

# Nathan Spicer

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**Profile**      **English major with Creative Writing and Communications minors.** Experience with web and graphic design. Occupational backgrounds in web content development and design, writing, editing, technical support, teaching, and customer service. Strong storytelling techniques and interpersonal communication skills. Flexible and adaptable to change. Keen intuition regarding customer desires. Eager to reach team goals. Well-traveled. Conceptual. Creative. Committed.

## **Experience**      **University of San Francisco**

2016-2018, San Francisco, CA

### **Web Content Manager**

- Corralled content from disparate departments and composed marketing copy that appealed to a broad spectrum of prospective students
- Increased site traffic and email click-thru rates by double-digit percentages, after writing email and website copy that played on the university's diverse population and academic prestige
- Used Google Analytics to extract relevant data for customized marketing campaigns, always ensuring proper SEO techniques were implemented

## **Verbatim**

2015-2015, Charlotte, NC

### **Copywriter**

- Sculpted a slew of copy types—packaging, white pages, Amazon—for various technological products, such as keyboards, mini USB drives, and external harddrives
- Enhanced user engagement with storytelling techniques that gave meaning to products
- Researched cutting-edge technologies and explained their complexities in simple language, increasing reader comprehension

## **Elsevier**

2011-2014, Atlanta, GA

### **Web Editor**

- Implemented sophisticated content development strategies to create compelling coursework for nurses in school and continuing education
- Incorporated web design and marketing strategies into creative solutions, like applying a linking system for footnotes in long-form academic articles
- Wrote extensive guides for common tools and applications, such as Elsevier's two proprietary content management systems, and mentored new staff members on best practices

## **LivingSocial**

2011-2012, Remote

### **Copywriter**

- Maintained LivingSocial's amiable brand identity by composing copy with playful thematic elements, designed to promote discounted deals offered by local Atlanta businesses
- Determined each business's most marketable qualities and incorporated them into the writing, ensuring delivery of customer-centric and measurable copy
- Constructed a sense of community with LivingSocial's key demographics by interweaving pop culture and aspects of the city and surrounding area

## **BlockShopper**

2011, Remote

### **Head Writer**

- Took original approaches to about real estate, like composing a feature on a professional photographer who shot high-value homes, for *The San Francisco Chronicle*, *The Houston Chronicle*, and *The Tampa Tribune*
- Interviewed significant figures in the real-estate field to tease out information most useful in delivering compelling content, attempting to stay away from well-worn territory like strict descriptions of spaces
- Managed a staff of freelancers, doling out assignments and considering pitches that would best reflect the company's ethos and create the best storytelling methods

## **Paste Magazine**

2011, Decatur, GA

### **Full-Time Editorial Intern**

- Crafted stories related to obscure corners of pop culture and shaped those stories as subjects everyone should be interested in, not only the niche audience
- Implemented proper SEO techniques to articles and extraneous pieces of front-facing content, resulting in many features ranking in the top-five most-visited pages per month
- Exacted knowledge of social media and its nuances to spread the fanbase of the publication, publishing posts at strategic times, articulating posts in enticing ways, and otherwise using best practices to drive readership

## **Sunshine State News**

2010, Tallahassee, FL

### **Web Editor**

- Conceptualized and designed visual components for stories, advertisements, and marketing promotions
- Increased site visitation by over 300% by interweaving best SEO practices into columns, op-eds, feature stories, and blog posts, and studying Analytics and using marketing techniques to spread word of the publication and its merits across traditional outlets, social media, and word-of-mouth
- Managed the site without any memorable mistakes, and assisted with copyediting, writing, and photography, to further establish SSN as a viable digital source for politics and business news

## **Freelance Examples**

- LivingSocial.com
- TopTENReviews.com
- PasteMagazine.com

## **Graduate Education**

### **Florida State University**

2008-2009, Tallahassee, FL

- Certificate in Publishing and Editing
- Certificate in Web Design

## **Undergrad Education**

### **Flagler College**

2004-2008, St. Augustine, FL

- Bachelor of Arts in English
- Minors in Creative Writing and Communications
- Invited to join Sigma Tau Delta, the International English Honor Society

## **Further Accreditation**

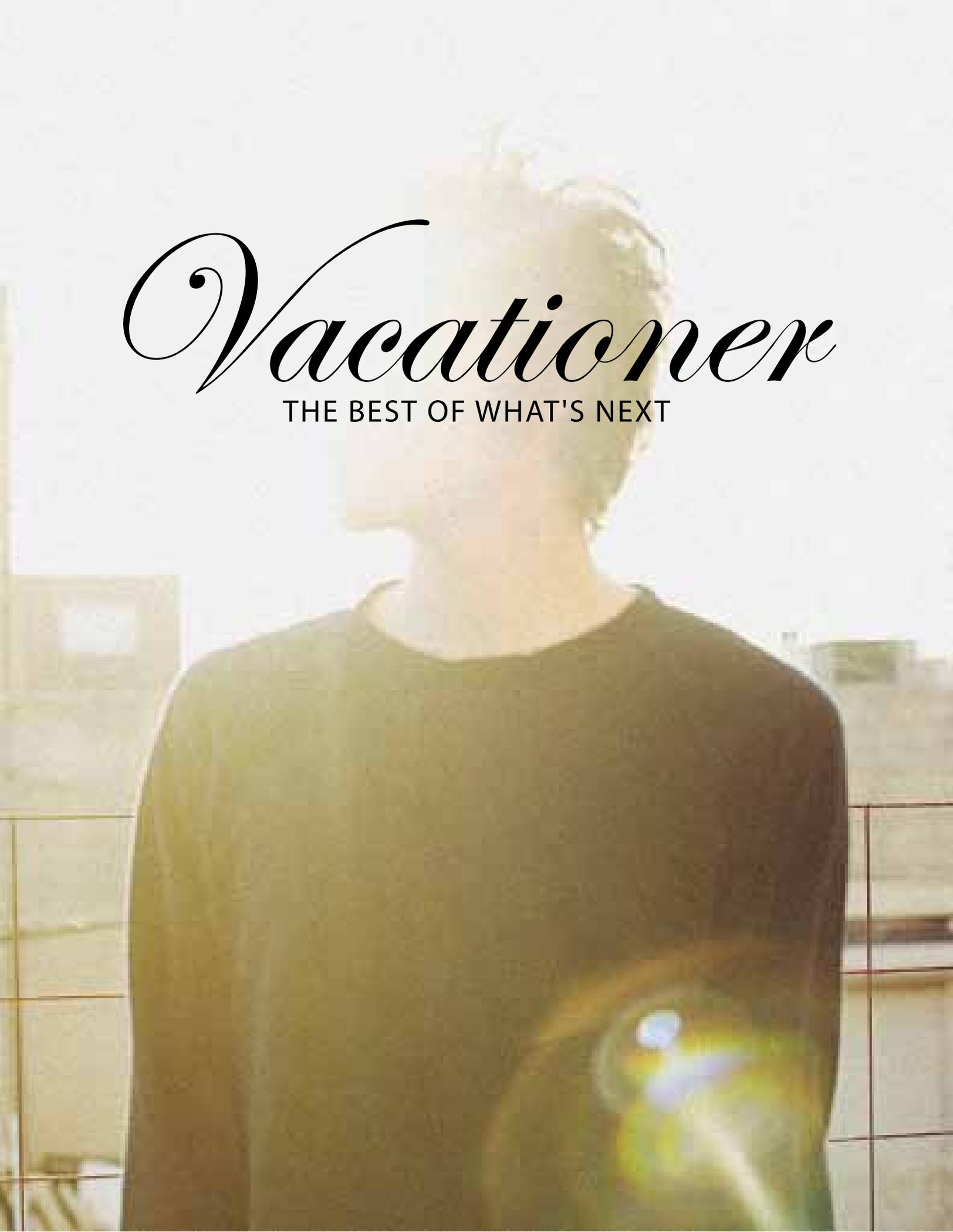
- Passed Florida Teacher Certification Exam, English 6-12
- Awarded Best Adjective User in fifth grade

## **Computer Expertise**

- HTML, CSS, Dreamweaver, Photoshop, Lightroom, InDesign, Illustrator, SharePoint, WordPress, Drupal, Movable Type, Audacity, Word, Excel, PowerPoint, 110 wpm

## **Extra Activities**

- Stand-up comedy, public reading events, improv, guitar, singing, writing (fiction, poetry, nonfiction), volunteering with various organizations

A person with light-colored hair, wearing a dark, long-sleeved sweater, is seen from the chest up, looking out of a window. The window shows a blurred cityscape with buildings and a bright sky. The overall tone is warm and slightly desaturated. The text is overlaid on the upper part of the image.

# *Vacationer*

THE BEST OF WHAT'S NEXT



few weeks or just every month," Vasoli says. Now they're embarking on long stretches of near-daily performances. They recently toured with Asteroids Galaxy Tour, and now they're on the road with The Naked And Famous, playing to sold-out crowds at legendary venues like The Wiltern in Los Angeles.

It's a nice start for a band that conducted its first official practice less than a year ago, and released its debut album, *Gone*, just a few weeks ago. "I really can't expect that stuff," Vasoli says. "I've been doing music a long time, and I've definitely learned not to count any chickens. But I kind of look at it like I have this lottery ticket, and I'm just really hoping that there's something to it."

The lottery, though, is predicated on pure chance, with success left to the fickle hands of fate. You throw out a few bucks and wait to see if you've won. Vasoli never waited. He worked for this. Luck may have played a part, but luck alone can't induce dancing from intoxicated barflies well past midnight.

Vasoli has been creating music and playing in bands since middle school. He dabbled in pop-punk and ska, and kept dabbling. "I could never really find my thing," he says. "I was always experimenting, going in all different directions."

Eventually he met and began writing with *Gone* producers and members of Body Language, Matthew Young and Grant Wheeler, both of whom had immersed themselves in the circuitry-heavy scene of electronic music. Vasoli had been enjoying what he calls "the surface" of that genre. The two producers pushed him below the surface. They exposed him to house and dub-step, trip-hop and experimentalism. "I got extremely enlightened," says Vasoli. He picked up new influences. He armed himself with Aphex Twin and Ratatat. Learned of Jaga Jazzist and the instrumental hip-hop of J Dilla.

His breadth of knowledge grew deeper. It grew sharper. It combined with Vasoli's appreciation of modern acts like Beach House and The Radio Dept. "Real guitars and vocals over top of little organ drum machines and stuff like that," he says.

His focus on modern music didn't detract from his admiration of older artists. "It may be weird to say, but there's a barbershop feel to what we do," he says. "We got turned onto stuff like The Andrews Sisters and this band called The Free Design from the '60s that were all just crazy vocal-pop aficionados."

Yet, as with Vasoli's middle-school musical ventures, there was something missing, something he was still searching for but had no way to discern.

**Hometown:** Philadelphia

**Members:** Kenny Vasoli (vocals, bass), Greg Altman (guitar), Michael Mullin (vibraphone, keys, and trigger finger), Ryan Zimmaro (drums)

**Album:** *Gone*

**For Fans Of:** Vampire Weekend, Dale Earnhardt Jr. Jr., Lord Huron

*by Nathan Spicer*

It's 1 a.m. in this muggy Austin bar, and Vacationer have just set up their equipment. The SXSW attendees who'd come to see Class Actress have dissipated, leaving a scattering of late-night stragglers. A ring of patrons huddles around the bar. The dance floor empties, and stays empty.

And then Vacationer launches into its island-tinged electro-pop. Or as the band jokingly calls it, "Nu-hula." Live vocals and instruments mix with electronic beats and sampled Pacific island sounds. In come plinks and plunks of electric guitars and ukuleles, the wide whistle of woodwinds, galloping toms and four-on-the-floor beats. The flow of traffic reverses. Those about to leave, stay. Those outside, come inside. People forget the hour, forget their spent energy. They forget they're tired, hungry, and half-drunk. People start dancing. By the time Vacationer finishes their set, you can't see an inch of the dance floor.

"That's the dream," Kenny Vasoli—the band's lead singer, co-songwriter, and bassist—later says. "It was a really, really cool experience."

Like those curious music fans that had trickled in from the streets, Vacationer's sound has also grabbed the attention of the Internet and radio stations, not to mention well-established, headlining acts. "Before the new year, it was just a show every

He felt stagnant, in a sense, even with the expansion of his musical vocabulary and skill.

There was a "true" sound out there, somewhere, and maybe, Vasoli sensed, it was farther away than he'd thought. Maybe it was from places that that didn't sound like the slushy cold streets of Philadelphia, from which Vacationer unexpectedly hails, or the precise timing of Detroit's underground hip-hop. Maybe Vacationer needed something warm, something inviting. Sunny, even. Something that sounded like, well, vacation.

Vasoli had begun listening, on a lark, to music with tropical tones. One day, not thinking much of it, he told his bandmates he liked the twinkling chimes of the guitars and relaxed rhythms. Wheeler and Young said okay, and they took Vasoli, and they showed him a vault of limitless samples of the sounds he was after.

Vacationer had discovered the islands.

The song "Trip" channels a Polynesian feel while keeping electronic and pop elements intact. Slips of soft static appear and vanish, like a radio set by a sunbather on the beach, with its signal slightly off. The high whistle of a gibbon echoes from a rainforest canopy, far below. A trip-hop beat shuffles everything forward. Guitars warble into space. Reverb shades Vasoli's tenor. It all coalesces into a relaxed pop groove that maintains an energetic eccentricity. It's a kind of energy that keeps people listening.

YouTube put the music video for "Trip" — showcasing a man break-dancing by a waterfall, which was inspired by the film *The White Diamond* by Werner Herzog — on its main music page. Then blogs noticed. Then Downtown Records, who signed the band.

College and public radio stations came next. "There's a radio station called WXPB," says Vasoli, "that's a member-supported station in the Philly area that I just love. My mom called me the other day and told me she heard ['Dreamlike'] on there."

With such heavy production values, one would assume sterile recording environments would best accommodate Vacationer's talents. Not the case. They transport nu-hula to the stage, and they do it well.

Vasoli and the band (Ryan Zimmaro on drums, Greg Altman on guitar, and Michael Mullin on vibraphone, keys and trigger finger), reproduce the entire catalog of album sounds. Live. "[Mike will] live-sample stuff on the spot," says Vasoli, "and there's also extraneous trippy sounds that we have going on top of it. Also, Ryan has what's called an

SPD, which is basically a MIDI percussion pad... We're sampling so much, and there's so much real stuff... We try to make it hard to pinpoint who's doing what."

They're also comfortable playing stripped-down sets. Comedians Jason and Randy Sklar had approached Vacationer after the aforementioned SXSW performance and asked them to sit in on their podcast, Sklarbro Country. The only digital thing there was the laptop and mics. Vacationer were fine. That takes solid craftsmanship, to be able to erase the flourishes from a song, and still be left with something charming.

Because they can perform with or without much electrical input, they're well on their way to achieving their half-serious goal. "The whole motive with this band [is] to stay in warm climates and work in endless summer," Vasoli says with an audible smile. The group is fascinated by Don Ho's career. Ho played in front of copious crowds, night after night, without leaving the island. Vasoli would like to "do the nu-electro version of that."

But for now, they're enjoying their ride through continental U.S.. And that's all right. They've already exceeded expectations. "The fact that [Gone] is getting any kind of attention at all, it's kind of indescribable how happy it makes me," Vasoli says. "I feel like I have a new lease on life these days."

See? He's okay. So Vacationer haven't yet realized their dream of playing permanently on bleach-white beaches. So what? They're still taking us there — for a little while, anyway. Even if it's 1 a.m. in a muggy Austin bar, and we're tired, hungry, and half-drunk.

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*It's kind of indescribable  
how happy it makes me...  
I feel like I have a new  
lease on life these days.*

# LivingSocial.com

-- Copywriting Samples --

## OrganiX

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Almost as if you're caught in a maze, you get just plain lost when looking for a good meal. Track down a restaurant where the chefs really know how to navigate the kitchen with today's deal from Organix. Pay \$15 for \$30 to spend on food and drink, and seek out mojitos, margaritas, and other cocktails created with organic ingredients. Then, enjoy the selection of tapas -- choose the chicken wings paired with sweet potato fries or the mini salmon croquettes served with mango or tomato salsa. This Midtown spot stays open until midnight on most weeknights and until 3 a.m. on Friday and Saturday, making it easy to escape the labyrinth of subpar eateries and find a tasty conclusion to your dining dilemma.

## iGeek

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We don't play poker, but we're willing to bet you can't keep living with that cracked screen. If you're not happy with the hand you've been dealt, undo the damage with today's deal from iGeek in Atlanta. Get screen repair services, diagnostic data efficiency testing, and a screen protector for your iPhone 4 for \$75 (regularly \$160) or your iPhone 4S for \$80 (regularly \$165). No bluff -- you can also ante up \$30 for \$60 to spend on iPad repair services or on accessories for your iPhone or iPad. These Apple-certified technicians have the skills and supplies to help ensure your device is operating at full strength -- which makes this deal the trump card you need to fix your phone.

## Physique Personal Training

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If trying to achieve a rock-hard body feels like climbing a massive mountain, get a good foothold on a new fitness regime with today's deal from Physique Personal Training on Ladson Road. Pay \$59 for one month of unlimited boot camp classes, and you'll also participate in one nutritional counseling session designed to teach you healthy eating practices that will help you reach your peak (a \$250 value). Thanks to these experienced instructors, getting or staying fit doesn't have to be an uphill battle -- they'll lead you through 45-minute classes scheduled in the morning and evening on Monday through Thursday and on Saturday morning. As you work to improve your stamina and build muscle, you're sure to help your exercise routine ascend to new heights.

## East Cobb Baseball Academy

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Snow may not fall on the South as heavily as it does elsewhere, but that doesn't mean the winter months don't hamper your baseball training schedule. Keep your skills from becoming flakey with today's deal from East Cobb Baseball Academy in Marietta. Pay \$15 (regularly \$50) for a private lesson at this indoor facility or \$39 (regularly \$150) for three of these 30-minute lessons. You can also pay \$5 (regularly \$25) for a video analysis -- just stop by to record your hitting or pitching performance and later receive access to the footage with a voice-over critique. Or, get a flurry of support from certified instructors by paying \$199 for a 12-session Winter Workout program good for participants ages 14 and older (a \$400 value). Held over the course of eight weeks, this training routine features two-hour workouts that focus on the finer points of the game -- so you won't freeze up on the field come spring.

## ALZ Cellular Repair

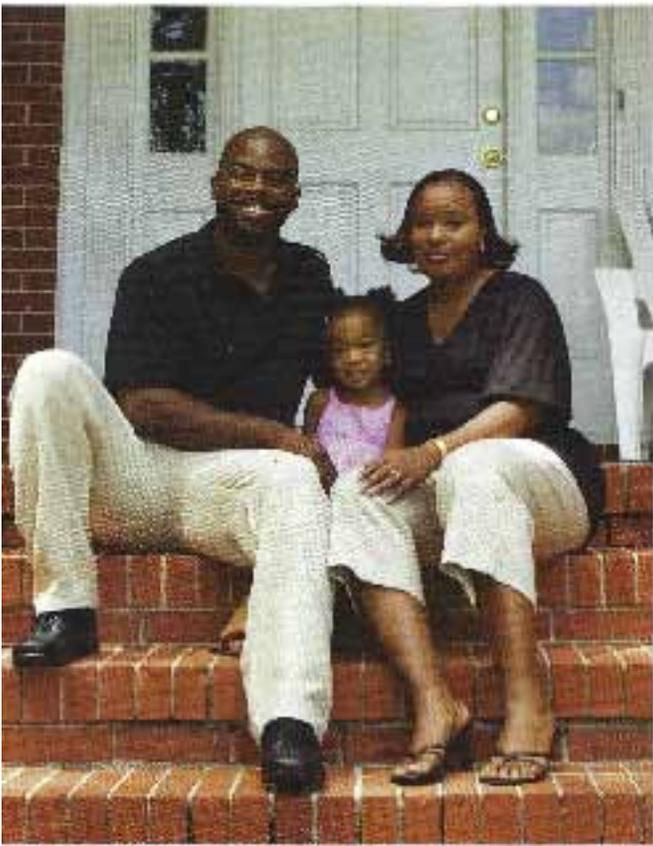
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If your cell phone's on the fritz, and sending text messages via carrier pigeon is proving problematic, fix your faulty device with today's deal from ALZ Cellular Repair. Pay \$35 for \$75 to spend on repairs for your iPhone, iPad, iPod, or smartphone. You won't have to keep winging it with that wonky phone, since these experts will work to undo water damage or mend cracks, dings, and dents in your screen. Or, pay \$10 for \$20 to spend on phone accessories like screen protectors and customized cases in a wide spectrum of colors. Established in 2001, this Kennesaw business -- open every day of the week -- can help ensure you don't have to resort to medieval measures just to send messages.

## Sweet Olive Spa

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If you're not interested in any of the seasonal candy that's started appearing in stores, find a different way to do something sweet for yourself with today's deal from Sweet Olive Spa. Pay \$45 for a 30-minute Pure Focus Skin Care Treatment -- featuring a massage of your décolletage and a hydrating mask -- and you'll also enjoy a 35-minute Sweet Feet and Tension massage (a \$90 value). Get a taste of pure pampering as you receive a relaxing massage of your legs and feet, as well as a moisturizing paraffin dip. If you're looking for spa services that are sweeter than sugar, make an appointment at this Spring Street establishment on a Monday through Friday, and give yourself a real treat this fall.



**OPEN HOUSES**  
Diane Turrisi and Carla Bowersman join the staff and legion of volunteers who bring joy and love to those needing the end-of-life at Big Bend Hospice. The Longley family (at left) creates a family atmosphere for the adolescents at Boys Town.

# SILVER ANNIVERSERIES OF SERVICE

By Nathan Spicer

This year, two of Tallahassee's most well-respected philanthropic organizations are celebrating 25 years of service to our area. Both Boys Town North Florida and Big Bend Hospice have advanced from humble beginnings with small budgets into well-established organizations providing vital services throughout the region.

Boys Town has its heart set on helping children who have lost a good quality of life due to unfortunate circumstances. They're not sick, but their home lives have left them longing for a better situation, one more able to help them advance and succeed as they mature.

## A HOME FOR ADOLESCENTS IN NEED

One would suppose that a house occupied by six boys, two parents and a little girl would inevitably contain discarded wrappers from Baby Ruth bars, baseballs in corners and dirty clothes on every bed – none of which would be made, of course. Six boys would be a handful for any couple.

But for Wayne and Aiysha Longley, the boys are not burdensome. Not one stray magazine is lying around or one plate

left in the sink – even the video games are thoughtfully arranged. Professional cleaners play no part; the couple and the boys who live with them – residents of Boys Town North Florida (the little girl is their 3-year-old daughter, Daria) – are totally responsible for the home's organization.

According to the Boys Town national Web site ([boystown.org](http://boystown.org)), the nonprofit, nonsectarian organization began 90 years ago in Nebraska under the direction of Father Edward Flannigan. Now it provides direct care to more than 51,000 children and assists 1.4 million more through its youth and health care programs in a dozen states and Washington, D.C.

The organization began in Tallahassee – it was the first site that opened outside of the original Boys Town – in 1983 with one home and six children. Today, the local Boys Town campus spreads across 10 acres of land in northwestern Tallahassee, with a total of five therapeutic family homes – three houses dedicated to boys and two for girls.

"We're full, always full," says the organization's development director, Dena Strickland. Her work with Boys Town began 15 years ago when she volunteered

to coordinate a Christmas Classic golf tournament to raise funds and immediately recognized the organization's potential. She started working with Boys Town part time and eventually become a full-time employee.

At Boys Town, services go beyond the treatment homes for adolescents and include treatment foster care, traditional foster care and a national crisis and referral hotline (800-448-3000). The annual budget locally is \$2.4 million, with about 60 percent of the funding coming from state government, according to Strickland.

The remainder is funded through private donations and fundraising events. In addition, "pizza parties, barbecues, Thanksgiving meals – all are enjoyed by our children ... thanks to our great donors," Strickland says.

The Longleys are family teachers in the Boys Town program. Basically, they act as surrogate parents for less-fortunate children who were frequently abused and neglected. In their previous lives, drug dealers lingered outside their front doors; teachers gave up on them; parents either didn't care or weren't able to fix the problems. Often, parents were the root

of the problem. On average, the boys got bounced from home to home seven times before landing with the Longleys.

Boys Town does not accept applicants without hesitation, however. Each child hoping to belong must compose an explanatory essay detailing his or her reason for wanting to live there, and, if accepted, must sign a contract.

That shows dedication to the organization. Children arrive at Boys Town with some harsh, antisocial attitudes and behaviors that helped them learn and survive. While those approaches may have protected them in the past, here, they only create barriers. Yet the Longleys show the kids that not all people have their own selfish intentions lingering behind seemingly altruistic actions. Some people help because they care, and that's most important.

The Longleys care, without question, but they also have no tolerance for bad behavior.

"You have to be hard on them because the world will be two times harder," says Wayne Longley.

The Longleys are preparing their charges for the real world – whether or not the kids realize it – and their parenting methods are so sound that friends call and ask for advice. To hone those parenting skills, they spent two weeks at the Boys Town headquarters in Nebraska. There, they received instruction that prepared them for the kind of work they'd soon experience. Relating to children who grew up without anyone to whom they can relate no doubt poses large obstacles for parents attempting to truly unlock buried emotions – ones pressed so far down, their scars have hid them for years. But the Longleys continue their pursuit. Those barriers do not remain intact for long.

Once the parents and children overcome their hesitance and take the first steps on a long, difficult path to a happier life, the Longleys' perseverance takes shape.

In the case of Edmond, those shapes came in the form of the first letters of the alphabet. Edmond, who "never had success in school," according to Wayne Longley, "now he gets As and Bs and one C ... We live for those success stories."

## **THE 'UPLIFTING' WORK OF DEALING WITH DYING**

Diane Tomasi, community relations director for Big Bend Hospice in Tal-

lahassee, smiles as she considers which aspect of her work makes her the most passionate: "The opportunity to come into family's lives at the most poignant times," she says, as well as getting to "witness remarkable human beings."

Working in a hospice where one handles illness and death every day would seem depressing, but "it's very uplifting," Tomasi says. "It reminds you of the sanctity and preciousness of life."

Hospice President and CEO Carla Braveman has similar feelings about her profession. "It's a calling," she says.

According to the National Hospice and Palliative Care Organization, hospice care began in medieval times, when travelers sought a restful place during long journeys.

Centuries later, at a Yale University lecture in 1963, Dame Cicely Saunders introduced the concept of specialized care for those nearing the end of life.

The concept came to Tallahassee in 1983 when a group of volunteers created Big Bend Hospice ([bigbendhospice.org](http://bigbendhospice.org)) as a way to better serve those struggling to cope with the sickness and the mental and spiritual struggles associated with imminent death. Today, Big Bend Hospice serves an eight-county area (Franklin, Gadsden, Jefferson, Leon, Liberty, Madison, Taylor and Wakulla) and operates a home-like facility offering on-site care. "Our Hospice House has 12 'bedrooms' which stay filled most of the time with a waiting list," Tomasi says. Patients don't stay permanently, but for short-term pain and symptom management. "Our goal is to return them home," she says, which could be a private home, nursing home or other facility.

Big Bend Hospice currently has 297 full- and part-time employees who work with more than 350 families each day. Last year, Big Bend Hospice served 1,532 families.

Hospice does not serve just those directly facing death, but anyone influenced by that passing. The employees and volunteers of Big Bend Hospice realize the need for comfort for both the sick and their family and friends, and have developed strategies for assisting both groups. Help comes in many different forms at Big Bend Hospice, from the primary care doctor to counselors, music therapists, chaplains, nurses and health aides. This team visits patients wherever they are needed: hospitals, nursing homes, or the

patients' homes. They even visit homeless shelters when necessary.

The organization is a group of about 400 extensively trained volunteers. They visit patients to do any number of requisite tasks, many of which seem somewhat insignificant but are wonderfully convenient for patients. Sometimes that task simply involves holding a hand or reading a story – just being there is a comfort.

That kind of comfort is the main goal of Big Bend Hospice. Hospice care becomes involved when "the medical community has said ... there are no more treatments we can provide," Tomasi says. "Basically (the situation) can't change ... there is no cure for the illness. But what we can do is make sure you are as comfortable as possible so that life becomes worth living again."

The Hospice House grounds instill a deeper sense of calm and comfort. Thanks to contributions from the community, Big Bend has cultivated a beautiful, tranquil setting. One man, who eventually became a patient, donated a stone Sisyphus figure; another volunteer tends a flower garden near the front of the house; a local sculptor erected a fountain in the shape of a tree, modeled after Big Bend's oak tree symbol; a large, stained-glass window casts multi-colored light over a serene setting known as the Meditation Room, and a similar window looks over the kitchen.

Like the grounds, patients' rooms differ greatly from a traditional hospital or doctor's office. The rooms have nightstands, soft beds, desks – even stuffed armchairs. The intent is to create a "home" atmosphere. Just because patients are staying in a hospice does not mean their environment must be – cold, antiseptic and disconnected. Instead, warmth radiates from every corner.

The warm and comfortable philosophy applies to medical treatment as well. "Everyone deserves to be free of pain," Tomasi says.

Big Bend Hospice is, after all, a place of peace. If someone feels pain, the doctors will alleviate enough discomfort so the patient can relax. The staff's ultimate goal is to ensure people near the end of life can keep hope alive – hope that their last days will be meaningful. Not only meaningful to them, but to their family and friends as well.

As Big Bend Hospice CEO Braveman says, "Hospice isn't about the dying, it's about the living."



# SUFJAN STEVENS

## CREATES RODEO DOCUMENTARY ON PENDLETON ROUND-UP

BY NATHAN SPICER

IN ADDITION TO COMPOSING BAROQUE-INDIE-folk songs that generate considerable praise within musichead and critic circles, Sufjan Stevens also indulges a surprisingly broad spectrum of supplementary interests. A while ago, he posted an entire [blog entry skewering Savages' album art](#) by delving into the intricacies of the Helvetica Narrow typeface, then referencing Buddhism and E.E. Cummings's penchant for forgoing capitalization. So while it's rather strange that Sufjan Stevens co-created a documentary on \*clears throat\* a *rodeo*, it's not completely shocking.

[The Pendleton Round-Up](#) is an annual rodeo that takes place in Pendleton, Oregon, on the second full week of September. After developing a mysterious fascination with the event's inherent culture while attending it as an "outsider", as he put it, Stevens decided to create a documentary. So he enlisted the help of sibling filmmakers and founders of We Are Films: [Aaron and Alex Craig](#). He also composed original music for the film.

According to [The Playlist](#), Stevens and the Craig brothers recorded roughly 60 hours of footage throughout 2013 with the intention of cutting and sculpting it into a five-minute short they'd release online. But "the Craig brothers told Stevens that their shortest edit was thirty minutes, and even that left good footage on the cutting room floor," says The Playlist.

So now, after a yearlong production process, the film lasts just over an hour and features exclusively slow-motion cinematography. The debut will take place from January 20th to the 25th at the Brooklyn Academy of Music's (BAM's) Harvey Theater. As the documentary plays, Stevens will perform the score's electronic elements alongside the group Yarn/Wire, who'll handle piano and percussion. Tickets are available at the [BAM website](#).

You can watch the trailer for Round-Up below.

