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old radios and television sets, with amateur radio and various electronic hobbies, cultivated his electronic genius while his study of piano and french horn developed his musical understanding...and so on....

While attending the Electrical Engineering College of the University of Illinois in 1967/1970 he worked as a design assistant in the Electronic Music Studio at the University. During this time he also began to work with light as an expressive medium. Of particular significance were cathode ray tube graphics generated by exciting an oscilloscope with electronic sound signals, and volume color lighting.

During 1969-1970, in search of precise, electronic methods for controlling light expressively, he began to develop the first simple video synthesizer (#0), a performing instrument which appeared in several contexts, including concerts with composer Salvatore Martirano and his computer sound synthesizer, and a performance composition, *Prexyphia*

During this year work commenced on Direct Video Synthesizer Number 1. Now a staff member of the National Center for Experiments in Television, Beck

continues to develop the video synthesizer, as well as to evolve designs for multiples of the synthesizer. He also utilizes this tool to realize compositions both for video tape recording (called videograms) and live video performance. His tape compositions have been shown many places in this country as well as in Montreal, Paris, Germany and Tokyo, and some of these works are on permanent collection at the Whitney Museum in New York.

#### VIDEOGRAM REPERTOIRE

<i>Point of Inflection</i>	1970
<i>Cosmic Portal</i>	1971
<i>Conception</i>	1972
<i>Electronic Notebook</i>	
<i>Videosynthesis</i>	1972
<i>Illuminated Music I</i>	1972
<i>Live performance broadcast over KQED San Francisco</i>	1972