

Hi-Fi Productions is dedicated to creating and distributing provocative, meaningful, and entertaining media to help spread awareness and empower people. High fidelity is synonymous with faithfulness and devotion to a person, a cause, obligations, or duties. We strive to connect people and ideas for positive change, and to consistently use our unique talents and gifts as the means to achieve those ends. We have raised the bar by making the transition to high definition, pairing enhanced images with already outstanding music and sound quality for all of our new clients, content, and projects. Stay tuned - the best is yet to come for this talented group!

PRODUCER/DIRECTOR/COMPOSER

Michael Mattioli continues to expand and develop a wide range of skills in the music and filmmaking worlds. The “Building Green” TV series, currently airing on PBS stations around the country, established a new launch point in his career. Michael directed and produced, as well as shot and edited more than half of the 150 hours of footage as co-creator of the series, released in October 2006. He also wrote, performed, and recorded the music; edited and mixed the production & post-production sound; and created the segment titles & animated graphics for this first of it's kind series, which has been very well received all across the US.

Apple Pro Article link: <http://www.apple.com/pro/profiles/mattioli>

Building Green gave voice to Michael's passion and drive, and Hi-Fi Productions carries that idea forward to a whole new level with another new TV series premiering in September 2007, as well as several other exciting film and commercial projects...

SCORING/MUSIC PRODUCER

Michael has been scoring and producing music for picture since 1989. His first experience was an epiphany, discovering a natural ability to come up with music that conveys the emotions of the film. In 1989, his scores for the short films “Only Natural” and “An Urban Tragedy” were featured and honored at numerous film festivals across the country, including AFI in Los Angeles, New Films New Directors in New York, and the Chicago International Film Festival. He has composed and produced music for dozens of TV commercials and films, his first feature score in 1996 for “Kiss & Tell,” starring Heather Graham, Rose McGowan, and Peter Greene.

MUSICIAN

Michael has been studying music and playing musical instruments since the age of 8, including: voice, saxophones, guitars, organ, flutes, synthesizers, and various Latin and African percussion. In 1984, he began programming synthesizers, using computers, and co-producing recordings with members of his popular band “Newspeak.” In 1989, he played saxophone on “Martika,” for CBS Records, which achieved gold record status. He has performed as a session musician on numerous records and soundtracks throughout his career, with the likes of Perry Farrell, Stephen Perkins, Rob Wasserman, Mike Watt, Bill Payne, Peter Frampton, Greg Kurstin, and Maxi Priest, among others. Michael is comfortable playing and writing in most musical genres, is an excellent sight-reader, improviser, and a dynamic live performer.

MM MUSIC & SOUND DESIGN

Michael Mattioli Music and Sound Design began with Michael doing freelance music and sound work, primarily for Caudill and Associates, (1989-1993) composing music, recording sound on location, and doing post production sound mixing for the Orange County production company's projects. Next, Michael moved his business into LA Post, a video post-production facility in Santa Monica, now known as **West Post Digital**. (1993-1997) He trained briefly at Todd AO at that time, expanding his skill set to sound editing and sound supervision, working on several independent feature films, including "Bar Girls" in 1994 and "Love and Happiness" in 1995. Later, Mattioli moved his company to **The Complex Studios** in West LA (1997-2001) where he was nominated for a Golden Reel award for ADR recording for HBO's "The Hunchback," (1997) and also worked as a voiceover engineer on various episodes of "The Simpson's" for Fox Television. He also mixed multiple feature film trailers for Warner Home Video during this time, recording voiceover artists like Don LaFontaine in the process.

TEACHER

From 1989-2001, Michael developed the Electronic Music Program at the Crossroads School for Arts and Sciences in Santa Monica, California, where he taught classes of his own curriculum. Teaching gave Michael opportunities to work with fresh music minds, along with such luminaries as Morton Subotnick, Chair of the Cal Arts Electronic Music program, one of the icons of 60's electronic music, to improve and expand how music is taught to students of all levels.

PRODUCTION CONSULTANT

Ginger Sledge has been working in feature film production for 20 years in New York, California, Texas, Colorado, Hawaii, and Vancouver, B.C. She has produced notable films such as "Waiting for Guffman" "Miss Congeniality," and "Mickey Blue Eyes."

Most recently, **Ginger** helped produce "The Great Buck Howard," "Lords of Dogtown," and "Sideways."

Working for eight years in New York City, Ms. Sledge was a location manager on movies such as "Ghostbusters II," "Bronx Tale," "Night and the City," "The Super," and "North." Her episodic TV experience includes Ed Zwick's "Dream Street," and Dick Wolf's "Help."

Living and working green are important aspects of Ms. Sledge's everyday life. Using her skills to produce media that reflect environmental preservation and awareness reaching a wide audience is a goal she sees Hi-Fi Productions capable of achieving.

She was a 2006 Environmental Media Association Green Seal Award recipient for her work on "The Great Buck Howard."

CO-PRODUCER/EDITOR/VIDEOGRAPHER

Christopher Bell graduated from the University of Southern California in 1989 with a degree in Broadcast Journalism.

After graduating, he traveled throughout Southern California photographing its most unique and beautiful properties as a location manager for the film and television industry. In 1994 he obtained his SCUBA Instructor's Certification and joined Passage Productions to produce live, interactive, underwater video broadcasts. In 1997 he started Third Eye Productions, a video production company specializing in documentaries. In 2000 he co-produced and edited "Impressions in Time," an Emmy-award winning documentary on the history of Santa Barbara. For the past four years, he has been producer and editor for "Inside Santa Barbara," an award-winning news magazine program. He also co-produced, edited, and was the primary videographer, working closely with Michael to get "Building Green" on the air, from 2002-2006.

EDITOR/SPECIAL EFFECTS EDITOR

Jon Alvord is a film editor with extensive experience in visual effects. He began his film career in 1987 as a Special Effects Make-up Artist. His passion for editing grew from his film school experience at the University of Southern California; hence he left the world of make-up to become an Apprentice Editor at Concorde Pictures.

After becoming a member of the Editors Guild, Jon assisted on such films as Batman Forever and D3: The Mighty Ducks. Soon after, Jon was editing independent feature films (The Dangerous and The Haven) as well as music videos, corporate demos, television shows and commercials. As the feature film industry began to utilize digital effects, Jon found a natural blend of his two primary film talents: visual effects and editing.

In 1997 Jon became the Senior Avid Visual Effects Editor at Cinesite Digital Studios, Hollywood, where he worked on projects ranging from Armageddon and Ali to Thirteen Days and X-Men; collaborating with many of Hollywood's greatest artists and directors.

After living and working in Hollywood for 15 years, Jon relocated with his wife and son to Austin, Texas in the summer of 2002. Since arriving, he has edited numerous local and national commercials and has continued to work on feature films, such as Spy Kids 3D, Sin City and Grindhouse, frequently immersing himself in the production process by creating pre-composites of the HD footage while on set, to insure that the VFX elements will work in the post-production pipelines.

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