

spot in the room I desperately attempted to regain my senses. He listened attentively, awaiting my questions. Seconds seemed to drag until finally I uttered what half resembled a question, stumbling clumsily over my words.

He picked up where I left off and as we eased ourselves into a comfortable conversation I felt my nerves begin to settle.

Emulating beats to a tee, it remains a mystery how the man can create a perfect replica of a sound using only his mouth as his instrument - not to mention combining several sounds at once. Feeding the crowd beats from L.L. to Wu-Tang to Aaliyah - Rahzel had a beat for every flavour.

He even cooked up a couple dance hall tunes and if after taking

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myself from his mouth. Dipping into episodes of "transformation" throughout the night, the crowd observed in awe as Rahzel appeared to depart his body and become inhabited by a computerized life-form or a character from *Mortal Combat*.

Apart from the planned aspects of Rahzel's show, improvisation also plays a considerable part in his delivery.

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I: *When did you start writing Thirteen Shades of Black and White?*

M: When I left Waterloo I wanted to write fiction. The whole time I was writing poetry I wanted to write fiction. So when I finished at Waterloo I started writing stories.

I: *There is a lot of talk about sex but there is not any actual sexual activity in the book. Did that just sort of happen or did you mean to put it into every story?*

M: I think it was sub-consciously put in there, but there's a lot of talk about sex and that's just the style of some of the stories and that's probably why Hemingway is quoted on the inside cover of the book. A lot of it is meiosis, saying things but not saying things. It's the same technique of using minimal details; talking about things but leaving some of it up to the reader. It opens up ambiguities.

I: *This is a very Canadian book, did you mean to do that?*

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Thirteen shades of sexual innuendo

Michael Bryson recounts favourite books he'll never read

KATE SCHWASS
Imprint staff

In the setting of the busy Huether Hotel, Michael Bryson met with Imprint to discuss his book *Thirteen Shades of Black and White* which was recently published by Turnstone Press. A former Imprint staffer himself, Bryson was very open and willing to engage in discussion.

Imprint: You are a former UW grad? Michael: Yes, I was at Conrad Grebel for four semesters and then I was off campus. I was in co-op, RPW (Rhetoric and Professional Writing).

I: What do you miss most about Waterloo?

M: When I left Waterloo I was ready to leave.

I: Was there someone who inspired you to write?

M: No one inspired me to write, I just did it. I had one professor who told

me that the novel was dead. I talked to him after and said that he was full of crap, that the novel was not dead. My professor told me to go talk to Eric McCormack. Eric told me that "the novel is not dead, don't worry about it."

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I: This is a very Canadian book, did you mean to do that?

M: Yes, I meant to do that. I'm Canadian, I'm a Canadian writer and I want to write about Canada here and now. I engage the stories in the culture here and now. Margaret Atwood's *Handmaid's Tale* and Alice Munro's *Lives of Girls and Women* are both mentioned. The book asks the question: What is Canadian literature?

I: Have you ever read Atwood's Handmaid's Tale?

M: No, I thought about it.

I: How do you think Canadian Literature is doing?

M: It's doing well but it's not covered. There are international stars like Arwood who get more press than they deserve. I can't write their way,

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Bryson's book, *Thirteen Shades of Black and White*, is available in all bookstores.



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