PART I—Sony the First and Worst

In the last issue of this publication I advised people to switch away from the new Sony portable. I told you we were up against the wall, as far as equipment goes—and at that time Sony had the field well in hand. The Sony back pack camera is the worst piece of engineering I have ever seen in my life. If you want half of your video tape chipped up and your pictures to be totally inaccurate electronically, then get it. It is bound to give you more trouble than anything else. No, I can advise you of a piece of equipment I really believe in, so much so that I am bringing it for myself. It is the Ampex Instavision back pack camera. The camera has DC restoration, and the pack recolors color. It is still frame and two sound channels for stereo. It uses a modified red reel which Ampex calls a cartridge and which itself automatically. It is cheaper than the tap and is built strong... Sounds nice so far... now the only catch... you will most likely have to wait until winter ’71. However let me make it clear that I have not used this piece of equipment and it is only speculation on my part. So, as far as it goes, all that I emphasize is that at this time all this equipment is a gamble.

PART II—The Global Video Standard

I should think we are all agreed that the reason we are engaged in this work is to achieve a unified planetary consciousness utilizing the videotronics principle for now. If those of us in the USA, England, Holland, Germany, France, Italy, Sweden, Denmark, Norway, Russia, etc., all use the same video standard (today usually 625 lines, 50 fields per second) then you will be defeating the very aim of your existence: that is, to change the world or does the world need to change the American way of thinking? In either case a communications network must be set up between the USA and the rest of the planet. The video network must adhere to the same technical standards if this project is to have a real impact. I shall now give my reasons why I think everyone should adopt the American 525 line 60 field per second system:

1. The alternetwork is already developed and going on in America.

2. More American 1/2" new standard equipment is in operation than in any other country.

3. Few people have bought equipment in Europe so far and those who have, can use them to transfer pre-existing tapes onto the American Standard AV system.

4. Any tapes you make will have to undergo scan conversion to alter the American Standard difference is very small. The American Standard has the advantage of no perceptible flicker on the picture tube because of the 1/2" smaller scan conversion. The European 625 line standard is lower than the 500 line scanning line. This difference is very small. The American Standard is superior for the American because of the 1/2" smaller scan conversion. The European 625 line standard is lower than the 500 line scanning line. This difference is very small.

5. You can use European standard monitors by making a simple vertical offset adjustment and deflection circuit. This can be made on a switch.

6. Income can be made by selling your software to American cable television companies. They would be very interested in the program.

I have given you all the reasons I can think of—the main one is that 80% of the people of the world are watching television. There is no design constituency among alternate video people. There are many, many things wrong with video equipment, which is equivalent to institutions and government. Yet our numbers are strictly oriented towards the markets they know. There is no design constituency among alternate video people. In either case a communications network must be set up between the USA and the rest of the planet. The video network must adhere to the same technical standards if this project is to have a real impact. I shall now give my reasons why I think everyone should adopt the American 525 line 60 field per second system:

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