



MICHAEL K. HEALEY

OBJECTIVE

To further my career as a Mastering Colorist at an established post production facility where my skills and experience can be effectively utilized.

QUALIFICATIONS

- **Interact well with clients, post-production staff at all levels**
- **Excellent eye for color and detail**
- **Creative problem solver**
- **Technically adept with older and newest Telecine technology**
- **Deadline and quality conscious Colorist**
- **Excellent reputation in the Industry**
- **Extensive High Definition experience**

GENERAL SUMMARY

In twenty one years as a Telecine Colorist, I have performed scene-to-scene color correction for features, episodic television, animation, trailers, commercials, music videos, documentaries and feature dailies; Since 1995, have worked primarily in High Definition, Digital Intermediate, 2K, and 4K. Transferred NTSC and Pal standards; Experienced in every medium from Super 8mm, 16mm, 35mm, slides and all film aspect ratios. Operational experience with Pogle, da Vinci 2K plus, Autodesk Lustre and Baselight color correctors. Thomson Spirit 2K/4K telecine/correction platforms for features, digital cinema, broadcast, restoration and library archives. I have extensive experience in file based, tapeless workflows at resolutions up to 4K. In addition, Digital Vision image processing and DVS Clipster. Have an excellent reference and a track record with Universal, Sony Pictures, Disney, 20th Century Fox, Lions Gate Entertainment and Discovery Channel.

PROFESSIONAL EXPERIENCE

2005 to current: **NBC UNIVERSAL**, *Universal City, CA*

Digital Colorist

High Definition and 2K,4K, scene-to-scene color correction of feature mastering, episodic television using da Vinci color corrector 2K plus, Autodesk Lustre color corrector, Oden DVNR system and DVS Clipster. Ran my own tape machines and audio laybacks.

2004 to 2005: **E FILM**, *Hollywood, CA*

Digital Colorist

High Definition and 2K scene-to-scene color correction of feature mastering using da Vinci color corrector 2K plus and Quantel's IQ / DVS Clipster . Ran my own tape machines and audio laybacks.

2003 to 2004: **MATCHFRAME VIDEO**, *Burbank, CA*

Telecine Colorist

High Definition scene-to-scene color correction of features, television, documentaries and feature dailies using da Vinci color corrector 2K plus and Spirit telecine. Ran my own tape machines.

1995 to 2003: **HOLLYWOOD DIGITAL**, *Hollywood, CA*

Telecine Colorist

High Definition and Standard Definition scene-to-scene color correction of music videos, commercials, features, trailers, television and feature dailies using da Vinci color corrector, da Vinci 2K color corrector, Rank Cintel/URSA, C-Reality, Thompson Spirit telecine.

PROFESSIONAL EXPERIENCE (continued)

1990 to 1995: **POST LOGIC**, Hollywood, CA

Telecine Assistant/ Colorist

Standard Definition scene-to-scene color correction of music videos, commercials and trailers using Pogle and da Vinci color correctors, Bosch FDL-90, Rank Cintel/URSA telecine.

1989 to 1990: **RED CAR POST PRODUCTION**, Hollywood, CA

Runner/Editor Assistant

DIRECTORS & DPs WORKED WITH

Sam Raimi (Director / Spider-Man 2)

Bill Pope (DP / Spider-Man 2)

Rob Murawski (Film Editor / Spider-Man 2)

Stephen Sommers (Director / Van Helsing)

Allen Daviau (DP / Van Helsing)

Bob Ducsay (Film Editor / Van Helsing)

John Lee Hancock (Director / The Alamo)

Dean Semler (DP / The Alamo)

“Chivo” Emmanuel Lubezki (DP / The Cat In The Hat)

James Cameron (Director / Titanic)

REFERENCES & CREDITS AVAILABLE UPON REQUEST