts off looking like a doodle of a camel, but when interpreted by a skillful conductor becomes an elaborate score for a hundred tubas!

James Syler, professor of music at UT San Antonio, was there to witness it.

ACT1james: You know I've heard about that piece, and I've read about it, but you know, if you weren't here you missed it. It was quite a sound.

TRAX2: This is how it went down: You're inside the Blanton's main atrium and it's crowded. The clock strikes 3:23. You're beginning to wonder how this thing's going to start, but no one has any idea.

AMBI tubas: comes in then builds throughout TRAX3. Calm, sporadic, calm, sporadic.

TRAX3: Suddenly, you hear a low rumble; it's coming from a back door. You see the tuba players enter the atrium in single file line. They're each holding down an ominous bass note. It's almost frightening. Once all in, the hundred tubas split into four groups of 25. One group is blasting loud notes, another stays completely silent, while the other two take turns whispering mad noises. "All this from a drawing?" You begin to wonder.

Twenty minutes pass by when without warning, this force of nature starts marching out the museum! Bewildered attendees follow them and you do too, only by the time you've adjusted to the sunlight, the tuba players have gotten so far you can barely hear them... And that's how it ended.

Pretty wild right? But you're probably still wondering what the theory behind all this is. Damon Smith has the answer.

AMBI doublebass: Sound from Damon's double bass play out. Then continues past act1 damon.

ACT1 damon: The term of this sort of music traditionally is "creative music." And I think Braxton and those guys coined that term, and it means any music that requires the creativity of the musician to complete the score.

TRAX4: Damon played his upright bass at the event. Sometimes he used his bow, other times he just... improvised [reach the point in AMBI doublebass where Damon goes wild]. He explained to me how music scores aren't whole by themselves.

ACT2 damon: Part of the theory is that nothing is. Bach isn't whole until you play it and a good interpreter is gunna deal with Bach in a special way.

AMBI bach: Toccata and Fugue: sounds quantized, digital and lifeless.

TRAX5: Seems music needs that human element. And thanks to SoundSpace, audiences were able to learn that first hand. Only, not in a music venue, oddly enough, but inside an art museum. You can find out more about SoundSpace and other Blanton events at Blanton-museum-dot-oh-are-gee. For KUTX I'm Iván Brave.

## 2. Creative Assets

### A. Video Language Lesson for International Students – “Past simple vs. Present Perfect”

*Writer, Director, Actor*



[Watch] <https://www.youtube.com/watch?v=Vm3f-IMuotA>

### B. Corporate Article to Attract Customers – “The Unassessed Life: Why We Assess at Eucom”

*Writer*

[...]

It is our passion to make everyone's work simpler, clearer, and better. So, we employ an automated platform with graphic reports. Also, we are not indifferent to our partner's needs or our candidates. So, we ensure all support and interactions are friendly and personal. Next, we are aware of what is at stake with each assessment. So, prioritize people and missions. Lastly,

whether you are a partner or a candidate, we have your back. All our services are affordable, fast, and flexible.

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A wise man once said, “The unexamined life is not worth living.” Well, we tip our hats to the genius, yet kindly add another truth. The unassessed life, in today’s market, is not worth hiring. See you in real life – Eucom. Your bridge to the world.

[Read full article] <https://www.eucom.ro/the-unassessed-life-why-we-assess-at-eucom/>

### *3. Brand-fit Pop Culture and Satire*

#### **A. Satirical Video I Made for Fun – “Quentin Tarantino's Extra Special Message to Pedro Almodóvar”**

*Writer, Editor*



[Watch] [https://www.youtube.com/watch?v=uC\\_bRo1i3m8](https://www.youtube.com/watch?v=uC_bRo1i3m8)

## **B. Cultural Commentary in Popular News Site – “Todo sobre mi Quentin”: Por qué Tarantino admira a Almodóvar (Spanish)**

*Writer*

[...]

En cuanto el lenguaje cinematográfico, la metáfora de “lenguaje” es apropiada en cuanto implica una transferencia de códigos de una generación a la próxima (imitando, por ejemplo, ciertos ángulos de tomas o esquemas de colores que transmiten las mismas ideas a través del tiempo). Estos directores reconocen a sus antepasados en cómo prestan, roban o se inspiran por ellos. A ellos se les concede impunidad, porque escriben con “consciencia de la tradición”, en el sentido que T.S. Eliot le da en su ensayo “La tradición y el talento individual”: conocen el pasado, trabajan en el presente y entienden que dejarán obra para el futuro. En la primera página de los guiones de Tarantino, por ejemplo, frecuentemente se lee una lista de otros directores que informan la nueva película, sea con una escena, un personaje o un cierto aire estético.

Almodóvar, por su parte, crea la misma sensación de claustrofobia para Carmen Maura en *¡Qué he hecho yo para merecer esto!* que Godard creó para Marina Vlady, con esos marcos dentro de los marcos de la película francesa *Dos o tres cosas que yo sé de ella*. También las monjas de *Entre tinieblas* confunden los rituales de adoración con un sadomasoquismo perverso, que recuerda a las monjas de Buñuel. Y el psicodrama y la ensoñación de Almodóvar nos muestra a un director firmemente parado sobre los hombros de Alfred Hitchcock, cuando, por ejemplo, pone un jamón en mano de Carmen Maura en *Qué he hecho yo para merecer esto*, al igual que se le da una pierna de cordero a Barbara Bel Geddes en el episodio de *Alfred Hitchcock Presents*, “Lamb to the Slaughter”.

[...]


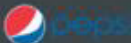
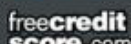

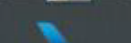



[Read full article] <https://suburbano.net/todo-sobre-mi-quentin-por-que-tarantino-admira-a-almodovar/>

## **4. Press Release Copy**



### **A. Promo for world-class Rockstar Group from Mexico – “SXSW Music is proud to announce...”**

*Writer*



Learn more about our other events...

2013 Showcasing Band Cafe Tacvba. Photo by Rafa Paz.

SXSW Music is proud to announce this year's Thursday [Auditorium Shores](#) show, presented by [NPR Music](#), featuring some of Latin America's genre-defining artists. Cafe Tacvba makes their SXSW debut on Thursday, March 14 at Auditorium Shores, sharing the stage with [Molotov](#) and [Bajofondo](#).

Molotov, best known for their politically charged lyricism, is continually refining their art and crafting new ways to communicate their message. Four Latin-Grammys, five studio albums and one documentary, [Gimme The Power](#), into their career, we still find the group powering through various festival and events around the world.

Also taking the stage is tango-fusion collective Bajofondo. Co-founded by two-time Academy Award winning, multi-Grammy producer Gustavo Santaolalla, Bajofondo has now successfully forged themselves as a bridge between centuries. Fatefully formed in 2002, the group pieces together classic 20th century Tango instrumentation with intelligent 21st century electronic-production design to form a synergy of danceable proportions.

Headlining the show will be none other than Latin-rock sensation Cafe Tacvba. There is no way to downplay the importance Tacvba has had to their genre or even Latin music as a whole. From the early success in the 90s to their latest album *El Objeto Antes Llamado Disco* (2012) the group's founding mission has always been to provide the Mexican zeitgeist a voice.

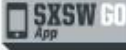

Come out Thursday (gates at 4:00pm) to this free and open event and take part of it all!



Contributed by Ivan Brave



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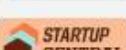



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## B. Music Festival Panel Descriptions – English & Spanish Writer

### SXSW 2012

#### A Potpourri of Hand-Picked Spanish and Central/South American Talent

**Austin, TX (March 9, 2012)** – The South by Southwest Music Conference is thrilled to present its many showcases and panels focused on Spanish and Latin American music. “World music” isn’t listened to the same way it was 25 years ago. Today, the genre resonates more deeply within the modern, globalized listener. Every march, SX hosts to the globally conscious music community the best sounds from every corner of the world.

Showcases include Tuesday’s ONErpm show at The Whisky, Wednesday’s Billboard Latin show at Soho Lounge, the Casa Do Brasil show at Palm Door, and the Volumen/Ache Producciones show at Buffalo Billiards. Thursday will be heavily drenched in great Latin talent as well. That night NACO will present their show at the Flamingo Cantina, Sounds From Colombia will host an all Colombian show, La Banda Elastica present at the Buca Lounge, and Mercadorama at

Maggie Mae's. On Friday the Flamingo Cantina will present a Latin infused night of reggae artists, while over at the Red Eyed Fly the Sounds from Spain show will host their collective of six Spanish acts. Over at Friends the same night, Warp Magazine will showcase their dance-crazed world acts. Then finishing up the night on Saturday is the alt-rock show presented by Intolerancia at Bar 96 and the Latin groove show Sala De Espera at Beale Street Tavern.

Below are all the events, panels, and showcases focused on Latin music for SXSW '12 listed in detail:

**¿Por qué los artistas alternativos latinoamericanos no son protagonistas globales?**

*Wednesday, March 16th at Austin Convention Center*

*Room 10A, 2:00p- 3:00p*

SXSW is excited to present the first panel ever held entirely in Spanish.

Los países latinoamericanos han desarrollado excelentes artistas alternativos desde hace décadas, y con esto no nos referimos a artistas como Shakira, Juanes, Ricky Martin o Maná; nos referimos a los otros artistas, a los "alternativos". Algunos de estos actos exitosamente han logrado convertirse en íconos populares en sus propios países e incluso en la gigantesca región que es Latinoamérica, pero parece una utopía que alguna de estas estrellas regionales puedan tener una oportunidad de ser un verdadero protagonista en la arena internacional, principalmente en los mercados que dominan la escena mundial de la música como Estados Unidos, Japón y/o Europa.

¿Por qué los artistas alternativos latinoamericanos ( por falta de un mejor término ) no son protagonistas globales? Expertos en el tema compartirán sus experiencias e impresiones para lograr entender este fenómeno y generar ideas que ayuden a lograr algún día revertirlo.

A petición de los organizadores, este panel será el primero en los 25 años de historia de SXSW en el que se expondrá el tema a tratar totalmente en español.

*Federico Ponce de Leon (Crack, MX Live, Bunker), Fabrizio Onetto Peditti*

*(OSCESA), Adrian Sosa (Surco), Toy Selectah (Sonidos del Mexiside) Humberto Carmona (Arts & Crafts Mexico) Yamil Rezc (Mun)*

**Festivals of the Americas**

*Thursday, March 17th at Austin Convention Center*

*Room 16A, 12:30p- 1:30p*

Get a behind-the-scenes look at Latin and Spanish Festivals as bookers from different music fests gather to discuss the inner-workings of these productions as they gain attention internationally.

Learn about the booking process, who they target, and where they see these festivals going in the future. Festivals include Primavera Sound, Warp, Abril Por Rock, Rock al Parque, Hip Hop al Parque, Colombia al Parque, Salsa al Parque, Jazz al Parque, Opera al Parque, and Vive Latino.

*Alejandro Franco (Warp Magazine), Fra Soler (Primavera Sound), Paulo Andre M Pires*

*(Astronave/Abril Por Rock/Portomusical), Donny Rubiano (Instituto Distrital de Las Artes), Jordi Puig (Ocesa)*

**The Sound Strike, Immigration, and You**

*Thursday, March 17th at Austin Convention Center*

*Room 9ABC, 3:30p- 4:30p*

In a nation with fast and vast demographic changes, what is the role of musicians and their fans in moving beyond hatred? Is SB 1070 in Arizona only the tip of the anti-immigrant movement iceberg? Artists and activists join together to discuss the Sound Strike and their commitment to working together to raise awareness and opposition to the treatment of immigrants in Arizona.



*Favianna Rodriguez (visual artist), Javier Gonzalez (The Sound Strike), Jeff Chang (Wordstrike), Rene Perez (Calle 13), Roco (Maldita), Zack de la Rocha (Rage Against the Machine)*

## *5. Other Creative Endeavors*

### **A. Opening pages of *Awake & Asleep* (Novel) – Winner of the 2022 Support for Creative Artists and Individuals Award**

*Author*

#### Chapter 1: Texas, 2030

The night I burned the manuscript, Sam returned. The blond, stout, Nordic-blooded cowboy with fjords for eyes had ignored my messages for sixteen years. Now he was on his way, he said. Now, he was at the back door, knocking.

“Juan.”

“Sam.”

Outside, lightning flashed, thunder cracked, and gale-force winds toppled one fiber-optic tower after another. A hurricane was thrashing the coast and birthing a storm. Still, surges are common in Houston. More surprising was how my old college roommate asked me if he could spend the night. Or how, when he arrived, he tried the back door, not the front. I had the former barricaded to protect the sliding glass.

My effort would go to waste, but at least something was happening. I got to pushing one board out, then another, then a third, and then a fourth, by which time Sam got to kicking his muddy boots through the opening, sat on the living room couch, and promptly cracked the top of a beer from the case he was carrying.

“What’s cooking?” He pointed to the fireplace.

“Just a . . . nothing,” I said, amazed by the amount of dirt he was tracking. At the fireplace there burned a thousand-page-plus rough draft, the latest of my botched attempts to write about my girl. It emitted a wet hiss, as flakes of purple prose mingled with the hot air being siphoned through the chimney.

“Looks like a something to me.” He belched.

I was disgusted. I was stunned. But I didn’t know what to do. And underneath it all lied a goblin’s desire to cite for him a line from ole Bulgakov, about how “fiendishly difficult” it is to burn a manuscript. But his ass had to make a joke.

“That board job you got, a chihuahua could have blown it down.”

“You didn’t want to try the front door?”

“I thought it was—hell—pass me the hammer there.”

As I watched Sam patch up the gap from inside the living room, I was reminded of my earlier, vain effort. The plywood would not stop water from pouring in, but at least it gave the house a “wooden ark” look. Most neighbors and people I knew didn’t even bother, past the frantic stock up on bottled water and ammunition. One would think by now, the fourth decade of the third millennium post the death of Christ, we would prepare far ahead of the imminent forecasts. Or we might agree on a set of standards or protocols, like we do with schoolchildren for the occasional structural fire or shooting. But no. There is no “stop-drop-and-roll” for hurricanes, so every deluge comes at us as it did in the time of Noah. Including me. Most of us are unprepared, surprised even, fluttering from one urgency to the next from October to May, postponing that one-percent increase in property tax that would improve drainage, then bemoaning the twelve inches of rain come August. Dread or panic, bread and games, repeat. And

Sam. How was I supposed to know he would call—not message—to say, “I’m in the city—can I come over?”

He was clapping his hands clean and getting my carpet dirty, then knocking back his beer.

“No two pieces alike. Did you nab the wood from a construction site?”

“Borrowed it.”

“I should have called this morning. I’d sawed the scraps for you, aligned the boards, too. That way you could open the door.”

“I thought I would keep the riffraff out.”

“Guess you didn’t.”

“Yeah, hardly.”

He hummed through his lips.

“Since when do you say hardly?”

The living room lights flickered.

“Since you missed the funeral.” I walked over to the bar. “Want a drink?”

“I uh, brought a case? The brewery I did a shoot for gave me one too many.” He groped inside the twenty-four pack, before reaching a can and popping the top. It looked warm. Sam looked drunk. “Aren’t you happy to see me?”

“I’m just glad I didn’t change my number, so you could crash at my place sixteen years. . .” Damn key wasn’t where it was supposed to be. I kept the cabinet locked—not sure why. “So you could crash here sixteen years later!” Rain splashed the plywood outside. The boards croaked.

Another flash. Sam drew steel from his belt and, before I could move, he sprang at the lock. And before I could thank him, he was back on the couch, kicking his boots onto the coffee table.

“How’s Pee Pee?” he asked. It was the name he had given my wife because of her initials and because of how we had met.

“Pilar’s good,” I said, pulling out a near-empty bottle of Chartreuse. “She just stepped out.” The herbal liquor swished in the glass, as I brought it bottoms up. “You still in Da Nang?”

“You could say.”

The cabinet was easier to open than Sam. He hadn’t shaved. His blond beard was halfway to ash and wiry. There were bags under his eyes and bags under his jowls, as if he had binged cheap beer for days, stuffed himself for months, and overworked the last twenty years.

“Goddamn, Sam. You look like you just got out of jail.”

He shrugged, crushed the empty can in his hand, and whipped out another. “You look like you just got into one.”

[Complete book available] <https://www.amazon.com/Awake-Asleep-novel-Ivan-Brave/dp/0998036447/>

[2022 SACI Grantees List] <https://www.houstonartsalliance.com/grantees-2022>

**B. My Award-winning Translations of Chilean Poet, David Rosenmann-Taub**  
*Translator*

**I**

Do not offer, Lord, to redeem me,  
from the multiverse its bottom.

Offer me the eyes of your eyes:  
the impossible.

## XII

Chimeric dunes,  
flames  
ebullient,  
trap,

vertex of sludge.  
Nuptial  
majesty?  
Walking stick?

Gnome?  
Jokester, my way:  
poise,

barren wasteland.  
Do you drive me?  
The steppe

of your armoire imposes upon me  
the guarana  
of my rickety shelves.

[Read more] <https://www.asymptotejournal.com/poetry/psalm-songs-david-rosenmann-taub/>

[Awardees] <https://www.premioscorda.org/awards/awards-2022/>

### *6. Spanish-language Writing Sample (PhD Thesis)*

#### **A. Opening pages of *Devenir* (Spanish-language Novel) – Creative component of my PhD in Spanish Creative Writing**

*Author*

##### Capítulo I

Anabel Martes vio llegar y pasar la fecha límite sin decir una palabra. Debería haber pagado el depósito antes del año nuevo para garantizar su entrada a Robard. Pero no, no quería ir. Su buzón electrónico estaba repleto de correos escritos por sus reclutadores. Ellos le

recordaban del entorno progresivo de la universidad, hacían referencia a sus graduados famosos y aludían a la alta probabilidad de que ella ganara una beca muy generosa. Y así, la convencieron de presentarse *early decision*. Lo hizo sin nunca olvidar que matricular Robard implicaría quedarse cuatro años más en Houston, su ciudad natal, quedarse cuatro años más en su jaula de oro. Fue apenas en las primeras horas del Año Nuevo, dejado atrás para siempre esa fecha límite, que Ana pudo respirar a consciencia. A veces la no acción era la última opción dentro de su control.

Los Reyes Magos, sin embargo, trajeron consigo una mala sorpresa. Ana, habituada a recoger el correo, se pegó un susto al descubrir el hueco del buzón de su casa embutido por un nuevo envío de Robard. En él se adjuntaba una carta fatal —que la felicitaba por haber aceptado la oferta y que la agradecía por haber efectuado el pago del depósito— a numerosos panfletos de recursos que se podrían aprovechar en anticipación de su entrada a la clase de primer año. La esperaban en agosto.

Pero Ana no había aceptado *nada*. Algo o alguien le robó la posibilidad de decidir qué hacer de su vida una vez que fuera un adulta (pucha, ¡en dos meses cumplía dieciocho!). Solo había una persona, un ser entre los muchos interpolados que la rodeaban, con acceso a su correo, con los fondos necesarios y con la audacia para invertir en su futura formación.

—Papá.

[Full manuscript available, upon request]



## 7. Love of Games



My brother and I at Roswell, New Mexico.  
*Gamers forever.*

I look forward to writing scripts, game ideas, and in-game ads—in English and in Spanish—with the senior writers and other stakeholders. Sincerely,

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