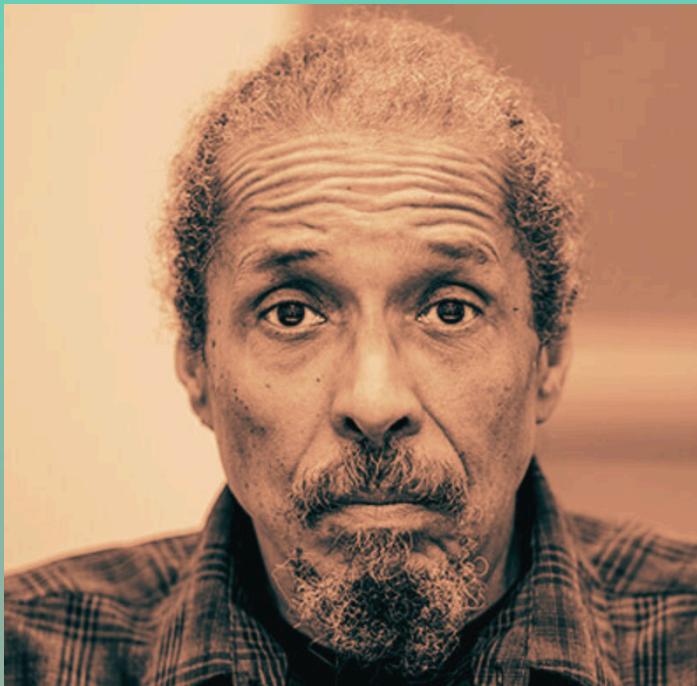


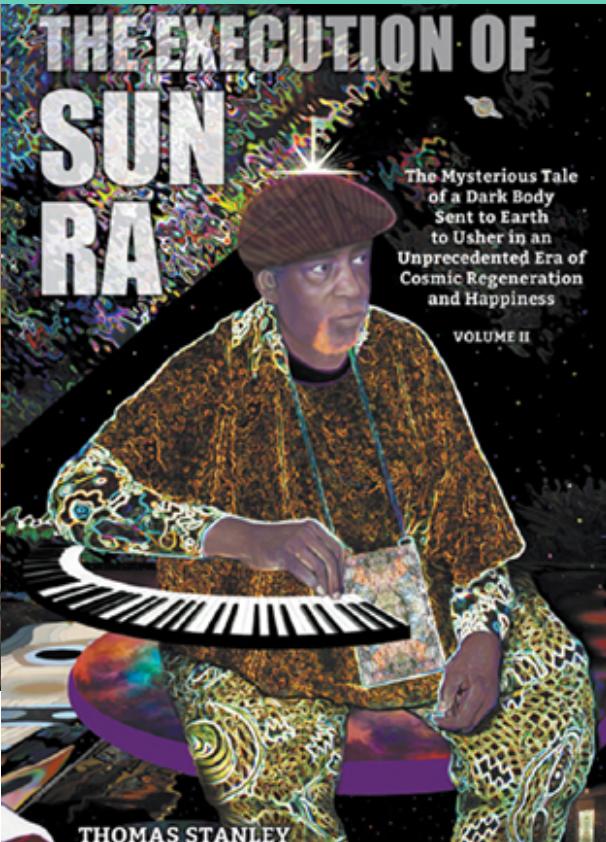
D R . T H O M A S S T A N L E Y



CHAOS IS
COMPOST FOR

ALTER
DESTINY

EVERYTHING IS CONTINGENT



B U S H M E A T S O U N D S Y S T E M

P R E S S K I T

bio



Bushmeat Sound is audio culture ringing like an unstruck bell from a deep commitment to noetic (r)evolution. Often under the nom de guerre of **Bushmeat**, ethnomusicologist and sound artist **Thomas Stanley** uses performance and curation to support and catalyze those sonic communities from which noise and music leap forward to frame, reframe, and accelerate our subjective experience of history.

In 2014 Stanley published ***The Execution of Sun Ra***, a critical meditation on the prognostications and post eschatology of a jazz icon who today finds renewed traction, more than three decades after his earthly departure. Dr. Stanley has invested a lifetime into exploring the ramifications of *Alter Destiny*, Sun Ra's unique construct for a just and revitalized Black quantum future. He is prominently featured in Stanley Nelson and Christine Turner's ***Sun Ra: Do The Impossible*** – a widely acclaimed documentary released in 2025.

Stanley has written and lectured extensively on emergent musical cultures, including free jazz, hip hop and electronica, contextualizing musical sound and performance as struggles within social space for a fully decolonized temporal subject.

Stanley has pioneered the use of **geo-localized audio** as a powerful tool for activating suppressed, marginalized, and omitted narratives. A simple, cellphone-based app enables the deployment of oral histories in a way that simultaneously and experientially fuses those narratives with specific geographical contexts. Through a Mellon Foundation supported fellowship, he has used this platform to create an archive of alternative stories anchored by the Potomac River Basin. Stanley's use of this technology has also allowed Black working class voices to speak on their relationship with the Anacostia River and the contested green spaces it feeds.

He is co-author of ***George Clinton and P-Funk: An Oral History*** (1998) and offers commentary in ***Stranger***, a 2005 documentary film about seminal P-Funk and Talking Heads keyboardist Bernie Worrell. His doctoral thesis examines composer **Butch Morris's Conduction** system as an extended meta-instrument offering unique opportunities for musical pedagogy and collective consciousness.

Dr. Stanley is currently an associate professor of **sound art and consciousness** at George Mason University. He is a member of the **People of Color Psychedelic Collective** and volunteers as the organization's director of arts and cultural programming.

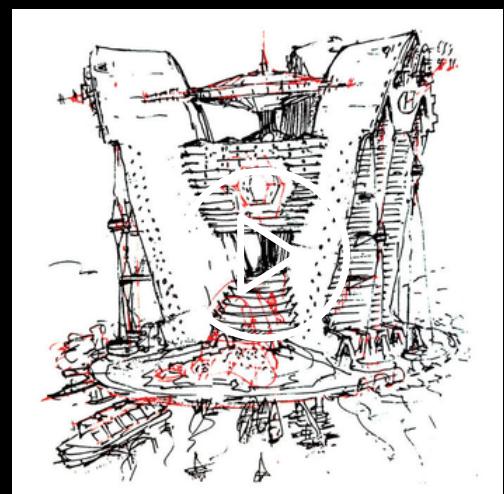
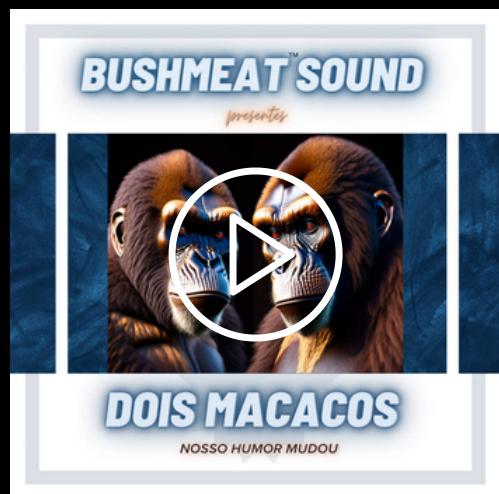


connect



listen

S E L E C T T R A C K S



At first, a new society
will be difficult to hear

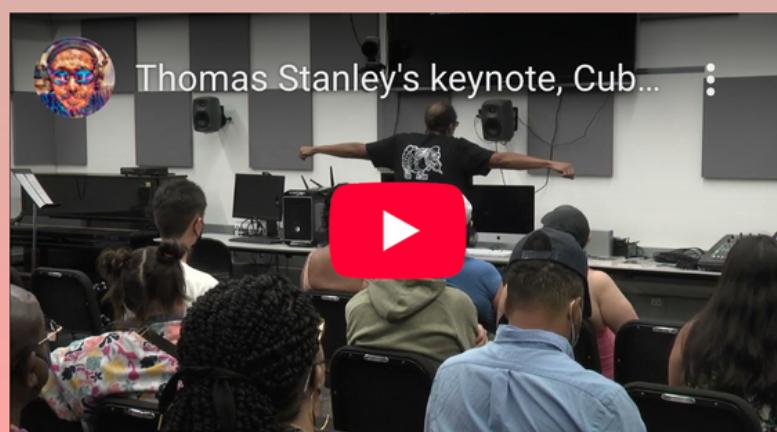
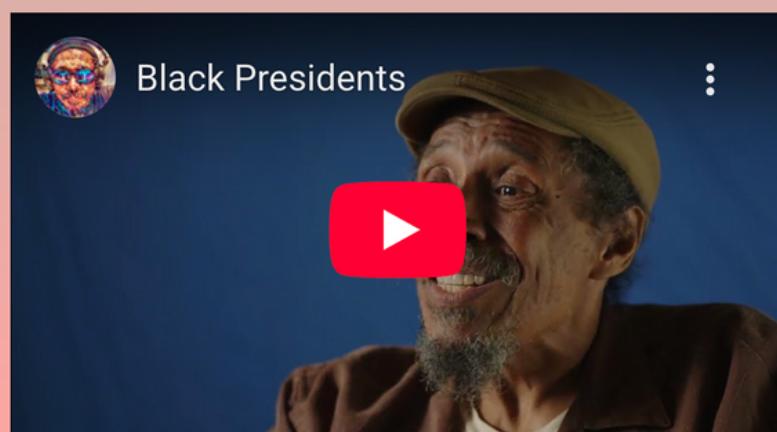
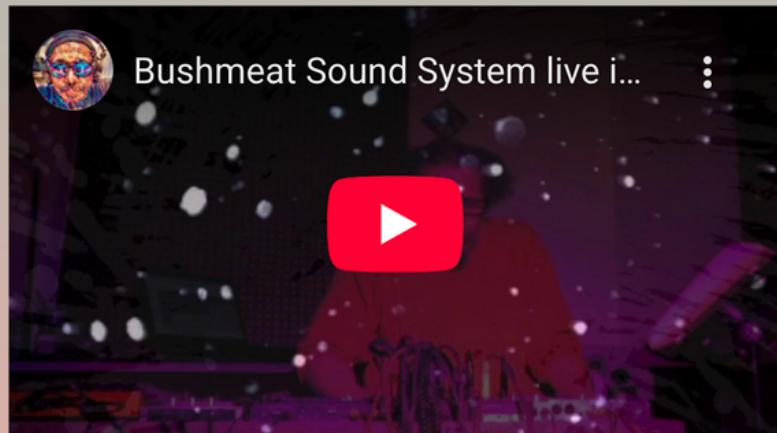
Khepera Out of
His-Story

ADFAQ b/w WCNSF

watch

P E R F O R M A N C E

+ L E C T U R E



books



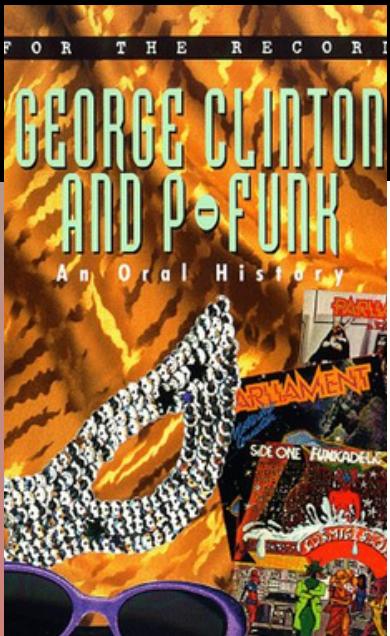
THE EXECUTION OF SUN RA

The Mysterious Tale of a Dark Body Sent to Earth to Usher in an Unprecedented Era of Cosmic Regeneration and Happiness

Consider this an activist document. Like the New Testament and the Communist Manifesto, this book is about the human future in the broadest sense. Transcendental and factual, the pages of this *Execution* will hopefully re-energize your own quest for an Alter Destiny -- Sun Ra's coinage for a zone of human possibility that outstrips the cynical shell game of a techno-consumer-mediated future. Offered in dedication to all of our children and for the child still resting in all of us.

"One thing I learned from Sun Ra is that you take him lightly at your own peril. He spoke of serious things, and needs to be taken seriously. The time is right for a new book on Ra, and Thomas Stanley's is the right book. You can never be certain with Sun Ra, but I'm betting he'd have loved it."

John Szwed, author of *Space is the Place: The Lives and Times of Sun Ra*



GEORGE CLINTON AND P-FUNK: AN ORAL HISTORY

Booming out from the depths of Black music in the 1970s was an unmistakable new sound: a danceable beat and bass riff, laid under an exquisitely tight and inventive horn ensemble, all coaxed out by an ultra-hip narrator whose spoken revelations believably proclaimed they came from another planet. The speaker--actually, the rapper--was musical mastermind George Clinton. Under his inspired direction, the groups Parliament and Funkadelic established what he called "P-Funk" as the modern outgrowth of soul, its irresistible funky genius paving the way for everything from rap and hip-hop to techno and alternative.

The authors take you aboard the P-Funk mothership for candid reflections from Clinton himself, and from bandmates Bootsy Collins, Fuzzy Haskins, Bernie Worrell, Fred Wesley, Garry Shider, album cover wizard Pedro Bell, and many others. In their own words, they tell you how it feels to lay down "uncut funk" with one of pop music's greatest innovative forces, and get booties shaking from coast to coast.

other writing

HOUSE WITHOUT ORGANS: RHIZOME DC, HEAR AND NOW

An article about the challenges facing RHIZOME and other independent art centers, for CapitalBop Magazine

Leadbelly famously told us in song that D.C. is a “bourgeois town.” And Marx warned us that “private property has already been abolished for nine-tenths of the population.” The scruffy, white, two-story house that has hosted over 700 public programs – many of them musical, some plurality of these loosely definable as jazz – invited participants to expand, grow and explore in the finest of countercultural traditions. It was, however, always as doomed as it was valuable, and nothing other than a genetic-level rewriting of the terms by which art can claim and hold space will keep it from happening again and again.

CECIL TAYLOR: A FAR OUT AND DISTANT CHARACTER

Thomas Stanley interviews jazz pianist Cecil Taylor for Seconds Magazine

Pianist Cecil Taylor is an anachronism. A polished, erudite gentleman, he calls to mind a long-gone era of noble artist-intellectuals. Cecil Taylor is also a motherfucker. A distance runner and junkyard dog in the race for artistic survival, count Mr. Taylor among the ten men whom you'd least like to piss off. The seventy-year-old pianist-composer-dancer proudly celebrates his Afro-Indian ancestry and unapologetically leads a Gay life. He's not above splashing the chalky walls of Anglo-patriarchy with rebellious graffiti. Dig it - if you don't, these walls will entomb your ass. But decisive action moves walls, not angry words.

LAST LAUGHS: THE BEVIS GRIFFIN STORY (SLIGHT RETURN)

Thomas Stanley interviews the legendary Bevis Griffin for YoYo/so4

Life is a blues. This unsolicited journey is an aching puzzle of disappointment and disillusion occasionally interrupted by glimpses of joy and searing spasms of pain. The vibrant intensity of love always shares the room with the phlegmy anguish of loss.

[FIND MORE ARTICLES BY DR. STANLEY ON MEDIUM](#)

press

BEST JAZZ ALBUMS OF 2022

// THE NEW YORK TIMES

At the end of the seventh album on this list (no spoilers), the poet and philosopher Thomas Stanley's voice rises up over a clatter of drums and saxophone, offering a darkly optimistic take on the state of jazz. "Ultimately, perhaps it is good that the people abandoned jazz, replaced it with musical products better suited to capitalism's designs," he muses. "Now jazz jumps up like Lazarus, if we allow it, to rediscover itself as a living music."



IN THE HEART OF AN 'EMPIRE IN DECLINE,' BLACKS' MYTHS TRY TO SPARK ANOTHER BIG BANG // THE WASHINGTON POST

...Dr. Thomas "Bushmeat" Stanley, another scene-heavy who delivered two separate soliloquys about American collapse over the band's generative rumble. His first monologue denounced an "empire in decline" while his second addressed how "we begin the wonderful task of building a new world." Despair and doomsaying are in high supply these days, but Stanley's words provided some essential subtext: Our pessimism requires optimism if it's going to mean anything.

MOOR MOTHER: THE FUTURISM IS NOW // DOWNBEAT

"When I first came onto this scene, I didn't know who was going to take me under their wings," Moor Mother said. "A co-signage is really important for a musician to get any real success based at the DIY level. It was always these elder legendary jazz cats who co-signed me. So, I wanted to give a little gift back to them. Roscoe Mitchell, Don Moye, Jason Moran, Amina Claudine Myers, Thomas Stanley, Nicole Mitchell — these people hugged me. That meant a lot to me. I just wanted to give a little sweetness before I get back to this historical liberation work."