

# Kattelle Oral History, Tape 9

August 26, 2003

Andrea McCarty: We're going to continue the discussion of regular 8mm for a few minutes, because we thought of a few additions. So Alan, what do you have there?

Alan Kattelle: I have here, if I could mask off the front, I have a little Bolex regular 8mm camera, as you can see from the inside.

AM: It looks like a very nice camera with quite a lens.

AK: Well, that's the thing. Attached to this simple regular 8mm camera is this humongous and extensive Berthiot telephoto lens. I'm sure the lens cost twice as much as the camera. I mean, to me it's like attaching a five hundred horsepower engine onto a six-foot rowboat. [Chuckles]

AM: What's the story behind that?

AK: I guess some customer wanted to be able to zoom and do all kinds of interesting things with a simple camera, and that was his option. Buy the lens separately. It wasn't bought from Bolex.

AM: Bolex makes fairly nice cameras though, don't they?

AK: Oh yeah. Good cameras.

AM: Okay. They made 16mm, and I know they made regular 8mm. Did they move on to make Super 8, do you know?

AK: Yeah. I think we have a Bolex Super 8 sound camera over there somewhere on a tripod.

AM: Okay. The other thing that we forgot to talk about, and I don't think any discussion of regular 8mm would be complete without it, is the Kodak Brownie. The first one and the last one are right down by your feet.

AK: Okay. This is the [first] of the Brownies. The first of the Brownie line.

AM: Can you tell me anything about the Brownie line? About the name, or about the marketing behind it?

AK: Well, one anecdote that comes to mind right away—I was fortunate enough to gain an interview with [the sales manager of Kodak's amateur camera line]. I won't say his name right now, but he was very kind to grant me an interview. I went to his summer home on the coast. We were talking about Brownies, and I said that I was surprised at the price of the first Brownie, which was \$47.50. You know, it was quite a lot of money. He said, "Oh no. That's wrong. We never charged that much. That can't be right." So, am I going to argue with this vice-president? [Chuckles] But he was wrong. [Laughs] Interesting. In his mind they were marketed at a lower level than they actually were. I thought it was curious.

AM: Because they weren't the higher end cameras, right?

AK: No. They weren't at all.

AM: And with a name like Brownie, were they marketed to [families], right?

AK: Exactly. That was the whole idea of calling it a Brownie. The Brownie name is associated with an inexpensive-style [still] camera, and that's what they designed these cameras for. It was very simple. Spring-wound. You don't have to worry about batteries. Threading was simple.

AM: Can I take a look at that? There were quite a few Brownies made, weren't there?

AK: Yes, there were. They got more complicated as they went along. They added features like exposure control and so forth. But curiously, the last Brownie was also very simple design.

AM: This is called the Fun Saver?

AK: Yes.

AM: This was being produced even while Super 8 was coming out, wasn't it?

AK: Yes, because Super 8 came out in 1965 and the last Brownie was 1968.

AM: That looks very simple. It actually looks even—I hate to use the word cheap, but it looks cheaper than the first one. You know, the first one has some metal body on the body—

AK: Exactly. And this one is all molded plastic.

[Tape turned off]

AM: Okay, so what do we have there?

AK: This is the Brownie [Turret] Movie Camera Exposure Meter Model. So you see, they've added all these things to that simple Brownie, giving you a choice of lenses and an exposure meter.

AM: How much did that one sell for?

AK: That one sold for \$99.50.

AM: Which just seems like a huge amount of money, but—

AK: That's correct. In fact, they made one which was even more expensive. I forget what the added feature was, but they very quickly decided that it shouldn't be called a Brownie. [Chuckles] They dropped the name Brownie off of the name of the camera.

AM: Because they knew that they needed to drop that name in order for it to appeal to the more sophisticated consumers?

AK: Exactly. Yeah. It's like—well I can't think of a good analogy, but the name Brownie to the sophisticated consumer meant, "No, I don't want a Brownie."

AM: So if Hostess was going to come out with a snack cake for yuppies, they wouldn't call it a Devil Dog. Is that kind of what you mean?

AK: [Laugh] Right. Okay.

AM: Why don't we talk a little bit about the inception of Super 8?

AK: Alright. One of the interesting things is that I was fortunate enough to get to talk to many of the engineers that worked on the introduction of Super 8. Perhaps this anecdote is not out of place. One of the prime features of Super 8 was the fact that

the user didn't have to worry about setting his camera for the kind of film that he had, because the film cartridge had notches on it that told the camera essentially, that this is type A film, ASA 100. So the user didn't have to set anything. The camera did it for him, which made it very surprising and amusing when I received an email from a lady who signed herself as Product Manager for Eastman Kodak Film. She told me that Kodak was contemplating—or was going to introduce two new emulsions, and wondered how an older camera would react to this new cartridge. And I had to tell her that she'd have to talk to the cartridge designers. But—

AM: Because the new cartridges would have to be designed with the old cameras in mind as far as the notches, and—

AK: Well that's what we—I couldn't answer that though. I thought it was curious that she'd come to me.

AM: Well, it's a credit to you and all of the work you've done.

AK: She'd also got to Toni Treadway, [chuckles] who was also surprised.

AM: Alan, let's talk a little bit more about Super 8. Why? Wasn't regular 8mm doing well enough?

AK: Well, Super 8 had been in the planning stage for probably five years or more before it came out. One of the things that was badly needed was a soundtrack, room for soundtrack. They also wanted to increase the image size. The first big thing they did was to decrease the size of the sprocket. And then they also narrowed the frame separation [frame line]. All in all, they

added almost fifty percent to the image size over single 8mm, regular 8mm. But more important than anything else was that there was room for a sound stripe, and a balance stripe.

AM: Did the Super 8 sound film come out at the very beginning, or was it a few years after the introduction of silent Super 8?

AK: That's a good question. I think the first Super 8 introductions were both silent. [Note: Kodak did not release Super 8 sound cameras until 1973.]

AM: So they waited a few years to work out the glitches [in the new format].

AK: Possibly. A lot of purists objected to the cartridge load, saying that it was not as accurate in positioning the film. However that was sort of an old wives tale, because tests showed that the cartridge placed it very accurately.

AM: And the consumer no longer had to open the camera and rethread the film. You were talking to me once about an anecdote, you told me an anecdote about the inception of Super 8 involving *Popular Photography Magazine*.

AK: Oh yes. Kodak, as usual, had told its competitors that it was working on Super 8, a new gauge. There were meetings with Bell & Howell, and I suppose with other competitors. But Bell & Howell was their major competitor at that time. The general manager at that time made it very plain to Bell & Howell, and to *Popular Photography*, that there was to be no announcement until the pipelines were full of film. It's a terrible thing to come

out with a new camera and then have the buyer go to the store and find that there wasn't any film yet. So *Popular Photography* sent reporters to Bell & Howell and Kodak, and they interviewed the people in great depth. All of a sudden the June issue of *Popular Photography* came out, and on the cover it announced the new film and the supposed new cameras, and they were all Bell & Howell cameras. So, the sales manager was very upset. [Chuckles] You can imagine. Kodak had this big promotional scheme all planned out and here these guys jumped the gun. I'd like to show you one of the promotional ads.

[Tape turned off]

AM: Okay, so you've got some promotional literature for Super 8.

AK: Yes. Here's the formal side of it. See they were going to have Walt Disney involved, and *Life* magazine—[looking through literature].

AM: Advertising material.

AK: Here's this great little guy.

AM: Ah, so they're really trying to—oh, so this is for the dealers. Let me see the front where you can see that this is Kodak dealer news. Let me see this one. It says Kodak—so this was promotional literature meant for the dealer who would feel like he or she was supported by all of this promotional effort by Kodak.

AK: Exactly. And this little kid is called Speedy Load 'em. [Laughs]  
[Note: Speedy Load'em is the child featured on the Kodak promotional materials for Super 8.]

AM: Okay. So it's so easy to load, even a child can do it. And they started with the three cameras I see: M2, M4 and M6.

AK: Yeah. And here are the projectors.

AM: What was the significance of the M? What does the M stand for?

AK: [Chuckles] Model.

AM: Okay. And there you see the difference.

AK: Yeah. That's good. That shows how they enlarged the frame.

AM: Right. And there being room for a sound stripe. While we're talking about the promotional literature, I couldn't help but notice this ad over here that I'd like to show. Just because I think that the Moviedeck is a very interesting projector, why don't we show that piece of literature for just a minute. The Moviedeck projectors and XL movie cameras. Okay. Those are the existing light cameras that you were talking about. Can you talk to me a little about the Moviedeck?

AK: Well, I like it sometimes, and sometimes I don't. [Chuckles] It's very simple—it's quite simple to load. It's compact; it doesn't take up a lot of space. But, you know the way it works, you feed a leader into a slot—of course one thing that's nice, you can show either regular or Super 8 on it. And, you feed the leader into a slot and it picks it up and moves it onto a take-up reel down below. But if you don't have a leader, a trailer on the end—even if you do, you've got the devil's own time trying to retrieve the end of the film And I'm not alone. I asked Liz Coffey about that, and she agrees [chuckles] that it's a nuisance.

AM: Yes, that happened to us. Did you ask her about that at Home Movie Day?

AK: Yes it was at Home Movie Day.

AM: Because that's what happened with her deck on Home Movie Day. And that's probably why you were talking about it.

AK: Yeah. That's right. I asked her if she had an answer to that, and she said she didn't really. I don't think she did.

AM: The whole set-up of the Moviedeck brings me to another thought about [design]. The Moviedeck doesn't look like any other projector that had come before. And it seems like with aesthetics of Super 8, as far as the equipment and design build, there is a break from [regular 8mm].

AK: Yeah. And there's another Super 8 projector that I'd like to get out to show. Okay?

AM: Should we do it now, or should we talk about the cameras first?

AK: Well, alright. We can do the rest of the cameras.

AM: Why don't we start talking about the cameras. Keep in mind the design, because I think the design is different. What do you have there?

AK: This is the bottom of the line of the first three cameras, the M2. This is the simplest of the initial cameras. And the first thing that you notice about it, there are no cranks. It opens very simply. [Opening the M2 camera.]

AM: Do you want to hold up the cartridge? There's the—where do you insert the cartridge? The word Instamatic is interesting. I wasn't around when Super 8 was first introduced, but when I hear the word Instamatic, it makes me think of instant cameras, which makes me think of still photography.

AK: Right. I agree with you.

AM: To me it doesn't seem like a motion picture word.

AK: I know. I don't know why they settled on that.

AM: What do we have next?

AK: This is Kodak's first XL, or existing light camera. Designed by Don Gorman and Pete Chiesa—

AM: And we spoke earlier about them using the Wittnauer camera as a design model.

AK: Right. And the beautiful thing about the existing light camera was, through a combination of fast film and different shutter designs, it enabled the amateur to take pictures under existing light. Just as its name implies. It did away with those terrible flood lights and whatnot that blinded everybody.

AM: Or the really dark shots [indoors].

AK: [Chuckles] The dark shots. Exactly.

AM: Were you excited when the XL came out? Did you buy one? Do you feel like it made a difference for you in your [photography]?

AK: I did. I used to have my camera marked, but it has long since got lost in the collection somewhere.

AM: The design is interesting too. Is that the battery compartment? Can I take a look in there?

AK: You bet. It tells you what batteries to use.

AM: Now do you want to open up the other side and we'll look at the cartridge?

AK: [Chuckles] I don't remember how to do this. Now wait a minute.  
[Tape paused]

AM: So what do we have?

AK: We showed the battery compartment. And this is where the cartridge goes in.

AM: Very easy.

AK: Yes. And I guess we've mentioned that the cartridge was notched to tell the camera what film was in the cartridge.

AM: And were there only certain kind of films that you should use with the XL camera because it needed a fast speed?

AK: Well, since all Super 8 film was made by Kodak, and notched accordingly, how could you go wrong? I'm not sure I understand you.

AM: Well, I guess I'm asking if there were several different stocks and emulsions. That maybe there were some stocks that were slower than others that didn't work as well in the XL cameras, which seem to require a stock that had a fast speed, you said,

to take advantage of the existing light. What if you put in a stock that was, you know, film speed 100? Would the pictures you have gotten back be—?

AK: Over-exposed?

AM: No. Just be less optimal than if you had put in a higher speed film in the XL camera.

AK: Well, wait a minute. The notch set the aperture in the camera, so that would take care of it, right?

AM: Right. That's true. So if you had a slower speed, then you would just get more light into the aperture. Okay. That was my question. What else do you have down there? Do you want to talk about the last one? I'm going to do a close up on the box. This is the Our Gang Movie Outfit.

AK: Well this is kind of sad. This is the last movie camera that Eastman Kodak ever made. It came off the line in June of 1981. David Gibson, the curator of the Patent Department Museum, told me that he was disgusted that nobody had thought to grab one for the museum. I don't know whether he ever found an example or not.

AM: Kodak must have known that it was the end, right?

AK: Oh yes.

AM: The Our Gang marketing is funny. It seems very old school. You know, it makes me think of the Our Gang pictures.

AK: That's an old comedy. You know, going back to the '30s almost.

AM: And that's what I was thinking about. If you're going to try to position your Super 8 camera as the next big thing in motion

picture technology, then you may not want to do the Our Gang thing. Although the iconography doesn't have much to do with the original Our Gang.

AK: Well how many people—I'm surprised that you recognized Our Gang.

AM: Well I guess I've seen some of the old ones.

AK: You've seen old movies. You're a different consumer than most people. [Chuckles]

AM: I don't know. I wonder if those comedies aren't hanging around in the backs of people's heads. They see Our Gang, which I think makes it seem more old-fashioned. Instead of positioning it in the 1980s as the new next thing. I guess they're trying to be retro, but I find it kind of ironic.

AK: I guess we'll just have to conclude that nobody's perfect, including the Kodak advertising people. [Laughs]

AM: Do you want to take out the camera and show it?

AK: [Chuckles] Well, they put the Our Gang right out front.

AM: It looks like it's the same shape as the XL camera you just showed us. Let's see it from the side. And so it works the same way. The whole design has completely changed from 8mm to Super 8.

AK: Yes. This hand-grip, of course, is something new in the design.

AM: But there's no more metal. Everything's plastic.

AK: Not quite. This has a metal frame.

AM: But it looks cheaper to me. The design. How did it feel to you as a consumer?

AK: I guess I'd have to agree. It certainly doesn't have the—take this, for example. [Chuckles] It's such a different—just in the weight alone.

AM: Did you ever talk to any of the designers at Kodak about what they were thinking?

[End of Tape 9, Side 1]

AM: I think that there was a break in the way that the cameras were designed.

AK: Well, I have to think that the forces at work—first of all, the economy of manufacture was in force and there's no arguing with molded plastic. It's so much cheaper than stamped steel. And maybe you and I are not the right ones to say, "Oh, this doesn't feel right." The average consumer might say, "Hey this is light. I can handle this nice."

AM: Maybe this felt more modern at the time.

AK: Yeah. Compared to this [metal camera], which in many ways was twice the camera, but it's also four times the weight. [Chuckles] And lugging a camera all over Alaska or Hawaii is no fun if it's really heavy. [Chuckles] I've been through that. I've regretted that my camera was so heavy many times.

AM: That's a very good point. Did many of the Super 8 [cameras] have the interchangeable lenses or zoom lenses?

AK: I think you'd probably have to agree they didn't have quite the versatility that the earlier camera did.

AM: That's funny. One thing that I was thinking about, and the reason why I brought up the Movie Deck—if we have one around it might be interesting to film it—is that the Movie Deck looks different from any film projector I've ever seen. It almost looks more like a videotape player.

AK: Yeah? Well, wait until you see the next one.

AM: Okay. Should we talk about the sound [camera] first? [Adjusting camera.] Where did you get the Our Gang Movie Outfit? Did you know at the time that it was Kodak's last, and did you go out and buy one? What was the story behind it, your acquisition?

AK: Boy, I'm sorry. I don't know. Maybe we can find out on the computer if it tells where I bought it. But I don't remember.

AM: That's not important. I was wondering if it was a significant day.

AK: No. Some of my Kodak friends— that one came from one of the Kodak engineers. They gave me things like that.

AM: Did you like Super 8 better than regular 8mm? How did you feel about Super 8?

AK: Did I? Oh yes, I did. Yeah. In my home movie collection, I have very few reels of regular 8mm.

AM: As an archivist, I find Super 8 a lot easier to handle sometimes. When somebody brings in their home movie collection to me, I hate to say it but I sometimes think, "It's regular 8mm. It's going

to be a little more work.” It can be harder to work with. In the end, I tend to like the regular 8mm more because a lot of the stuff is older. We were going to talk a little bit about Super 8 sound. Do you want to start with Bell & Howell, or with Kodak?

AK: I don’t know what I can tell you about this.

AM: I just thought it looked interesting. Why don’t you tell us the story behind it?

AK: I’m not sure for whose benefit this was [built]. I would imagine that a top-of-the-line dealer might be interested in having this cut-away bottom.

AM: Tell me a little bit about the basics of the camera. What is that camera? Who is it made for?

[Tape turned off]

AK: This is a cut-away model of the very sophisticated Bell & Howell Super 8 Sound Camera. I would guess that this is one of the last [amateur] cameras that Bell & Howell made.

AM: Why do you think they made the cut-away model?

AK: Well, as I was saying, I would think that it might appeal to a sophisticated dealer, to have this model to show his customers the intricate machinery that goes into making a sound camera.

AM: Where did you get it?

AK: At an auction of camera equipment that our society holds. PHSNE—twice a year.

AM: Does the cut-away model work?

AK: I’ve never tried to make it run.

AM: I notice there's also a cut-away cartridge too.

AK: Oh yes. [Laughs] Do we have a sound cartridge handy too?

[Tape paused]

AK: Here's a silent Super 8 cartridge versus a sound cartridge. And the thing you notice right away is that it's bigger in both dimensions.

AM: More of the film is exposed.

AK: The film has to be exposed because it has to be under the sound head in the camera.

AM: Let's talk about the Kodak sound camera now.

AK: Oh wait a minute. You want to know the year of introduction probably.

AM: Was it 1973?

AK: Could be.

AM: They can check your book. Anybody that wants to know, check Alan's book.

AK: [Laughs] Okay. This is the Supermatic 200. The 200 stands for this monstrosity up here. That's a 200-foot cartridge.

AM: So who was this camera marketed to?

AK: Semi-pro, I would say. You know, the really serious Super 8 film makers.

AM: Now, your average consumer with the Kodak Super 8 sound camera, would they have the same camera, only without the 200 foot cartridge?

AK: I'm sorry. I'm not sure I get you. Did they make this camera—?

AM: Well, I'm just thinking that your average consumer with the Kodak Super 8 camera might have the same exact thing, lacking the 200-foot magazine on top.

AK: Yes. Let's see if that's possible or not. I can't answer that.

AM: It's quite a camera though. Did you ever shoot with Super 8 sound?

AK: No. I never did. I was going to show you the cartridge. This is the film box for this.

AM: For that 200-foot magazine? Of course the Super 8 sound was magnetic.

AK: Interesting. The ASA is only 40. That's not very fast is it?

AM: No, that's very slow. But again, you said that the aperture would compensate.

[Tape turned off]

AM: What do we have here, Alan?

AK: We have a curious Super 8 movie projector called the Ektasound 245.

AM: I'm going to pan along the bottom. And I see the lens is out there in front. And it's got speakers and volume. So this really does function a lot like a video tape player, doesn't it?

AK: Yeah. You can use a 200-foot reel. And I think they designed it, obviously, to sit on a shelf, like they say.

AM: Right. Your description on the computer says, "tape-deck styling, book-shelf compatible."

AK: Right. Obviously, there's a 45-degree mirror in there, so while the light beam is going this way, it actually shoots out in the audience.

AM: Was it a good projector?

AK: I have conflicting reports. One user told me that it was a lemon. Another person said that as far as he knew, it functioned very well. So, it's hard to say. I think it was probably the last Super 8 projector that Kodak made.

AM: And a radical departure from projectors in the past.

[Tape turned off]

AK: This is one of several Super 8 projectors, silent projectors that Kodak made. This is the 457K. It was introduced in 1977. It has some very nice features. It has three speeds—two forward and a reverse speed, as well as a still setting. It has automatic rewind. And some people consider it to be one of the safest projectors, that is, easiest on the film. Oh, and it also will show 8mm or Super 8.

AM: Can you show us how the film loads?

[Doorbell rings. Tape turned off.]

AM: Now that's a good view of the top of the Moviedeck. [Alan is now looking at a Moviedeck projector.]

AK: Can you show the arrows? Well, I guess it doesn't highlight them.

AM: I can see the film path.

AK: Now I want to show you where the film goes. Can you see the take-up reel down there?

AM: Yes, I do. Now what I remember about these projectors is that it's really hard to get the film out if it gets stuck.

AK: Exactly. You have to fish around there. There's got to be a better way. Some projectors, I can't think whose make, if you put something on the trailer, when you get to that, it will automatically rewind. I can't remember whose make projector it is. Anyway...

AM: Were there other [companies] making the tape deck style projector in the '70s, besides Kodak?

AK: I haven't seen them, to tell you the truth.

AM: You just mentioned that somebody's make would rewind it automatically. Does that mean a different model of Kodak, or somebody's--?

AK: No. It was a different maker all together.

AM: So there were probably some makers who were making--?

AK: I believe so. Right. I don't think I showed you one feature of this. This has a pop-out screen so you could view the movies in close.

AM: Right. So that's the Moviedeck.

AK: That's the Moviedeck. And it sold for \$254.

AM: That's not cheap.

AK: Not cheap, right.

[Tape turned off.]

AK: Well as most people know, simultaneously with Kodak's announcement of Super 8, Fuji announced single 8mm. The

film actually had the same dimensions as Super 8: The aperture, the sprocket holes--Everything was identical except the film itself.

AM: What was the difference?

AK: Well, Kodak, of course, was on [cellulose] acetate, and Fuji's was on polyester, which is thinner and stronger, which enabled them to make a more compact cartridge—oh, I don't have a cartridge in there. Being thinner and stronger, it permitted rewind, for one thing.

AM: Can I see the interior of the camera? So you could rewind the film within the cartridge?

AK: Right. There's a rewind knob right here.

AM: Why would you want to do that? To shoot something again?

AK: Yes. To double-expose if you wanted to.

AM: And how did Fuji's single 8mm catch on?

AK: Good question. Again, I'm sadly deficient in that area of knowledge about marketing and total sales. I really couldn't tell you.

AM: That's okay. How often do you find the Fuji--?

AK: I'd say that's an indicator that it wasn't a particularly big seller in the States, because you just don't see it that often.

AM: Now, I wonder—this would have been around 1965?

AK: Yeah. That same month I think, or very soon thereafter.

AM: Were they the first people to experiment with polyester?

AK: As far as I know the first and only people.

AM: Because Hollywood uses polyester film now, almost exclusively.

AK: Do they really? I didn't know that.

AM: And nobody really knows much about the [way it ages].

AK: Ah ha. How it ages.

AM: It seems like you don't get the vinegar syndrome in the way that acetate film does, but nobody knows what its problem is going to be. I wonder if [Fuji] was the first. That pretty much covers Super 8, Alan. Is there anything else you can think of to add about Super 8?

AK: No I can't.

[Tape turned off.]

AM: Before we finish talking about Super 8, you have another camera you wanted to show me.

AK: Yes. This is probably the pinnacle of the mountain of Super 8 cameras. This is French-made. It's the Beaulieu 5000AS, and it's just loaded with wonderful features. As you can see, it's got a tremendous lens on it, which is [an Angenieux 6-80mmm PowerZoom]. An Angenieux lens. It's battery-powered. And I won't try to remove the battery compartment. But it was considered by many to be the finest Super 8 camera made.

AM: Can I see the cartridge compartment? Did it take regular Kodak cartridges?

AK: Yeah. Sound cartridges. As you can tell from this little gizmo down here, that's where the sound reader is.

AM: That looks like quite a camera.

AK: It's really considered to be a professional-grade camera.

AM: Would that have been very, very expensive in its day?

AK: It would have been. Even the battery was expensive.

[Chuckles] I'm afraid my battery compartment might be frozen. That's why I am not opening it, and I don't want to—no, wait a minute. I guess I wasn't turning the right thing. But I noticed on the Internet, somebody was trying to get a rebuilt battery compartment for one of these. The trouble is that people would leave batteries in and they go bad and corrode the compartment. Okay, so that's the top of the line of Super 8 sound cameras, as far as I'm concerned.

AM: I know I said I that I would stop asking you dates, but that would have been made some time in the mid to late '70s, right?

AK: I would say so. Exactly.

AM: I have another question before we finish off with Super 8. Were most Super 8 projectors also made to project regular 8mm?

AK: Regular 8mm, yes.

AM: And that was to ease the transition into the new format?

AK: Exactly, yes.

AM: Were any of the cameras dual cameras?

AK: That's a good question. I don't think that—is that possible? Because you would need a whole new film transport. I don't believe there's such a thing as a dual.

AM: That makes perfect sense.

[End of Tape 9]