

PRODUCER • WRITER

PAGOURGIS

MAGAZINE

2025

MATT PAGOURGIS

A BRAND BUILDER
WITH A DAD BUILD

BIG IDEAS, SHARP
SCRIPTS, AND SOFT
EDGES.

LIGHTS. CAMERA. PUNCHES

INSIDE THE CHAOS (AND CRAFT)
OF UNSCRIPTED TV.

STREET CRED

BECAUSE PEOPLE
LIKE ME.



HIGHLIGHTS

PROOF OF CONCEPT
FROM A DECADE OF
CREATIVE WORK.



TAKE A LOOK

What I Bring to the Table.

I hate to age myself, but I've got 13 years of experience in TV and video.

With a resume weird and wide enough to keep things interesting. Over the years, I've built a solid toolkit across four main lanes:



WRITING

Scripts, screenplays, novels, short stories, websites, emails, social posts, even a few songs. Give me a vibe and a loose idea, and I'll bring it to life. I'm good at mimicking tone, taking rough ideas and running with them, and pitching alt versions until something sticks.

One important thing: I take feedback well. I won't fight notes unless I really believe in something. And even then, if the client wants it a certain way, I make it work. That's the job.

VIDEO PRODUCTION

From concept to final delivery, I've owned every part of the process:

- Ideation, writing, scripting, storyboarding
- Building the crew
- Casting, locations, permits
- Directing cast and cameras
- Lighting setups, camera op, budgeting
- Wrangling egos and putting out fires (see: Cover Story)

I can tell a c-stand from a c-47 and you'll never catch me looking for a bag of f-stops. I'm hands-on in the field, and I speak both "creative" and "crew."

POST PRODUCTION

Right now, I'm Supervising Producer on *Zombie House Flipping* — overseeing editors and post producers for all episodes from stringout to network delivery. I work with field teams, network execs, legal, graphics, and finishing (color + audio mix).

I've taken ~50 episodes to air across three franchises (Tampa, Dallas, and Orlando). That's a lot of houses. And a lot of zombies.

Software fluency:

- **Editing:** AVID, Adobe Premiere, CapCut
- **Design/VFX:** Photoshop, Illustrator, InDesign, After Effects
- **AI tools I've played with:** Runway, ChatGPT, HeyGen, ElevenLabs, Prezi

PROJECT MANAGEMENT

Every episode is its own mini project with its own team, deadline, and deliverables. I assign it, track it, manage the team, give notes, schedule reviews, and keep it on spec and on time. All while juggling graphics, runtime, tradeouts (product placement), and network feedback.

Agile? Yes. Organized? I have to be.

I also want to say. I'm super adaptable. Which is something that is always important. But with AI and everything else going on in the world, it feels more important than ever.

Too Real

When your job is part creative, part sales, part boxing ref, and part firefighter.

Words by **Matt Pagourgis**

Driving home from set I got a call from my boss. I didn't have any air conditioning, so I had to roll up the windows to take the call. My ancient Honda slowly transforming into a sauna with each passing moment.

"We can't do tomorrow's date location."

"You're kidding. Why?"

"Tim went to the same place with his real life girlfriend on a real date. He doesn't want to go on a date there with his TV girlfriend on TV because his real girlfriend would get pissed." (If you didn't have to re-read those two sentences, you deserve a prize. Even now it makes my head spin.)

Maybe Tim's real life girlfriend should be on the show and we can end this farce of a relationship with an ex-basketball wife. I thought to myself. This is "reality" tv after all.

So I end the call, drenched in sweat, thinking about a gameplan for tomorrow. If I don't find a location to film, we're burning through \$30,700 dollars in the cost of camera and audio crew alone for the day*, and the call

sheets are already out, no turning back now, we have to pay them one way or another. Which means *I have to find a shootable location by lunchtime.*

The other dilemma is, *what would constitute as a "date" for this guy?* We've filmed at restaurants many times, usually he makes fun of the place on camera and my relationship with the location is burned for all future projects. He doesn't drink so, a bar is out of the question. We've already filmed at TopGolf and a bowling alley. The one location I have in my back pocket has been used for so many shows I've worked on, that the showrunner—a frequent collaborator—has told me, "No more goddamn paint and sips." So, paint and sip is out. Also, my budget is zero.

That morning I'm on set while we film scene work at the restaurant Tim owns on Sunset Blvd., I pull up Google maps and look for places nearby. After some promising options, I strike out on all my cold calls. Suddenly, I find gold. A men's wear shop; bespoke clothing catered to African Americans. It's perfect.

A day in the trenches



“

He doesn't want to go on a date there with his TV girlfriend on TV because his real girlfriend would get pissed.

”

4

BACK TO REALITY

I call the guy tell him about the show, a reality series where we follow the owners of a family run soul food restaurant from St. Louis that's grown into multi-city franchise, the latest being down the street on Sunset. He's on board, but he's got a flight to catch. He said he'd get me in touch with his business partner.

Now that I have a place, I go to my boss (I learned long ago not to pitch something I didn't already have secured).

"What's the story?" She asks.

I think on the spot. "Tim's new to LA and his new Hollywood girlfriend wants to give him a Hollywood makeover. And if they actually buy something, he could wear it on the night the restaurant opens." (*Editors note: it never opens. But that's another story for another time.*)

She likes the segment, "Let's lock it in."

I call the guy back and tell him I'll swing by to scout the location with our DP (director of photography), *God I hope this place looks nice*, I think to myself. There is a catch I hadn't thought of—the owner asks how big Tim is. "About the size of an out of shape NFL Linebacker." I respond.

"Yeah, I looked him up and thought so. We don't have anything in his size at the moment. Can you come through later in the week?"

"No, it's cool. As long as we have them looking at options and your business partner takes his measurements, it'll be fine." *I hope.*

I skip my lunch to scout the location with our DP. I've built up a good rapport with the owner I had been talking to, and I assume the other guy is just as chill, but when we show up, the guy's about as warm and inviting as a frozen cod.

We scout the space. It's tiny. We're gonna film this scene in a shoebox with thirteen crew members plus 3 subjects: Tim, his fake girlfriend, and Mr. Freeze over here. *Man, I hope this guy isn't like this on camera.*

Discussing with TJ the DP, it'll have to be a stripped down crew. C Cam can go shoot b-roll with our AC and one of the sound guys can take a powder. As for everyone else, we can set up video village in the office, *if he's cool with it*. Production can chill outside once cameras are rolling and fly in when needed.

Every question I ask the co-owner gets a monosyllabic response. But after talking to him I now know where the bathroom is, if there's parking available (there isn't), and that we can set up village and load our gear in his office. Now that we have a plan in place, the crew is wheels up from a few blocks away.

I stay at the location, get the location agreement and other paperwork signed. Very quickly, crew arrives and we start unloading the gear. While we're setting up lights, Tim arrives with his fake girlfriend.

At this point I'm very pleased with myself. I had about three hours to secure a location and plan a segment out of thin air. It felt good. Then, a PA tells me I need to go inside, Mr. Freeze doesn't want us to set up video village in his office. While I'm on my way to smooth things over with this guy and figure out a solution, Tim gets wind of this.

Now, before I go further, I am going to say that most reality shows that shoot for a long period of time end up the same way. This show—I will not put in writing the show's name, but I will tell you in person—was on air for nine seasons. I worked three of the nine, (the last three).

As with all shows, at the beginning of the season the cast loves coming to set, because they love the paycheck. Towards the end they are so sick of it, they sometimes refuse to film. This scene was to be shot at the tail end of the season. Tim did not want to film at all, which is probably why he nixed my original date spot (a nail spa for men) to begin with.

Armed with an excuse, Tim goes off on the guy, saying he was "disrespecting our crew," and that "he's loyal to his crew," (He called us "the help" on multiple occasions).

*This does not include the cost of producers or production, who are not hourly. Their day rates would bring this cost sky high.

*COST BREAKDOWN:

CAMERA OP - \$600 / DAY RATE X3

AUDIO MIXER - \$600 / DAY RATE X2

AUDIO MIXERS KIT RENTAL - \$350



He then started pushing this guy. Remember how I described him? About the size of an NFL Linebacker? Yeah, it was a sight to see. Instead of setting up Kino lights, we're breaking up an honest to God fight. Me and the camera ops were all catching strays trying to break it up.

After that, shit got out of hand.

This location was as fancy as it was small. The reception area had a credenza with very expensive looking things on it. Tim took one arm and knocked all that stuff on the ground. *Woosh*. Then, he flipped a side table and stomped whatever he could see.

A camera op, Will, finally got through to Tim by stroking his ego saying, "You don't need this publicity, man." And with that, Tim took an elevator downstairs with Will, a PA, and his fake girlfriend while I dealt with the aftermath.

And I guess that's how it goes. The wise sage Mike Tyson once said, "Everyone's got a plan until they get punched in the face." And that's been my career, dodging punches and putting out fires. I went from being the hero to having to deal with an irate location owner in the span of minutes, and I never got to eat my lunch.

“ When we show up, the guy's about as warm and inviting as a frozen cod. ”

PROOF OF

COPYWRITING

During my time at Andzen, I crafted high-converting email campaigns for e-commerce brands. My role spanned copywriting, brand voice development, digital production, and—in some cases—email design. Whether it was driving seasonal promotions or abandoned cart flows, I delivered engaging, results-driven messaging tailored to each client's goals.

 CITY GROUNDS

THAT ITEM IN YOUR CART...
IT'S ABOUT TO ROLL OUT



Hey Kamiuan,

We'll start with the bad news—your cart items are about to expire. Don't worry, it's still available, but you need to complete the order soon or else we'll have to give it to someone else.

[COMPLETE MY CHECKOUT](#)

CONCEPT

 CITY GROUNDS

YOUR BIKE CALLED
TURNS OUT IT'S SUPER POPULAR



Hey Emily, that bike in your cart, it wanted us to tell you it's getting other offers. Don't worry, it's still available, but complete your order soon before it's gone!

[BUY THAT BIKE](#)

For this campaign, I helped rework the email flows for a SoCal-based urban cycling brand, City Grounds.

Each email was written to reflect the City Grounds ethos; clean design, no fluff, and a confident tone that spoke directly to their core audience. The copy was divided by type of bike (e-bike, cruiser, mountain bike, etc.) so the it felt more customized and on point.

Because it was so customized, these are a snapshot of *many* emails.

You can find more of my work here:



VIDEO PRODUCTION

I'm a creative producer with deep experience crafting editorial storytelling across television, digital, and branded content.

I got my start in YouTube where I was part of a three-person producer team making pet parodies at *The Pet Collective*. From pre-production to upload, I had a hand in the entire process: writing, pre-producing, casting, locations, lighting, set design, shooting, and editing.

If you're into pet videos, I've got them. The link to my website is below.



After *The Pet Collective*, I went on to work at *BuzzFeed*, and I did some work with *VICE/Munchies* before working predominantly in reality TV.

*Watch my Short
and Long Form*

Reels Here:



In reality TV I've worked as Segment Producer, Trade Out Producer, Post (or Story) Producer, Field Producer, and Supervising Producer in many different genres. Mostly, House Buying / Flipping shows on HGTV and docu-follow shows for WETV, OWN, and TLC.

I also worked on a music competition show on BET (*The Next Big Thing*) and a talk show on FYI (*Kocktails with Khloé*).

Are You Afraid of the Bark?

Whether it's content for broadcast or cutdowns for social, I know how to guide teams and talent to produce visually sharp, narratively rich, and deadline-tight work.



AMERICAN PULPS

What started out as a writing project, evolved into a full on brand with a distinct visual identity and loyal following. We pitched our scripts to a few studios and production houses. After being told no, we decided to start our own company, American Pulps and wrote a novel, *Under the Knife*.

We published a zine, where we wrote all short stories and articles. I did the magazine layout in InDesign, (I also did *this* magazine in InDesign).

I lead the social and audience engagement, creating all of our short-form content and handling most follower interactions. Everything was built organically—no paid ads or “growth hacks”—just consistent storytelling, visuals, and tone. Our ethos is “punk rock pulp.”



HOW DOES A DESPERATE STARLET BECOME THE WORLD'S GREATEST NAZI HUNTER?

"Under the Knife is filled with twists with an ending that subverts expectations. Put this one on your TBR list."

- Scotch Rutherford

author of *The Roach King of Paradise*,
from *L.A. Stories: Three Grindhouse Novellas*

UNDER THE KNIFE

By Matt Pagourgis and John Borges



MUNDISA



"Once I started reading *Under the Knife* and realized how gloriously gonzo it is, I couldn't put it down."

— Bob "Subtropic Bob" Deis

Editor of *Men's Adventure Quarterly* and *menspulpmags.com*

"If pulp fiction, noir and the fantastic are what you are looking for in a book, *Under the Knife* will deliver in spades (or in this case, in scalpels)." — Terrance Layhew

Author of *Reason and Romance*

AMERICANPULPS.COM



“Everyone’s got a plan until they get punched in the face.”

—Mike Tyson

WHO IS THIS GUY?

I was born in a snowstorm on March 2nd, which makes me a Pisces, if you’re into that sort of thing. I grew up in Massachusetts. Therefore, I’m a proud Masshole and loyal fan of all Boston sports.

These days, I live in New Jersey with my incredible wife Alison and our two beautiful kids: Sophie (3) and Jack (10 months, as of this printing). They take up almost all my free time, and I wouldn’t have it any other way, even when they’re not exactly “chill,” which is... often.





“When you hit a wrong note, it’s the next note that makes it good or bad.”

—Miles Davis

“Keep your eyes on the doughnut, not the hole.”

—David Lynch

Sophie, by the way, is ridiculously smart. I know every parent says that, but seriously, she is. I don’t know where it comes from. Not my side.

When I’m not working or chasing toddlers, I’m usually working on my basement (which was supposed to be finished before Jack was born... he’s almost one). It’s been a solid DIY crash course. We moved to Jersey from L.A. in 2020, so, in between drywall patches, I’m still getting to know the area.

I write a lot. Paid or unpaid, I love it. That’s why I started *American Pulps* with my writing partner. We’ve written short stories, screenplays, and novels under that banner, and while the money truck hasn’t backed into my driveway just yet, I’m confident it’s circling the block.

I’ve always been a curious person, constantly learning, tinkering, or starting some new project. I’m teaching myself Italian and French on Duolingo, and once my guitar is out of storage (i.e. the basement’s done), I’ll get back to music too. I also enjoy cooking. Growing up with an Italian grandmother will do that to you.

I mentioned the dad build on the cover—I’m working on it. Lately, I’ve been running a lot, trying to work my way up to a half marathon. So far the best I can clock is 4 miles. I’m resigned to the fact that I’m in the middle of the *Rocky* training montage. Which is fun to watch when sped up to music, but not a fun place to be in real time. I’ll get there though.

Oh, and I used to paint. Life got in the way for a while, but now Sophie’s into watercolors. So, I think I’ll be picking up the brush again soon. Which makes me really happy.

But don't just take it from me!

CLAIRE WASMUND: SENIOR POST PRODUCER - PILGRIM MEDIA GROUP

There are few leaders as pleasant and as empowering as Matt Pagourgis in entertainment. I was lucky enough to get on a show with Matt in post-production that ran for over two years. Matt served as supervising producer. On some shows, some bosses can be nightmares, but Matt absolutely restored my faith in people working in entertainment.

However, Matt's skills apply to ANY setting and ANY industry, not just entertainment. He could thrive anywhere. He is a true project manager for complicated and large-scale projects, taking time to understand their logistics, work flow, and deadlines, and will guide any task to completion. He doesn't micro-manage. He has a skill at recognizing individual strengths. He can handle demanding personalities on creative teams and in on-screen talent. He knows when to trust and when to offer assistance. He doesn't drag his team into unnecessary drama.

Any company would be lucky to have this individual join them and would benefit from it. He coordinates pleasantly, he shows skill with cross-functional teams, he delegates responsibly, he rewards those who work hard, and very importantly, he handles any bumps or problems with maturity and grace, effectively demonstrating risk mitigation. He keeps stakeholders informed and calm, ensuring all deliverables are done on time. His communication is excellent, clear, and reassuring.

I can't recommend Matt enough, and hope to work with him again soon!

I worked with Claire on *Zombie House Flipping: Tampa and Orlando*

ERICA WROBEL: CO-EXECUTIVE PRODUCER - PILGRIM MEDIA GROUP

I had the pleasure of working with Matt across several high-profile unscripted television projects, and watching his growth from Producer to Supervising Producer has been one of the rewarding aspects of my career. From the start, Matt demonstrated strong editorial instincts and a collaborative spirit. As his supervisor, I made it a point to create space for his voice, challenge him with creative responsibility, and support his development into a confident leader who could handle both the editorial and logistical demands of large-scale productions.

What I appreciated most about working with Matt was his composure in fast-paced, often chaotic production environments. Whether we were navigating tight turnarounds, shifting network priorities, or managing complex team dynamics, he remained tactful, creative, and calm under pressure. These are all traits I value deeply in any team member. I am proud to have worked alongside him in his professional evolution and would recommend him without hesitation for any leadership or creative role in the industry.

I worked with Erica on *My Big Fat Fabulous Life*, *The Puppy Bowl Presents*, and *Zombie House Flipping*

“He coordinates pleasantly, he shows skill with cross-functional teams, he delegates responsibly, he rewards those who work hard, and very importantly, he handles any bumps or problems with maturity and grace...”

LET'S TALK

**YOU NEED:
IDEAS
WORDS
LOGISTICS
EXPERIENCE
GOOD VIBES?**

**I GOT YOU:
STORIES
STRATEGY
OPS
BATTLE TESTED
SANITY**

MY WEBSITE

WWW.MATTPAGOURGIS.COM

CALL ME (OR TEXT)

978.852.8808

EMAIL

MPAGOURGIS@GMAIL.COM