

## *Shaun Stanley [Tek Dis Productions] Biography*

Dj / Composer / Arranger / Producer

I've always loved music and as soon as I got the resources together for equipment, I started to Dj. I hooked up with a team of likeminded people and just got on with it, first by doing just wedding receptions progressing to gigs at the local halls and later lots and lots of house parties! House parties were my favourite as this is where I could play real music, rare groove. My favourite part of the parties was in the twilight hours when daylight was just starting to break through the curtains and I or one of the other dj's got to play some tunes!



Next in my progression to becoming a producer was the mix dj phase. This is where I concentrated on the mixing side of being a dj, understanding tempos, pitch etc thus enabling me to blend tracks seamlessly, as if they were all the same song. I stayed at this stage for a while and built up quite a nice little following for my then called MEGA MIXES. I also incorporated this phase into my live dj work with great success.

Mixing & blending commercially released material gave me more of an insight into how these tracks were put together and gave me a deeper understanding of the basic formula used in putting these tracks together. I began to use this new found knowledge to create my own compositions. My first original composition was a scratch gospel track called 'These are the Last Days' put together with long time friend and musical colleague, Peter Murray. He played bass, wrote the lyrics and melody while I put together a break beat with various scratches and samples. The finished product was never released but is something that I will always be proud of.

A mini keyboard later, I started messing about with keys and sounds, learning how chord structures work, progressing to riffs, melodies and counter riffs etc, whilst incorporating influences from my dj experience. I began to build tracks and found that the whole process came very easily to me. I think that was due to my natural love of music.

A couple of long time friends, Darren Black & Richard Belgrave who are still working together to this day [so that means they have been together for nearly 20 years !!! **WOW**] formed a band which I got involved with. I learned a lot from that experience, as I do from every musical endeavour and musician I come into contact with and I took that knowledge to my next project, a group called INFLUENCE. Consisting of Peter, Stephen and Kelly Murray, Julie Pretorius and David Payne, it was at this point that I really started to produce and again with the help of the song writing skills of Peter managed to put together some really interesting material.

If I were to name every artist that I have worked with along the way, this short biog would soon become a very long book, so I'll cut it short.



Even though I had been working on various other projects, it was with INFLUENCE that I got my first real break and this came in the form of Phil Nugent who later went on to set up A.R.P [Another Right Production]. Although he liked what we were doing and invested in us by putting us in the studio, nothing really came of that. Everything changed when I was introduced to Mary Martin sister of Eric Martin [MC ERIC / ME ONE] who in turn asked me to put some material together for her daughter Celitia. That gave me my first commercial release with a track on the BLACK TO THE FUTURE album called LET ME SHOW YOU MY LOVE through A.R.P.

Around the same sort of time I hooked up with [through an ad in the LOOT] a couple of extremely talented people, Suzanne Thomas & Jerry Clavier. Su, a great musical talent with a very unique voice [she's my biggest fan], and Jerry, a gifted musician, vocalist and producer, created some really classy material with the help of my dear friend Des [who sadly is no longer with us]. Des was a superb songwriter and will be greatly missed. I really enjoyed that period of my life, but Su, Jerry and I are still very close so who knows what the future will bring.

After this I continued to produce as well as releasing my own vinyl with the help of John Bryce [J.B.L] & T.S [T.U.T Promotions] the most successful of which was MY KINDA LADY which we put out in 1994. It was a top seller in RED RECORDS of Brixton amongst other outlets and featured the vocal stylings of my good friend Simon Clyne who I have done a lot of "serious tunes" with. To this day he is one of the only people I will call on for serious criticism of material I am working on and also being a great backing vocalist he comes in very handy!

Whilst working on soul / R&B I also dabbled in the drum & bass / jungle scene, putting together a kind of eclectic mix of jazz & soul with hyper beats which was interesting to work on.

My next venture was Soundwaves, a live night at VISIONS in Dalston, started by Henderson, a man I had known since my school days. I helped out with the wiring of the club and would showcase some of the talent I was working with as well as controlling the pa system. That again was an interesting experience and taught me a few things about how backing tracks should sound when put together for pa purposes.

For the next couple of years I continued to work with a few diverse artists, Linda Muriel ex Brand New Heavies, CACHET, an all girl group from Forest Gate and Stewart S,W,1 Wright to name but a few. In 1998 as I sat eating my breakfast in Micky D's, Camden waiting for Studio Spares to open, I received a call from Victoria Akpewrene a.k.a Avani. Avani informed me that the man who was about to become her manager, Tony Hall, who has managed THE REAL THING, LOOSE ENDS and LYNDEN DAVID HALL, had heard something that I had put together for her a couple of years prior and told her that she must get hold me. He loved the sound that we had



and wanted to know if we could do it again. Well we could, again and again and again!



The songs just happened naturally and many songs and a few years later we got a deal with Dome Records, an independent label who really specialize in soul, which meant we did not have to water down the sound to make it sound more like pop and I was really surprised how the album was received.

Working on the album was hard work but for the most part enjoyable. I got to work with a few people from the past, great vocalists who were more than willing to help out with this project and a few new guys who I hope to work with again in the very near future. Before I carry on [don't worry, there's not too much more to read] I really do have to do my shout outs, that is, mention all the people who were instrumental in the making the whole process less difficult:-

Bernadette Powell [Berni], you just get on with it, a true professional.  
Nyicola Bennet [Nycky], such a Beautiful tone, you and I will work together soon.  
Simon Clyne [Si], the rock, dependable, great voice, dear friend, should have been a star.  
Joseph Okitikpi, geezer, the gravel in your voice is wicked.  
Rob Li, the man who can play any instrument and sing, a real pleasure to work with,  
Michael Edmonds & Gene Perry, superb guitarists



Geoff Eze, with the help of you and Rob we put together some real tasty tracks, keyboard players don't come much better.

T.S, a great influence, helped me focus on the job at hand despite countless distractions. A great person to have in your corner and I'm glad he's in mine.

Darryl at +6db studios, a top engineer. Mixed some of the tracks at his studio in Stratford and learned so much in the couple of weeks I was there.

Well that's all the thanks done

Mixing the album was the most important part of the process and that is why I brought in Darryl to help out. We mixed 7 tracks at his studio, I mixed 4 tracks at my studio and Don E, bought in at the last minute by Dome produced 2 tracks which conclude the 13 tracks on the album.

For the future I have new projects lined up and have started concentrating on mixing tracks for other artists which will hopefully take me to the next level.



**BREAKING THROUGH**