



# BLEEDING AUDIO



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Feature Length Documentary

Website: [www.bleeding-audio.com](http://www.bleeding-audio.com)

Trailer: [Official Trailer](#)

Running Time: **91 Minutes**

Directed By: **Chelsea Christer**

Produced By: **Erin Persley  
Chelsea Christer  
Jannette Bivona**

Production Company: **Abandon Hope  
CT-SF**

Edited by: **Jen Bradwell  
Luke Shock**

Cinematographers: **Patrick Lawler  
Phillip Briggs  
Seamus Strahan-Mauk**



Instagram: [@bleedingaudiofilm](#) | Twitter: [@Bleeding\\_Audio](#)  
Facebook: [facebook.com/bleedingaudiofilm](https://facebook.com/bleedingaudiofilm)



## LOGLINE

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From inspiring triumphs to heartbreaking setbacks, Bleeding Audio relives the explosive career of the Matches and explores what it means to succeed in the digital age of music.

## SYNOPSIS

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Told through the eyes of quirky, charming, and humble bandmates: Shawn, Jon, Matt, and Justin, Bleeding Audio details the rollercoaster career of the Oakland band, The Matches. Like many acts in the early 2000s, they were set to be the next 'big thing'. After building a tight-knit music community in the Bay Area, The Matches broke out and became an internationally touring act. An eclectic group of artistic weirdos, the band grew a thriving cult fanbase worldwide, yet remained virtually penniless. Their story overlaps with the drastic changes of the music industry since the takeover of the digital revolution— from declining sales, to excessive touring, to illegal downloading and streaming. With interviews from some of music's biggest names like Mark Hoppus (Blink 182), Nick Hexum (311) and Tom Higgenson (Plain White T's), Bay Area filmmaker Chelsea Christer's uplifting tribute tracks The Matches' history and recent reunion to dig deeper into the challenges the average musician faces in the digital age of the industry—and the community that keeps our artists alive.

# BLEEDING AUDIO is full of **ROCK STARS**

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*Bleeding Audio* not only features personal and intimate interviews with **The Matches** band members themselves, but dozens of well-known musicians contributed their own interviews to the film.

Artists like **Mark Hoppus (Blink 182)**, **Nick Hexum (311)**, **Tom Higgenson (Plain White T's)**, **Simon Neil & James Johnston (Biffy Clyro)**, **Cassadee Pope (The Voice)**, **Justin Pierre & Tony Thaxton (Motion City Soundtrack)**, and many many more!!



# DIRECTOR, Chelsea Christer

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Originally from Colorado, Chelsea Christer works as a filmmaker in San Francisco. She's directed two fiction short films (*We're Just Like You*, 2010, and *Sierra*, 2012). Both have screened at multiple festivals domestic to the US and internationally in Scotland and Australia.

Chelsea has traveled the world, producing and directing brand documentaries and commercials for companies like Google, Adobe, HP, and Dolby. These productions have taken her all across the US and abroad to places like Tokyo, London, Amsterdam, Paris, Sydney, and rural India.

As both a documentary filmmaker and narrative director, Chelsea's work in each discipline focuses on deeply human stories; character studies that show moments of growth, reflections on identity, and stories of the sacrifice that can come with following a dream. With several new narrative scripts in development, Chelsea is currently running the film festival circuit with her first feature-length film, the award winning music documentary *Bleeding Audio*.

Instagram: @chelseachrister

Twitter: @chelsmark



# DIRECTOR'S STATEMENT

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The journey to tell The Matches story began in early 2014 when they informed me of their decision to reunite. I offered to film some promotional content to help with the buzz, but I didn't expect to get lost in their story; it was so much more compelling than I had ever known. Once their reunion proved to be an explosive success, The Matches were humbled and started to look back on their career with a different lens. I also started seeing this as a much more important chapter that had deeper implications on both the community of music and the digitizing industry at large. After several phone calls convincing these guys they were worthy of a feature film, they granted me permission to tell their story.

Since then it has been an endless uphill battle to get this film made. It's hard to get a film about a little-known band funded, but luckily The Matches have the most incredible fanbase. After two Kickstarter campaigns three years apart, and the support of many filmmaking peers: Bleeding Audio is finally complete and entering the world for audiences everywhere. We are so proud of the film, and even more proud of keeping the film local to the Bay Area! 90% of our crew, and all of our post production (including editorial, sound mix, post production finishing, etc) took place in the Bay Area and San Francisco.

What I love is that while The Matches have their own unique telling, this story is universally accessible to anyone who has worked their ass off for a dream. In the music industry today, countless bands were taken out by many of the same obstacles, and The Matches were one of many. What surprised me most in production was that every musician I spoke to and interviewed for the film had a very similar reflection on the state of the industry and how it's changed. My hope is that audiences see this film and not only find their own piece of nostalgia for a community they are or were once a part of, but that Bleeding Audio helps raise awareness to fans of music to better understand the struggle that their favorite artists go through--especially today.



## PRODUCER, Erin Persley

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Erin Persley is an award winning producer whose work aims to tell compelling personal journeys that connect disparate communities. Erin's films include *Living Inside Out*, exploring prison reentry from the perspective of three women, and *Empowering the Yard*, which examines a HIV peer education program in an Oklahoma women's prison. As a Producer with Actuality Media, she has worked on documentaries in Nicaragua, Nepal, Morocco, and Cambodia.



## EDITOR, Jen Bradwell

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Jen Bradwell is an editor dividing her time between documentaries, commercial projects, and the occasional narrative short. Bringing a strong storytelling ability and stylistic playfulness to her work, recent films she has edited have premiered at Sundance and SXSW, aired on HBO and PBS, and garnered a number of audience awards.



## EDITOR, Luke Shock

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Luke cut his teeth on a variety of documentaries working with some of the best talent in the Bay Area including Jamie Redford's *The Big Picture: Rethinking Dyslexia* and Mark Decena's *Watershed*. He's also edited a wide variety of commercial and corporate work with brands like Oculus, Google, and Adobe.





# REVIEWS & PRESS

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*"BLEEDING AUDIO is unquestionably the most thoughtfully constructed and true-to-spirit music documentary I have ever seen."*

-Tony Helm, [FILM SPEAK](#)

*"We get a lot of documentaries all the time about bands and artists that "could" and "should" have been more... BLEEDING AUDIO and The Matches tell a similar story, but the music, the band, and their fandom set this film apart from those other stories. Seek out BLEEDING AUDIO and enjoy."* -Alan Ng, [FILM THREAT](#)

*"BLEEDING AUDIO is a recommended watch for any artist, music fan or just people who miss the sense of community that comes from a live show. This is a great debut feature for Director Chelsea Christer. Hopefully this is a front runner of a promising career for her."*

-Curt Wiser, [OC MOVIE REVIEWS](#)

*"BLEEDING AUDIO engagingly and epically chart's this one amazing alternative punk band's birth, life, "death", and triumphant resurrection as an older and wiser band--my wish is that the documentary is deemed 'Oscar worthy'."* -Vernon Nickerson, [THE ART OF MONTEQUE](#)



# REVIEWS & PRESS

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*"BLEEDING AUDIO is an essential watch for anyone who passionately wants to make a living out of being a professional musician.... the film carefully and sensitively peels the layers of what appears to be a highly glamorous lifestyle for what it really is."* -[Abhinav Singh, MEAWW](#)

*"Many a documentary would have glorified the constant gigs and life on the road, but this is one of the first ones to truly paint a realistic picture of it all...I didn't even know The Matches existed before this documentary. Now, I'm happily exposed to their music as well as stunned at the amount of respect I have for them not only as artists/creators, but as terrific human beings."* -[Brandon Peters, WHY SO BLU?](#)

*"I had never heard of The Matches before this film, which is a pity because now I listen to them daily... so just maybe there's still hope, just maybe THE MATCHES time is now."* -[Zool, KEWELWORLD.COM](#)

*"BLEEDING AUDIO really hones in on how goddam much hard work for little pay (or sleep, or cleanliness, or healthy eating, or solid relationships) it is to start a band and the toll that takes on an artist."*

-[Don R. Lewis, HAMMER TO NAIL](#)





## REVIEWS & PRESS

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*"What's so refreshing about BLEEDING AUDIO is that it eschews the "Behind the Music" treatment. There's no sex and drugs, just rock and roll. There's no infighting or nasty breakup, just four dudes who genuinely seem to love each other, united towards a common goal. These are guys who so genuinely believe in the power music has to build a community." -Ian Hrabe, [MOVIE JAWN](#)*

*"BLEEDING AUDIO just grabs you and pulls you in."  
-Steve Kopian, [UNSEEN FILMS](#)*

*"BLEEDING AUDIO captures the nuance of the Matches' story perfectly, and the tone of the film matches (no pun intended) that of the band's music. Quirky, candid and clever, it tells the story of a band that met its (first) end prematurely for a variety of reasons, the uncertain nature of the music business at the time playing a key role." -Adrian Garro, [ROCK CELLAR MAGAZINE](#)*

# AWARDS & HONORS

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**2021 Spirit of Slamdance Award** - Slamdance Film Festival

**2021 Best Music Documentary** - Oxford Film Festival

**2021 Best Feature** - South Georgia Film Festival

**2020 Audience Award** - Dances With Films Festival

**2020 Closing Night Film & Audience Award** - SF Documentary Festival

**2020 Audience Award** - Cinequest Film & Creativity Festival

**2020 Audience Award** - Lake County Film Festival



# CREDITS

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*Full credit list available upon request*

*Directed by:*

**Chelsea Christer**

*Produced by:*

**Erin Persley  
Chelsea Christer  
Jannette Bivona**

*Director of Photography*

**Patrick Lawler  
Phillip Briggs  
Seamus Strahan-Mauk**

*Editor*

**Jen Bradwell  
Luke Shock**

*Executive Producers*

**Justine Cassidy  
Stephen Wade  
Morris Ruskin  
Stephen Zelenka  
Debbie Vandermeulen**

*Featuring*

**Jonathan Devoto  
Shawn Harris  
Justin San Souci  
Matt Whalen**



For CT-SF

*Finishing Producer:*

*Producer:*

*Production Assistant:*

*Colorist:*

*Conform Artist*

*Title Design / Art Direction*

*3D Photo FX:*

*Animator*

*Audio Post Production*

*Re-Recording Mixer*

*Dialogue Editor*

*Music Editor*

*ADR Mixer - Disher*

*ADR Mixer - LA*

*Music Supervisor*

*Music by:*

**Melanie Bass**

**Felicia Libby**

**Nate Goodnight**

**Adam Berk**

**Alex MacLean**

**Mark Koehne**

**Sergio Rincón**

**Marisa Cruz**

**Disher Sound**

**Paul James Zahnley**

**Paul James Zahnley**

**Ben Hicks**

**Ben Hicks**

**Peter Munters**

**Pablo Mathiason**

**The Matches**

**Plain White T's**

**Reel Big Fish**

**Maniac**

**St. Ranger**

**Justin San Souci**

*Also Featuring:*

**Nick Hexum (311)**

**Mark Hoppus (Blink 182)**

**Cassadee Pope**

**Tom Higgenson (Plain White T's)**

**Simon Neil (Biffy Clyro)**

**James Johnston (Biffy Clyro)**

**Eric Valentine**

**Matt McGreevey (Epitaph)**

**Kevin Lyman (Warped Tour)**

**Justin Pierre (Motion City Soundtrack)**

**Tony Thaxton (Motion City Soundtrack)**

**Ali Tabatabaee (Zebrahead)**

**Ben Osmundson (Zebrahead)**

**And more..!**

