

I / I

Rattle, gurgle, clink, tinkle.

Click, pause, click, ring.

Dial, dial.

(dial)

(dial, pause, dial-dial-dial),

(busy-busy-busy).

Coin drops. Money jingles as coins return.

Car noises in background.

(honk, honk)

—(noise).

(cars honking,

blasting).

(noise).

a a novel 1-20

Derek Beaulieu



I / I

Rattle, gurgle, clink, tinkle.

Click, pause, click, ring.

Dial, dial.

— (dial) , , , ,  
(dial, pause, dial-dial-dial),  
, (busy-busy-busy). —

? Coin drops. Money jingles as coins return.  
Car noises in background.

(honk, honk) , , —(noise).

— (cars honking,  
blasting).

— ?  
?

, , , , , —

, , , , , (noise). ?

— ? ? ?

— ? , , ,

— , , , , ,

, ( ) ,

, ( ) , , , ,

? ? , , , ,

? ? ? ? ?

? ? ? ? ?

, ? , ?













( ) ?  
 ( ) , — ( ) , , ,  
 ( ) , , ?  
 ( ) — ?  
 ( ) , , ,  
 ( ) ? ( ) , , ,  
 ( ) — ? , , ,  
 , ? , , ,  
 , ? , , ,  
 , , , ? ( ) ,  
 , , , ! , ( ) ?  
 , , , ( ) ?  
 , ? , ( ) ?  
 , ? ( ) ?  
 ( ) , ( ) ?  
 , , ,  
 , ? , ( ) , ? ?  
 , , , ( ) , , ,  
 , , ,  
 ? —  
 ? — ( ) , , ,  
 ( ) , ( ) ,  
 , , ,  
 ( ) , ( ) , (Noise) , , ,  
 ( ) ( )



$\begin{pmatrix} ( ) \\ ( ) \\ ( ) \\ ( ) \end{pmatrix}$  ,  $\begin{pmatrix} ( ) \\ ( ) \\ ( ) \\ ( ) \end{pmatrix}$  , ? ,  
 ? ? , ( ) , , ,

$\begin{pmatrix} ( ) \\ ( ) \end{pmatrix}$  ? , - ? , ,

$\begin{pmatrix} ( ) \\ ( ) \end{pmatrix}$  , ? , — , ,  $\begin{pmatrix} ( ) \\ ( ) \end{pmatrix}$  , ? ? ;

, ,  $\begin{pmatrix} ( ) \\ ( ) \\ ( ) \\ ( ) \end{pmatrix}$  , ?  
 , ,  $\begin{pmatrix} ( ) \\ ( ) \end{pmatrix}$  ? ?  
 — , , ? ? ? ... ?  
 , , ? , ,

$\begin{pmatrix} ( ) \\ ( ) \\ ( ) \\ ( ) \\ ( ) \end{pmatrix}$  ? ,  $\begin{pmatrix} ( ) \\ ( ) \\ ( ) \\ ( ) \end{pmatrix}$  ? ?  
 ? , , ,

, , ? ,  $\begin{pmatrix} ( ) \\ ( ) \end{pmatrix}$  ?  
 , —



?

( ) ?

?

( ) — ( ) ?

( ) ? ... ( ) ?

— ... ? ( ) ?

( ) ? ( ) , ( ) ?

( ) ( ) ?

( ) ? ( ) ?

( ) ? ... —

( ) ?

( ? ) ?

( ) ?

( ) ?







( )  
( )

?

?

?

?

?

?

“

”

“

”

“

”

“

”

”

“

”

”

”

“

”

?

“

”

?”

?

;

“

?”

“

?”

.

(

,

.)

?

(

)

(

)

?

?







, ... , ?  
 ( ) , ,  
 ( ) , , , ,  
 . ( . ) ;  
 , ,  
 , , , ,  
 — , , , ,  
 , ... , ,  
 ( , . ) ? ?  
 —  
 ( ) ?  
 , , , ,  
 ?  
 ?  
 ?  
 , , , ,  
 , , , ,  
 ?  
 , ... ?  
 ( ) ?  
 ?  
 , , , ,  
 ? ?  
 , , , ,  
 , , , ,







( )

( )

( )

( )

( )

( )

( )

,

7

1

,

.

)

21

• •

[illegible]

1000

Published in the autumn of 1968, Andy Warhol's *a a novel* consists solely of the transcribed conversations of factory denizen Ondine (Robert Olivo). Ondine's amphetamine-addled conversations were captured on audiotape as he haunted the factory, hailed cabs to late-night parties and traded gossip with Warhol and his coterie. The tapes were quickly transcribed by a quartet of stenography students (including The Velvet Underground's Moe Tucker); rife with typographic errors, censored sections—and a chorus of voices—the 451 pages of transcriptions became, unedited, “a new kind of pop artefact.”

Warhol's *a a novel* favours faithful transcription over plot, chance over predicted composition, and a novel's ideas over its actual content. Building upon my previous novels *flatland: a romance of many dimensions* (2005) and *Local Colour* (2008), my *a a novel*, an erasure-based translative response to Warhol's controversial masterpiece. On each page of Warhol's original, I erase all of the text leaving only the punctuation marks and onomatopoeic words. Theodor Adorno, in his essay “Punctuation Marks” argues that punctuation marks are the “traffic signals” of literature and that there is “no element in which language resembles music more than in the punctuation marks.”

The resultant text is a novelistic *ballet mécanique*; an orchestration of the traffic signals and street noise of the 1960's New York City, an eruption of traffic and tires, overheard music and construction noise. *a a novel* mines writing for the musicality of the urban environment, the complex of non-narrative sounds embedded within our conversations.

*a a novel* is forthcoming from Jean Boite Editions, Summer 2017.

a a novel 1-20

Copyright © 2017, Derek Beaulieu

isbn: 978-1-988495-12-5

published in Ottawa by above/ground press, February 2017  
for his participation in the Universities Canada – Converge 2017  
conference, Feb 6-7, 2017, at the Shaw Convention centre, Ottawa.

a/g subscribers receive a complimentary copy

write for submission/subscription info,

c/o 2423 Alta Vista Drive Ottawa, ON Canada K1H 7M9

or rob\_mclennan@hotmail.com or check out

abovegroundpress.blogspot.com

**Derek Beaulieu** is the author of the collections of poetry *with wax*, *fractal economies*, *chains*, *silence*, *ascender / descender*, *kern*, *fragments from the frag pool* (co-written with Gary Barwin) and *Please no more poetry: the poetry of derek beaulieu* (Ed. Kit Dobson). He has also written 4 collections of conceptual fiction: *a novel*, *flatland*, *Local Colour* and *How To Write* (Nominated for the W.O. Mitchell Award). He is the author of two collections of essays: *Seen of the Crime* and *The Unbearable Contact with Poets*. Beaulieu co-edited bill bissett's *RUSH: what fuckan theory* (with Gregory Betts), *Writing Surfaces: fiction of John Riddell* (with Lori Emerson) and *The Calgary Renaissance* (with rob mclennan). He is the publisher of the acclaimed no press and is the visual poetry editor at UBUWeb. Beaulieu has exhibited his work across Canada, the United States and Europe and is an award-winning instructor. Derek Beaulieu was the 2014–2016 Poet Laureate of Calgary, Canada.

This is derek beaulieu's seventh above/ground press chapbook, after an issue of the long poem magazine *STANZAS* ("calcite gourds 1-19," issue no. 38), the interview chapbook *ECONOMIES OF SCALE: rob mclennan interviews derek beaulieu on NO PRESS / derek beaulieu interviews rob mclennan on above/ground press* (2012) and single-author chapbooks "A? any questions?" (1998), *[Dear Fred]* (2004), *HOW TO EDIT, Chapter A*. (ALBERTA SERIES #8; 2008) and *transcend transcribe transfigure transform transgress* (2014).



above/  
ground press  
c/o rob mclemman  
2423 alta vista drive  
ottawa ontario k1k 7m9