

the aesthetic pioneered in music by Sun Ra, though Kinoshi now prefers the more 'Motherland-centric' term 'Africanfuturism' as espoused by Nigerian-American sci-fi writer Nnedi Okorafor. Gaming is a stress buster; Kinoshi has just completed *The Outer Worlds*, an action role player set in an alternate future – whose musical score, she felt, was lacking. Writing scores for video games is a goal ("The music has to take you on a journey"), as are soundtracks for commercial films.

"It's a slow trajectory. I've only recently learned that if I wanted to have a balanced life I have to learn to say 'no', to turn down things so I can do other things."

Later she'll tell me she's deleted Instagram from her phone: social media rabbit holes are no longer portals she wants to go through.

"I'm not beating myself up anymore," she adds. "I've realised that certain projects might only exist in my mind for years."

To this end she has recently launched Beatprint Records, an independent label created to support multidisciplinary and experimental artists and ensembles and boasting a suitably sci-fi logo. 'Bradley 4:18' is the first release, and the remit for what follows is broad: "Having a label has been a goal since university," she says. "It's a way to have creative control in a climate where a lot of artists are taken advantage of."

"I want it to be a home for the multidisciplinary work I do," she continues. "I want to start releasing my soundtrack work here. I want Beatprint to be place that supports large ensembles and artists that are involved in different avenues of expression. I'm hoping that when I have more resources and time I can employ a few people, and look at offering support to other artists that might need it."



Cassie Kinoshi and seed.

Music education and workshops are also a priority: Tomorrow's Warrior's each one, teach one' philosophy runs deep. Kinoshi's curiosity and dexterity – or if you like, her willingness and ability to inhabit those parallel worlds, and very often to bring them together – is partly what makes her stand out. And which will arguably elevate her, further down the line, to national treasure status.

Not that she's doing anything particularly new, she says, when I ask if she minds upsetting the purists: "I feel like

artists in jazz have always tried to find different layers of expression. I see that when I watch documentaries on so many of the greats.

"Like that Miles Davis documentary, where he's sitting in a restaurant with Indian music in the background and says, 'That's going to be the inspiration for the next album we do'."

"So you'll hear something and be like 'Yeah, I want to add that to my toolbox of inspiration'. Jazz purists who only think that swing and 1950s and 60s jazz is proper jazz have missed the point. Evolving is always about finding different ways to share."

And in the same way that, say, Duke Ellington, had a multifaceted relationship with jazz dance, so too has Kinoshi long incorporated video and movement into her live shows, particularly her live shows with seed.

"We think about presentation a lot. How we are onstage. We had a couple of sessions last year with a movement director. It's good to blur boundaries, to bring different mediums together."

Another smile. "To explore other worlds."

Seed. play Ronnie Scott's on 24 March as part of the Jazzwise 25th Anniversary Festival

Photo: Kerenza Quarcoo



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