

- **What's the earliest science fiction you remember reading and/or being read? When and how did you start writing science fiction?**

I started writing novels when I was nine. Been reading a lot, been reading Terence Dick's *Dr Who* and I wanted to branch out. So I looked in a library, and I saw *Dracula*. The teacher told me I wasn't allowed to read that but I did and I really liked it and so I thought, 'I want to write something' and I thought, 'If I reach a hundred pages then I have a novel.' So I wrote this story about this funfair planet and the whole planet was a giant machine and it just went on and on. There's the one chapter where there's this one character called Misty Blue was falling from a satellite into the depths of the planet. The whole chapter was just her falling. She just kept falling into all these different levels. That was when I started writing seriously.

- **Across all your artistic projects (you are a musician in several different genres from electronic pop to jazz-rock, an illustrator, a filmmaker, and a writer) what is most dear to your heart? Do you think you have a different personality in different projects?**

I think one of the biggest problems with the academic mindset is that we tend to view creativity in disciplines as separate from each other. Music is separate to writing is separate to music is separate to art, etc.

The reality is they are all the same. They are all just expression. And the apparatus making each expression come into the world is different. So I don't see it in terms of separation. There are elements that bleed into each other. For example I think that dialogue really needs to be musical. Not in terms of melodically obviously, but it's call and response. I think people subconsciously look for rhythms in dialogue. Whether they think they are or not. Even if you look at iambic pentameter it subconsciously draws you into a rhythm. (makes rhythmic sounds). I think we need to break out of this mindset of boxing everything and saying music, writing, art and try to move towards a sphere where they all become one.

- **If your book was a movie, what would the trailer be like?**

If my books were made into movies, they probably would be very bad because the current climate for movie making is based on data analytics and not really on the quality of writing or talent. This is because of you the audiences. Your demands are not high enough. You need to set the bar higher. You're watching all this Netflix-ified garbage. And you expect it to meet the standard and it could be better. I think people need to differentiate between cinema and churning out product. Right now we're living in a time where product is churned out. It's actually an uncomfortable time for African literature to come to the fore because it's boxed within things. For example I've been pitching things to a majority of production houses. And the executives by and large are quite friendly and they are quite open to creativity but they

can only really produce what they feel will generate a return on their investment. So they stick to data analytics which is provided by you, the audience. This is all your fault. So we get this repetition of things. Afrofuturism tends to be associated with Black Panther fall out. Villages burning. Kings. When it's so much more. It's the voices of African writers from across the continent. Writing from Africa doesn't even necessarily have to do with Africa. It could simply be a stylistic, African way of story-telling. For example look at Amos Tutuola. It could be seen as a kind of magical realism. But that style of writing could really be transplanted anywhere. He could have written a book about living in New York, living in London. It would still be an African novel and I think this is a very important thing to differentiate.

- **Which writers or speculative genres would you recommend that fans based in Britain should look out for?**

I wouldn't recommend any contemporary speculative fiction but I would urge people to read more classic obscure stuff for example the *Alexandria Quartet* by Lawrence Durrell. Which isn't considered science fiction, but it is described by the author as emotional science fiction. There's an attempt to alter various perspectives of characters to create a psycho-geography of an African place which sets the quartet of novels safely within the purview of Afrofuturism. Books like that. Or his other two books, *Tunc* and *Nonquam*, collected together, which are about *The Revolt of Aphrodite*, which is science fiction but also really well written which is about a mysterious shadowy corporation that creates a robotic version of Aphrodite which is so much like the Goddess that she rejects her makers and goes on the rampage. Almost identical to one of the creation myths that Credo Mutwa relates.

I would also recommend classic science fiction writers like Alfred Bester. People tend to forget about Alfred Bester but he's one of the best—books like *The Demolished Man* or *Tiger Tiger*, or *Golem 100*. He wrote almost a book every decade and was like an editor of a fashion magazine actually in the 60s. So he straddled fences of being a social dilettante as well as an incredibly inventive writer. And each decade a book almost like Leos Carax who tended to make a movie every decade. They marked a huge stylistic shift. A bit like Scott Walker as well who also made an album every decade. Marked these stylistic shifts. So I'd go back to the classics really, that's what I recommend, instead of reading new stuff. You can read the new stuff on the train. But you should have the foundation.