

1 **Interview of community organizer, teacher, and author Maurice Broaddus**

2

3

4Kimberly Williams: My name is Kimberly Williams. I am a university doctoral student and I'm
5 here at the Zora Neale Hurston Festival interviewing Maurice Broaddus.
6 Today is January 31st and we are located at the – Zora's place in
7 Eatonville, Florida. [clicking] So, um, [00:20] can I get your name?

8

9Maurice Broaddus: It's Maurice Broaddus.

10

11Kimberly Williams: Broaddus. Uh, well great.

12

13Maurice Broaddus: Hm.

14

15Kimberly Williams: Well, thank you. Thank you so much for your time...

16

17Maurice Broaddus: Mm-hm.

18

19Kimberly Williams: ...this morning.

20

21Maurice Broaddus: No problem.

22

23Kimberly Williams: Uh, first things first. I would love to hear about yourself. [00:33] Can you
24 tell me a little bit about yourself and how you came into this work of
25 Afrofuturism.

26

27Maurice Broaddus: Oh, okay. Uh, so I have been writing basically all of my life. Um, let's see.
28 I was born in London and my broth-, my mother was born in Jamaica.

29

30Kimberly Williams: Mm-hm.

31

32Maurice Broaddus: And, uh, so we moved to the country, I was only about 6 or 7 years old,
33 and, uh, they didn't know what to do with me w-, in the American school
34 system.

35

36Kimberly Williams: Yeah.

37

38Maurice Broaddus: Um, so they skipped me up a grade or two and then the teacher, uh, just
39 sorta stuck me in the back of the classroom and put a stack a paper on my
40 desk and said, "Yeah, you're just gonna create this year 'cause we don't
41 wanna skip ya up another year, so..."

42

43Kimberly Williams: Uh-huh.

44

45Maurice Broaddus: "...we're just gonna give you paper and you just do you're thing."

46

1Kimberly Williams: Okay.
2
3Maurice Broaddus: Um, by 5th grade I, uh, won an award for an essay I wrote. Um, I wish I
4 still had that essay actually. But I also wrote a short story. Uh, so I wrote
5 an essay and a short story that year. Uh, my short story I still have. It was,
6 uh, called the *Big Mac Attacker* [snapping] [laughing] because I was in 5th
7 grade. [laughter] Um, by high school, um, a, a teacher really encouraged
8 me to, uh, pursue writing, um, sorta gave me my own curriculum to go by,
9 um, and my own – he – [I think 1:41] he had his own standard by which I
10 was gonna be judged for my writing, 'cause he was just like, "No, you, you
11 have something here, so we're gonna push you in different directions."
12 Um, now in college, uh, I ended kinda puttin' away writing, uh, 'cause I
13 was the first person in my family to go to college, um, but my – 'cause my
14 mom wanted me to do something respectable.
15
16Kimberly Williams: Hm.
17
18Maurice Broaddus: And so she wasn't gonna pay [coughing] for a creative writing degree.
19
20Kimberly Williams: Hm.
21
22Maurice Broaddus: Um, so I ended up being a, uh – so I have a degree in biology.
23
24Kimberly Williams: Okay.
25
26Maurice Broaddus: Um, but about halfway through my college career I kinda started sneakin'
27 in some creative writing classes, um, including the, um – I did an
28 independent study class and, uh, and the professor was like, "Well, did
29 you look me up first?" And I like, "No, they paired, paired me up
30 randomly." And he goes, "I did my dissertation on Steven King and Clive
31 Barker." And I'm like yeah, I think I'm where I'm supposed to be.
32
33Kimberly Williams: Yeah.
34
35Maurice Broaddus: And so that, that just sent me down my career of like all right, let's, let's
36 seriously pursue this.
37
38Kimberly Williams: Yeah. That's a wonderful, like a wonderful transition and like [inaudible
39 2:39] story into your career and passion.
40
41Maurice Broaddus: Right.
42
43Kimberly Williams: That's nice. Well, [02:43] and how do you, how do you define
44 Afrofuturism? [snapping]
45

1Maurice Broaddus: Um, let's see. So Afrofuturism I see as, um, [snapping] culture through
2 black, uh, well, any sort of arts through the Black cultural lens.
3
4Kimberly Williams: Okay.
5
6Maurice Broaddus: Um, Afrofuturism is very much rooted in the past...
7
8Kimberly Williams: Mm-hm.
9
10Maurice Broaddus: ...that offers a critique of the present, but always with a eye towards the
11 future.
12
13Kimberly Williams: Hm.
14
15Maurice Broaddus: Um, I, I also do a lot of activism work and, uh, and so the Afrofuturism
16 [activity 3:12] has a, has had a deep impact on my activism work also.
17
18Kimberly Williams: Mm-hm.
19
20Maurice Broaddus: Because it's, uh – one a the things we realized is that, uh, [throat clearing]
21 you know, we don't allow ourselves spaces to dream.
22
23Kimberly Williams: Hm.
24
25Maurice Broaddus: And so, um, even in the activism work, I mean, we are so busy about the
26 business of surviving today that we don't take the time to dream about
27 what tomorrow could be.
28
29Kimberly Williams: Hm.
30
31Maurice Broaddus: And so, uh, its, so, so there's a sort of very intentionality about dreaming
32 about what tomorrow could look like. And then, you know what? If that's
33 what tomorrow could look like, let's start workin' towards that goal now.
34
35Kimberly Williams: Hm.
36
37Maurice Broaddus: So...
38
39Kimberly Williams: That's wonderful.
40
41Maurice Broaddus: [Inaudible 3:48]...
42
43Kimberly Williams: That, that's so, uh, clever, because when I think about also your work, um,
44 with the Oaks Academy and then with the – is it pronounced keep, keepra?
45
46Maurice Broaddus: [laughter] Kheprw.

1
2Kimberly Williams: Kheprw.
3
4Maurice Broaddus: Kheprw
5
6Kimberly Williams: Kheprw, yes.
7
8Maurice Broaddus: Oh, yeah. Good luck with that name.
9
10Kimberly Williams: Yes. It's Kheprw, yes. [laughter] So how do you, then how do you think
11 about fusing and looking at Afrofuturism in that work, in that social
12 justice work?
13
14Maurice Broaddus: Yeah, so – and actually, and so I'm also, uh, a, a person of faith.
15
16Kimberly Williams: Yeah. [clicking]
17
18Maurice Broaddus: And so, and so it all ties together for me.
19
20Kimberly Williams: Mm-hm.
21
22Maurice Broaddus: Because f-, what I realize is that all of this is about operating out of a
23 sense of a future hope.
24
25Kimberly Williams: Mm-hm.
26
27Maurice Broaddus: And so it's a future hope for the world, a future hope for my students, a
28 future hope for my kids.
29
30Kimberly Williams: Yeah.
31
32Maurice Broaddus: Um, and so it's all about, uh, working towards a future hope but living in,
33 in the light of that future hope today.
34
35Kimberly Williams: Yeah. That's wonderful.
36
37Maurice Broaddus: Mm-hm.
38
39Kimberly Williams: It's wonderful. And how, from your perspective, um, [4:40] what does
40 Afrofuturism offer society right now, too? And I know some of that you
41 touched on, but...
42
43Maurice Broaddus: Yeah.
44
45Kimberly Williams: ...if you could offer like a critique, uh, [inaudible 4:46]...
46

1Maurice Broaddus: Oh, yeah.
2
3Kimberly Williams: ...opportunity.
4
5Maurice Broaddus: [coughing] It's, it's all that. So, uh, so for a start, Afrofuturism opens, uh,
6 provides a mirror.
7
8Kimberly Williams: Mm-hm.
9
10Maurice Broaddus: It's like here's where we are and here's who we are. And it's important that
11 you see us, um, because w-, one of the things, uh, um – all right, so I
12 always struggled with my activism work 'cause I'm just like – well, I'm
13 just a writer.
14
15Kimberly Williams: Hm.
16
17Maurice Broaddus: So what does that look like i-, well, both in terms of my activism and in
18 terms of my faith. Yeah, I'm a writer, so what does that look like, uh, from
19 a faith perspective? What does that look like to join in God's redemptive
20 work of, on this planet?
21
22Kimberly Williams: Hm.
23
24Maurice Broaddus: As a writer?
25
26Kimberly Williams: Mm-hm.
27
28Maurice Broaddus: Um, as an activist, what does it look like to use my gifts as a writer to
29 move any of the social justice work forward? What does that look like?
30 And so one of the things – I was workin' with a group called the Learning
31 Tree in Indianapolis.
32
33Kimberly Williams: Hm.
34
35Maurice Broaddus: [coughing] And, uh, [snapping] one of the projects we were doing, w-, uh,
36 we called'm, uh, portfolios.
37
38Kimberly Williams: Mm-hm.
39
40Maurice Broaddus: And so what we were doin', we were just going and interviewing
41 neighbors. Just people next door, people on the street, um, getting to know
42 them. And then, you know, just askin'm questions about themselves, you
43 know. What, what are you passionate about? What are your gifts? What
44 talents do you offer the community? What are things that you could teach?
45 What gets you outta bed in the morning? What motivates...
46

1Kimberly Williams: Hm.
2
3Maurice Broaddus: ...you to, uh, um, to, to get up?
4
5Kimberly Williams: Mm-hm.
6
7Maurice Broaddus: And so we started askin' these sorta very intentional questions as a way to
8 create profiles, uh, on who are the gifts in, in, in the community and what,
9 what gifts do people offer? And then I'd write up profiles about them.
10
11Kimberly Williams: Hm.
12
13Maurice Broaddus: Uh, and, and so I'd write up these profiles and then I'd hand the profiles
14 back to them like, uh, you know, a week or, or 2 weeks later as like,
15 "Here's how you're seen by the community."
16
17Kimberly Williams: Hm.
18
19Maurice Broaddus: And then all of a sudden you had these people who were just like, "Wait a
20 second, I do this? This is who I am? And this is how community sees
21 me?" And there is just that whole idea of like – you know what? We don't
22 often get a chance to see ourselves.
23
24Kimberly Williams: Hm.
25
26Maurice Broaddus: And more importantly, how the community sees and values us.
27
28Kimberly Williams: Mm-hm.
29
30Maurice Broaddus: And so that's part of that work of – and so when I say wh-, what does our
31 futures offer? It offers up a chance for us to see ourselves.
32
33Kimberly Williams: Hm.
34
35Maurice Broaddus: And, uh...
36
37Kimberly Williams: Hm.
38
39Maurice Broaddus: ...and one a the things I talk about with my kids at the, at the Oaks
40 Academy – the one things that w-, we're about at the Oaks Academy is not
41 just seeing you for who you are, but we also see you for the infinite
42 possibilities of who you could be.
43
44Kimberly Williams: Mm-hm.
45

1Maurice Broaddus: And I think that's an important part that Afrofuturism of-, offers also, is
2 that there's, a infinite [inaudible 7:14] of possibilities for us. Um, so we
3 don't ha-, we don't have to be trapped by these old narratives. We don't
4 have to be trapped and defined by these stories of, stories that have been
5 put on us.
6
7Kimberly Williams: Mm-hm.
8
9Maurice Broaddus: Not even written by us, the stories that have been put on us.
10
11Kimberly Williams: Hm.
12
13Maurice Broaddus: So, what does it look like f-, to create our own stories and to imagine our
14 own futures and imagine our own possibilities and then start lookin' into
15 that.
16
17Kimberly Williams: Wonderful. Wonderful. [7:34] Where do you – [excuse 7:35], where do
18 you see, um, uh, your faith and Afrofuturism sort of like, uh, [collect 7:41]
19 together or create together? Do you feel like a constraint at times or a
20 conflict? Or is it – does one speak to the other?
21
22Maurice Broaddus: Uh, so I actually came up as a horror writer.
23
24Kimberly Williams: Yeah.
25
26Maurice Broaddus: So you can only imagine, uh, the sorta conflicts and stuff that would evol-,
27 you know, being a horror writer and a Christian at the same time. So it
28 was just like, "Eeah" [laughter] like everywhere I go, so it's like, uh,
29 [coughing] you know. Obviously, conflicts within church [snapping] you
30 know, that, that sorta thing. Um, [snapping] but, you know, writing for me
31 is always about working out, uh, um, workin' out things for me. I mean,
32 one a the reasons I was a horror writer, I look back on it, is because I had a
33 lotta rage ta work out.
34
35Kimberly Williams: Yeah.
36
37Maurice Broaddus: A lot of rage and a lotta pain I was workin' through.
38
39Kimberly Williams: Yes.
40
41Maurice Broaddus: And I did that through the horror lens.
42
43Kimberly Williams: Mm-hm.
44
45Maurice Broaddus: Um, but that, with the Afrofuturism, it's like now my lens has sorta
46 shifted.

1
2Kimberly Williams: Hm.
3
4Maurice Broaddus: So that I, I get ta tell different stories.
5
6Kimberly Williams: Yeah.
7
8Maurice Broaddus: Um, and so the Afrofuturism, like I say, comes back to that whole idea of
9 there is a future hope.
10
11Kimberly Williams: Mm-hm..
12
13Maurice Broaddus: But we can create that hope, so what, what is, what is the future we are
14 trying to create?
15
16Kimberly Williams: Hm.
17
18Maurice Broaddus: And so I'm all about dreamin' about the best possible futures for us.
19
20Kimberly Williams: That's wonderful. Mm-hm. And in your mind, um, [snapping] [8:51] what
21 is this, as we turn into thinking about Afrofuturism and Zora Neale
22 Hurston...
23
24Maurice Broaddus: Mm-hm.
25
26Kimberly Williams: ...um, and your frame of reference in your mind, what is the link between
27 Hurston and Afrofuturism?
28
29Maurice Broaddus: Hm. I think the best way – well, for a start, to be straight, it's about living
30 your authentic self.
31
32Kimberly Williams: Hm.
33
34Maurice Broaddus: Right now in the present.
35
36Kimberly Williams: Mm-hm.
37
38Maurice Broaddus: And she was a model for that.
39
40Kimberly Williams: Hm. Mm-hm.
41
42Maurice Broaddus: The "I'm gonna live my authentic, lived experience right now all the time."
43
44Kimberly Williams: Mm-hm.
45

1Maurice Broaddus: And this – take me, you know, I turn 50 this year. Uh, I'm just now feelin'
2 comfortable in my own skin to be able to live my authentic self, but – and
3 so that, ta have that as a model is just like – no, the sooner you can get
4 there, the sooner, the sooner you'll be at peace with yourself and in the
5 world.
6
7Kimberly Williams: That's very true.
8
9Maurice Broaddus: And so, uh...
10
11Kimberly Williams: Mm-hm.
12
13Maurice Broaddus: ...so she, she's very much that for me. Um, and then the whole idea of just
14 living into your passions, living into...
15
16Kimberly Williams: Hm.
17
18Maurice Broaddus: ...you know, this world of art and, and how, when – and all the
19 possibilities that art can do. Uh, not just in the, not just in the sense of art
20 for its own sake but in terms of what can it do in terms of building and
21 shaping community.
22
23Kimberly Williams: Hm.
24
25Maurice Broaddus: Um, those are some other aspects I don't think people really appreciate is
26 that whole idea of the whole community that was established via art...
27
28Kimberly Williams: Mm-hm.
29
30Maurice Broaddus: ...through her. So, uh, these are important things I think that I was takin'
31 to my own practice. It's like it's not just about the writing itself. It's about
32 the communities that we build along the way.
33
34Kimberly Williams: Hm.
35
36Maurice Broaddus: So I've, I've, I've been very intentional about that as part of my journey as
37 an artist.
38
39Kimberly Williams: Okay. Uh, [10:23] and do you think that, uh, Zora Neale Hurston, the, the
40 festival engagement with Afrofuturism, continues Hurston's legacy?
41
42Maurice Broaddus: Oh, absolutely. Because she dr-, she was a dreamer.
43
44Kimberly Williams: Hm.
45

1Maurice Broaddus: She was a dreamer and, uh, and in some ways, we are the dream [laughter]
2 th-, that, that she was dreaming of. So, uh, so the idea of, well, us being
3 able to gather in this space like this, is huge, and the idea of bringing
4 together this generation's dreamers who are still dreaming for an even
5 better future for us.
6
7Kimberly Williams: Hm.
8
9Maurice Broaddus: Obs-, i-, I, I think that is a very strong continuation of, uh, her vision and
10 mission.
11
12Kimberly Williams: Hm. [10:59] Can contemporary, um, Afrofuturists...
13
14Maurice Broaddus: Mm-hm.
15
16Kimberly Williams: ...learn from Hurston and, and other Black, Black scholars and
17 Afrofuturists?
18
19Maurice Broaddus: Uh, so, you know, I – at the very beginning I said that Afrofuturism is
20 about being rooted in your past.
21
22Kimberly Williams: Mm-hm.
23
24Maurice Broaddus: Um, and it's not that, it's not just the thing our, uh, our part, part of our
25 past, but they are foundational for us.
26
27Kimberly Williams: Hm.
28
29Maurice Broaddus: Um, we wouldn't be here without them. So the idea of, uh, [snapping] and,
30 and you know, um, it's uh, partly it's about, you know, respecting your,
31 your ancestors and your elders.
32
33Kimberly Williams: Hm.
34
35Maurice Broaddus: So it's like I wouldn't be here without them, so everything I do starts with
36 – by honoring them.
37
38Kimberly Williams: Hm.
39
40Maurice Broaddus: So...[clicking]
41
42Kimberly Williams: That's wonderful.
43
44Maurice Broaddus: Mm-hm.
45

1Kimberly Williams: That's wonderful. And so what do you think about – is that – I really, I
2 really like what you talked about before in terms of thinking about like
3 rage and horror.
4

5Maurice Broaddus: Mm-hm.
6

7Kimberly Williams: [11:54] What were some particular figures and some, some films that I
8 think were really representative of that transition, um, and then getting
9 into Afrofuturism?
10

11Maurice Broaddus: [coughing] So, uh, some of the figures for, as far as my horror writing
12 stuff?
13

14Kimberly Williams: Yes.
15

16Maurice Broaddus: Uh, hm.
17

18Kimberly Williams: Muses, even events too as well. [clicking]
19

20Maurice Broaddus: Uh, well, [clicking] so on the movie side, you can pretty much draw a
21 straight line fr-, uh, for me, uh, starting with, uh, the movie "Do the Right
22 Thing." I actually – yeah, "Do the Right Thing"…
23

24Kimberly Williams: Mm-hm.
25

26Maurice Broaddus: …was, was, uh, [clicking] uh, a pivotal moment for me, the, that, that
27 movie. I mean it just, it just left me shook. I mean when I saw the movie
28 for the first time, after they rolled the credits, I just sat there in the movie
29 theater for an extra 10 minutes.
30

31Kimberly Williams: Hm.
32

33Maurice Broaddus: I was just shook.
34

35Kimberly Williams: Mm-hm.
36

37Maurice Broaddus: Um, and I moved forward a little bit, uh, to, uh, the movie "Candyman,"
38 which is still one a my favorite horror movies of all time. [laughter] Um,
39 and, and just the, the figure, the, the tragic figure that, uh, that, that he
40 represents.
41

42Kimberly Williams: Mm-hm. [clicking] [sirens]
43

44Maurice Broaddus: Um, so that you have, have those 2, um, and then along with, uh, uh,
45 "Public Enemy" being one a my, uh…
46

1Kimberly Williams: Hm.
2
3Maurice Broaddus: ...formative, uh, musical, uh, influences. Um, [clicking] then f-, then we
4 f-, move forward, so, uh, in, in terms of shaping me, um, probably the 3, 3
5 critical works for me, um, one was actually by Steven King.
6
7Kimberly Williams: Mm-hm.
8
9Maurice Broaddus: Um, he had a novel called *Desperation*.
10
11Kimberly Williams: Hm.
12
13Maurice Broaddus: And, uh, and like I said, I've always struggled and questioned w-, uh, with
14 my faith. And so the whole plot of, uh, [sirens] the whole theme of, of the,
15 the novel *Desperation* was you're either living in a state of faith or you're
16 living in a state of desperation.
17
18Kimberly Williams: Hm.
19
20Maurice Broaddus: And, uh, and that, uh, informed me a lot of how I could use my faith world
21 view as a part of my writing...
22
23Kimberly Williams: [Inaudible 13:39].
24
25Maurice Broaddus: ...you know, to ask certain questions and to, um, an-, an-, and to provide
26 certain journeys for people. So I was like oh, okay, that's clear for me.
27 Um, then came Octavia Butler's [sirens] *Parable of the Sower*...
28
29Kimberly Williams: Mm-hm.
30
31Maurice Broaddus: ...um, which taught me a lot about, um, you know, just examining your
32 present and what it means to survive your present.
33
34Kimberly Williams: Mm-hm. [clicking]
35
36Maurice Broaddus: Um, and then lastly, it be, uh, Walter Mosley's *Futureland*.
37
38Kimberly Williams: Hm.
39
40Maurice Broaddus: [clicking] Uh, Walter Mosley's m-, mostly known as a, as a crime writer.
41
42Kimberly Williams: Yes.
43
44Maurice Broaddus: But, uh, uh, his, his, uh – and, and *Futureland* is a collection that's like 9
45 short, uh, 9 interconnected short stories. Um, but that was the first time

1 that my eyes got opened to, "Wait a second, I can, I can do stuff dreaming
2 about our future?"
3
4Kimberly Williams: Uh, yeah.
5
6Maurice Broaddus: I didn't know we could do that. Um, and, and just the – and, and his ability
7 to build worlds and to imagine futures and these deeply intricate
8 examinations of politics and economics and, uh, uh, oppress-, oppressive
9 systems. I am just like – so it's both in the future and it, and it cr-, uh,
10 disentangled the past I mean my present also.
11
12Kimberly Williams: Yes.
13
14Maurice Broaddus: Um, so I was, uh, so that pro-, that is probably the – when it comes to
15 drivin' me towards, uh, Afrofuturism, it started right there with
16 *Futureland*.
17
18Kimberly Williams: Mm-hm.
19
20Maurice Broaddus: Walter Mosley's *Futureland*.
21
22Kimberly Williams: Okay. All right. And, and, and lastly, I was just wanting to know about
23 your – So you're multigenre...
24
25Maurice Broaddus: Mm-hm.
26
27Kimberly Williams: ...right? So I mean like novellas, short stories, um, editors of collections.
28 Um, [15:21] how do you sort of like, uh, navigate and negotiate that
29 multigenre? And also...
30
31Maurice Broaddus: Hm.
32
33Kimberly Williams: ...too, are you considering thinking about even expanding that into, into
34 other genres?
35
36Maurice Broaddus: Yeah. Um, so part of it is about, I mean just as an artist, trying to navigate
37 what it would look like to be a professional artist.
38
39Kimberly Williams: Okay.
40
41Maurice Broaddus: So, you know, I'm constantly seeking out, uh, opportunities. Um, never
42 placing all your eggs in 1 basket because, you know – well, for a start, just
43 even in publishing, things change, you know. What's hot 1 moment, what
44 genre is hot 1 moment might not be hot n-, next. And...
45
46Kimberly Williams: True.

1
2Maurice Broaddus: ...and my job is to, you know, keep surviving. I've been...
3
4Kimberly Williams: Of course.
5
6Maurice Broaddus: This is my [coughing] – I'm sorry. See...
7
8Kimberly Williams: Mm-hm. [sirens]
9
10Maurice Broaddus: ...2019 marked my 20th year as a professional writer.
11
12Kimberly Williams: Hm.
13
14Maurice Broaddus: [clicking] And, uh, and so a lot of it has been about, you know, constantly
15 seeking out new opportunities and partly just thinking outside the box...
16
17Kimberly Williams: Mm-hm.
18
19Maurice Broaddus: ...uh, 'cause, you know, as a, as a writer, it's like – well, my first love, for
20 example, is short stories.
21
22Kimberly Williams: Hm.
23
24Maurice Broaddus: Um, it's hard to build a career off short stories.
25
26Kimberly Williams: Mm-hm.
27
28Maurice Broaddus: The short stories alone. Um, but short stories gives me a great way to work
29 out different muscles when it comes to, uh...
30
31Kimberly Williams: Hm.
32
33Maurice Broaddus: ...my creative writing.
34
35Kimberly Williams: [Inaudible 16:36].
36
37Maurice Broaddus: And so ag-, and so, you know, so I have my short stories and I have...
38
39Kimberly Williams: Mm-hm.
40
41Maurice Broaddus: ...uh, the novellas and I have the n-, novels because, you know, i-, i-, in
42 the modern age, your career is marked by novels largely.
43
44Kimberly Williams: Mm-hm.
45

1 Maurice Broaddus: So, and that, so that partly is just a sheer practical consideration. Um, now
2 as a, as a creative, sometimes it's just a matter of what's in-, what's
3 interesting to me right now. What story do I wanna tell right now. I
4 mean...
5

6 Kimberly Williams: Hm.
7

8 Maurice Broaddus: ...um, right now I'm the author of a middle grade, uh, detective novel
9 series.
10

11 Kimberly Williams: [Inaudible 17:00].
12

13 Maurice Broaddus: Yeah. That started off from me going, "Hey, I wonder if I could write
14 Elmore Leonard for kids?" [sirens] Uh, and entertain my son at the same
15 time.
16

17 Kimberly Williams: Hm.
18

19 Maurice Broaddus: Uh, and so it started as a project. Can I entertain my son with this story?
20

21 Kimberly Williams: Hm.
22

23 Maurice Broaddus: Um, and so, su-, now suddenly I'm a, a, a middle grade author. Um, but
24 you know, sometimes it's just about, you know, what opportunities pop up,
25 you know, or where challenges c-, come along the way. Um...
26

27 Kimberly Williams: [Inaudible 17:27].
28

29 Maurice Broaddus: ...[sniffing] you know, like, uh, in the last week, I've turned in a, a novel
30 project, and I turned in a gaming project, and I turned in a play project.
31 Um, 3 very different areas but a-, but part of the challenge for me was I –
32 these are 3 different, v-, ver-, very different modes of storytelling.
33

34 Kimberly Williams: Okay.
35

36 Maurice Broaddus: And so how does each one challenge my ability to tell stories?
37

38 Kimberly Williams: Hm.
39

40 Maurice Broaddus: And so – and I love that. As, as a creative, you know, I'm all about how to,
41 how am I challenged? What can I do next? How can I, you know, take my
42 game to another level? So I'm just constantly in that mode of, "All right,
43 what's next?" Gimme a challenge.
44

45 Kimberly Williams: Mm-hm. Wonderful. Wonderful. Um, that concludes, um, the interview.
46 Did you have any other, other thoughts or any comments? [snapping]

1

2Maurice Broaddus: Oh, I always got thoughts, so...

3

4Kimberly Williams: Hm. Yeah. [laughter]

5

6Maurice Broaddus: ...Nothing, nothing, nothing right now, but you provoke me and, uh,
7 [pfshh] I just let it all fly loose. [laughter] But I'm good, okay.

8

9Kimberly Williams: Thank you. Thank you so much for your time.

10

11Maurice Broaddus: You're welcome.

12

13

14/lb