



SYSTEM D-128

electronic press kit





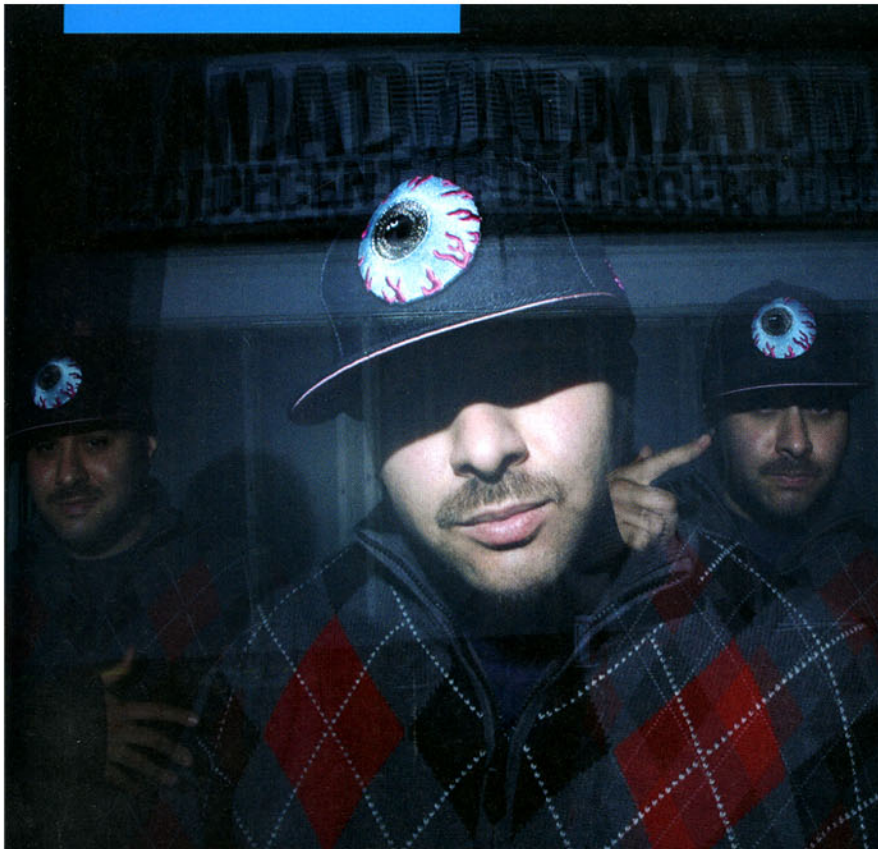
SYSTEM D-128

[director, video artist, producer, multiform media collector]

System D-128, aka Duey FM, was born in New York City and grew up in St. Croix U.S.V.I. and Florida. He got into AV during the Video Madness Era when VCRs became accessible and anyone could capture any type of programming. Since then D-128 has been archiving all types of records and videotapes and has used them for music videos, installations and live visual backdrops for numerous artists, tours, and special events. He began his film career creating an experimental short called Subterranean Videodrome using VCRs, turntables, EFX processors, a disco mixer with sound effects and an 80s AV mixer. In late 2004, he created a DVD for Diplos record, Florida, using many of the same techniques to shoot original content and create music videos. He has also worked with Obey, M.I.A, Ed Banger and Stones Throw Records, Ghostly International, DJ A-Trak, and MF Doom on a variety of projects. He is currently working with Mad Decent, Mishka, and his independent production company, Stemspot.



URB - December 2008



"These images are taken from the M.I.A. 'Bird Flu' video and DJ Blagstarr 'Shake It' video with over 1 million hits on YouTube."



"Hard-to-find, and fully animated King Geedorah/MF DOOM Video is on the Well Deep DVD on Big Dada along with a video megamix by D-128."

"Video for Diplo's live show, reminiscent of my favorite Super Nintendo game where the background moves slower than the foreground and the main character."



"Sneak peek at the intro of the upcoming Mishka DVD. The bumper alone with the bear walking around with the animated crown is dope."

"Hoodborn is another kind of street DVD. Its like Mike Judge meets Tupac in Juice and they make a street DVD."

THE VISUALIZER

It's been a fascinating road traveled for the visual enigma known as System D-128 aka Duey FM. Born in New York City then raised in St.Croix U.S.V.I. and eventually Florida, where he met the indelible DJ/producer Diplo. D-128 is now getting illy in Philly with the rest of the Mad Decent crew.

"Before 2004, I was all analog," Duey says. "I was doing shit with VCRs and old Beta Max. But that year I got my computer, and I started building a lot with Diplo. Shit started popping off with him on the music tip, and then I just kind of leaned in and kept on doing video projects."

D-128 soon became the label's creative director, while working with Stones Throw Records, RJD2, DJ Blagstarr, M.I.A., Justice, A-Trak and MF DOOM, and releasing his *Hoodborn* DVDs exclusively in Japan. With no fancy pants film school, System D-128 has created his company, *Stemspot.com*, where Tricky Dick screens display a singularly lo-fi wonky editing aesthetic. It's full of surprises, always.

"I've done creative consulting with a lot of different types of people," he says. "I've had meetings with other directors and designers about numerous ways to go with programing, projects and even stage design."

With the economy in mayhem and record labels folding faster than ever, D-128 has had to use his ingenuity in lieu of the label's checkbook to fuel his videos. "Now you have to be a creative person on

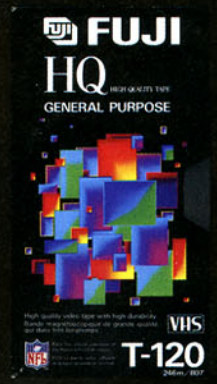
your ones and twos, and make the video with the little bit of money you can get." Getting it out to the people is no longer the problem.

Fresh off of completing a music video with Ghostly International artist Michna (they also work together in a band called Raw Paw) and finishing up a DVD for the clothing company Mishka, the System is most excited about his own DVD, "Check 1-2." The concept behind the DVD looks to interlink video and audio in a way like never before.

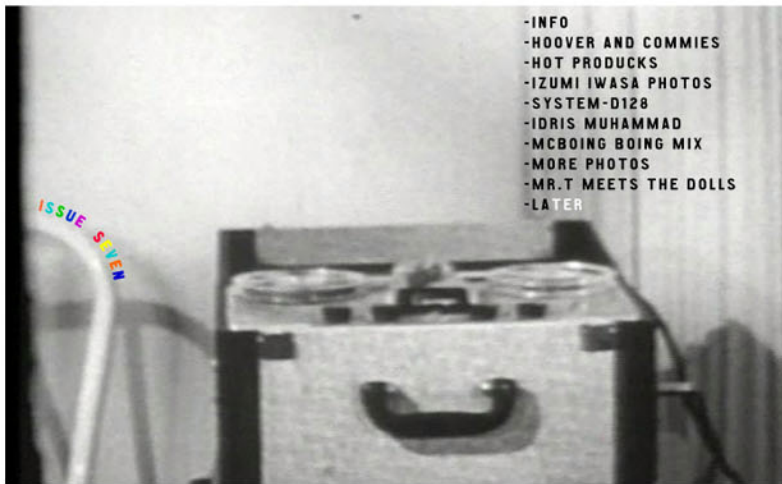
"[It'll be] like you're watching *2001 Space Odyssey*. You're going to see all these different graphics and movements and shit...it's a DVD that any DJ, producer or live act can use to add synchronized video to their rig. You can also make your own beats and watch the DVD on a TV as stand alone video art, depending on the audio track you choose...like choose your own adventures on some Zork shit."

by Timothy Cooper
photography by Ben Harris bsk88.com

Check D-128's manic visuals @ URB.COM



"Before there was technology to cue and play video mixes in the club I was making acapella videos with videotapes..."



Friends of Sound - Issue 7 - 2005



FOS> When did you start making video and why?

SYSTEM-D128> In and around '97 hip hop split in different directions. Before that everyone had almost the same definition of hip hop. If you saw the words hip hop on a flyer you pretty much knew what you were getting into. Everybody that was watching Rap City and Yo MTV Raps was getting turned on to new rap songs thru the videos. It seemed if you made a rap video it was most likely going to get on a show on the strength of it being a rap video. I kept on trying to break new underground records at my parties, but without them getting known on the TV or radio a lot of people didn't know the songs, especially the girls. In order to keep my shit interesting and different I started bringing TVs with me when I DJed. I'd record the dopest pieces of music videos along with cartoons, commercials, and crazy movies and hook the VCRs up to the same mixer I was using for my turntables. That way I could drop out the records and bug people out. I was inspired early on by that projection screen in the background of the Fudge Pudge video by Organized Konfusion. I also had plenty of tapes that my Dad made when he used to record TV when I was a kid in NYC. He used to record this one show called "The Uncle Floyd Show". It always had wild commercials like the Crazy Eddie and Carvel joints with Cookie Puss. He was definitely an early influence on my later obsession with taping things off the TV.

FOS> Tell me a little bit about your background, where were you born and raised? Where have you lived? How has that influenced you?

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FOS> What did you DJ in the beginning?

SYSTEM-D128> In '88 I got together with a couple of older kids in St. Croix and I DJed and rapped, while they were emcees and dancers. I would get rap singles with instrumentals and try to freak it and make a new beat. It was a little bugged out, but we had fun. The group was called Strong Nation. That was before I got a little money together to get a little Gemini mixer with a sampler on the side and a 4-track. Then I started using loops for the music. I moved to Florida in '92, that's when I really started doing parties and playing out. I got with a crew, Heavy Sounds, and we played mostly dancehall and hip hop.

FOS> How did you end up hooking up with Diplo?

SYSTEM-D128> Around the same time all this video stuff was jumping off, there was this event that happened in Florida. It was a DJ battle/show, people were doing their thing and I hooked up a bunch of TVs there too. I took part in the DJ battle and did an audio/video set later on. One of the people there was Wes[Diplo]. He had 2 S-20s(samplers) hooked up to a turntable mixer and he was making a seamless 20 minute beat going back and forth. We've been friends and worked together ever since. We started making beats together for a minute and went around looking for records and videos. Later on Wes and I played at shows together. I wound up making a DVD to go along with his first album.

FOS> What are some of the others projects you've done?



SYSTEM-D128> I was born in NYC, raised in St.Croix USVI. I lived in Florida for a minute, now I'm out in Philadelphia. I was around the early stages of hip hop and dancehall reggae whenever I would visit NYC. All my Puerto Rican cousin's were all about Freestyle and Club records and my Aunt's and Uncle's were rocking a lot of Fania,Tico and Vaya joints. I was like 'what's this?' All the Cruzians out on the Island were not listening to that stuff, traveling back in forth to visit family definitely opened my eyes to some Latin hood shit. In the mid 80's, my cousin used to DJ with Doug E Fresh and Lisa Lisa. He had mad records, my Dad did too. He used to DJ in the 70's. He played parties and on the radio. He was also a drummer. He didn't stick long with any one band, but was around playing with a number of latin and disco/funk bands.

FOS> What are the first records you got into for yourself?

SYSTEM-D128> Some of my first records when I was a kid, and still some of my favorite today, were the Power Record joints with comic books and records. I would listen to them and try to find music to play in the backgrounds of the adventures even as a kid. I also had this thing that looked like a TV with a turntable on top. You'd listen to the record and you'd project a filmstrip that comes with the record set to get the story. I guess you could say I connected the visual, the audio, and the stories from a young age. Years later I got into DJing myself.

>>>cont'd>>>

SYSTEM-D128> I made a video for "Silver Back Mountain King" by Bigg Jus(formerly of Company Flow). Not video related, I did production on Viktor Vaughn's "Venomous Villain". The latest thing people might peep me on is the Stoneshrow 101 DVD. My video was included as a secret hidden bonus track. It was for the song "Shadows of Tomorrow" on Madvillainy. Look for it in the Extra Credit section of the DVD. I've done a bunch of other things, but those are the real ill ones recently.

FOS> What do you have on tap for the future?

SYSTEM-D128> A lot of things are coming up. But really, I'm just always working to perfect new styles and to branch out on some next S.H.I.T. Who knows... more DVDs, the live shows, bringing my styles into galleries, corner stores, parks, pirate ships, zoo's... all kinds of spots I'm just trying to let all kinds of people feel what I'm doing.

for more info check out

www.stemspot.com



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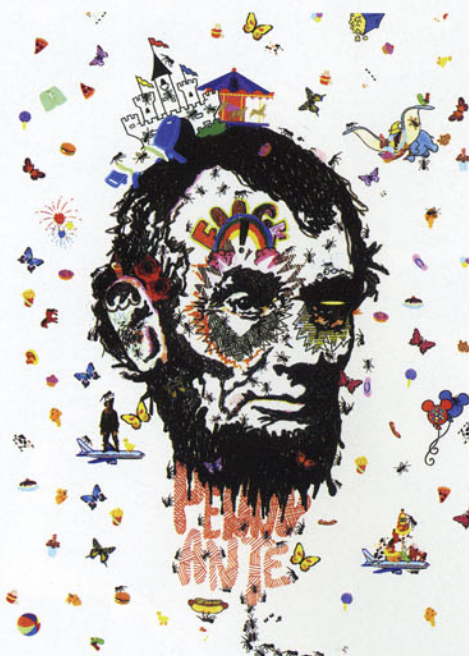


FADER - September 2006

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Go All In

Penny-Ante Book#1 begins: "The opinions expressed in *Book#1* are those of the author and/or artist and are connected in no way to the nonprofits Penny-Ante supports throughout these 300 pages...." Which means that in addition to the canoodling of stories, drawings and poems re: offensive stuff including (but not limited to) sex, drugs and rock & roll from a grip of artists, writers and folks like Devendra "El Lohan" Banhart, Jim James (heard of him?) and Marisa Nadler, you also get information re: the Children With AIDS Project's art gallery, an LA-based program called Free Arts for Abused Children and a performance troupe called Art of Bleeding that's "dedicated to providing alarmingly unorthodox programs in first aid and safety education" (?). It's a visual stunner and a good concept: an art book that sucks us in with flitty indie solipsism and sends us out with knowledge of how to ante up.

WILL WELCH

www.penny-ante.net

Jersey Fresh

"When I was seven, Redman and my uncle took me to my first gig at a wedding," recalls **DJ Tameil**. "Redman made me play a song, it was 'Da Butt.' Everyone went crazy, and he was like, 'See, you can DJ.'" But the all-grown-up Garden State producer quickly left "Da Butt"'s go-go bounce and the Funky Bunch's hip-hop tempos behind to create hundreds of tracks in a faster, Baltimore Club-influenced style of house he calls Brick City Club. Over the past few years, Tameil has enlisted like-minded Jersey DJ Tim Dolla to record all-club mixtapes every few months, and has been dropping Brick City songs like the Bubba Sparxxx-sampling "Ms New Dookie" at parties throughout North Jersey ("Newark, Elizabeth, Plainfield...they already know what time it is.") But much like his Bmore counterparts, Tameil's vision for the sound stretches beyond state lines. "Ciara has songs that are club tempo, I'm thinking if I got her a [Brick City] beat, then maybe she would do it," he says. "And I've recently been in contact with Fatman Scoop, trying to do some songs for him. Once he hits on the track then people would be like, 'If Fatman Scoop is into this, then this must be the new hit type of music!'"

NICK BARAT

www.itsyamanandjtameil.com



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You Can't Do That On Television

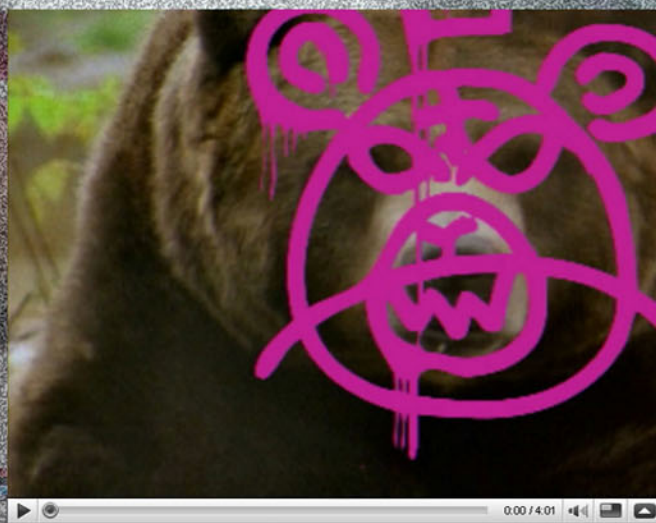
As a new development in this era of peanut butter in your jelly, **White Label TV** is a DVD collection of audio and visual mash ups, smash together, ram againsts and thrown into each others. Or as WLTV producer Julian Doan more coherently calls them, "bootleg videos for booty tracks." The project began as an EPK commissioned for booty blast rappers Spank Rock, but transformed into a brain spazzing showcase for Philadelphia's System D128 and a crew of Montreal-based footage remixers. The result is a mélange of Dr Teeth's *Muppet Show* band, Detroit public access commercials and eerily pornographic children's show recontextualizations—all set to an illicit soundtrack by the likes of DJ Johnny Blaze and Ghislain Poirier. With the similarly scavenger-minded *TV Carnage* series also based in Montreal, has the city found a new homegrown industry? If so, au revoir strip clubs and indie rockers with funny singing voices.

ERIC DUCKER

www.myspace.com/wlvtv



South Rakkas Crew
"12"
Mad Decent



Mishka
"Bear Mop Bumper"
Mishka DVD



M.I.A
"Bird Flu"
XL Recordings



Adrian Michna
"Triple Chrome Dipped"
Ghostly International



MF DOOM/King Geedorah
"The Final Hour"
Big Dada/Ninja Tune



DJ Blaqstarr & Rye Rye
"Shake It To The Ground"
Mad Decent



Percee P
"Put It On The Line"
Stones Throw Records



Madvillain
"Shadows Of Tomorrow"
Stones Throw Records