

MICHAEL NAPOLI



My history goes back to 1982 when I started working for the Duro-Test Corp., based in North Bergen, NJ. I was new to lighting then and cut my teeth on their product line and their business attitudes toward customers and the lighting industry. I was also pursuing an acting career at that time, which had my head thinking about the Movie Industry on a regular basis. I was interested in all parts of the movie-making experience: acting, directing, set design, and most importantly, set lighting!

At that time, Duro-Test had the best color-correct fluorescent lamps available, and after learning those products and understanding what the Industry needed to film with, I went from studio to studio and talked to anyone who would listen to my presentation. Everyone was using warm white and cool white fluorescent lamps together to replicate daylight, or they were using Chroma 50 or some other variant of that lamp. Of course, this produced a very green cast over everything due to the spectral distribution of those types of lamps, and the Duro-Test lamps were balanced much better.

That was the beginning of my adventure. Not too long after establishing the fact that film could be shot with a better result using two of my products, Vita-Lite and Optima 32, I then visited a little company called Kino-Flo. Initially, they used the standard lamps in their fixtures, with excellent results. With my involvement, a special lamp was then made for them by Duro-Test, and that's when things really started progressing. Kino-Flo won an Academy Award for Technical Achievement with the Duro-Test lamps in their fixtures. This established both Kino-Flo and Duro-Test as a lamp of choice for use in filming -- whether, on the set or on location.

Things have changed dramatically since then! Duro-Test closed its doors in February of 2000, leaving not only the Movie Industry and Kino-Flo with a challenge to find a good product, but left many other businesses unable to continue with products they were used to using too. It left me without a job after 18 years, and wondering what I was to do. I then went to work for H&H Industries, who I now work for, and brought all of my knowledge and expertise about using fluorescent lamps in movie-making with me.

Together with H&H's lighting engineers, we developed the [Movie-Tone](#) line of fluorescent lamps. These lamps produce a better spectrum than lamps previously sold. [Movie-Tone](#) is offered in all standard sizes, in both [5500 Kelvin](#) and [3200 Kelvin](#) colors. We also have developed a lamp that we call [Movie-Tone HO](#), which will work in Flo-Co and Kino-Flo type fixtures. These are available in 24" and 48" sizes.

I am happy once again to represent a company that has a product which is more than good enough to be used in the film-making process. I know that when you use this product you will find it very helpful in your current and future projects. If you have questions about any of the [Movie-Tone](#) products, please feel free to call me at 866-668-4866, or my cell phone, 602-524-0587. I will be happy to help you in any way that I can.

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