



ovo0401

OVO 4



- First Edition. May 1988. 16 pages. 8.5 inches by 7 inches. Black and white photocopy, color photocopy.
- Second edition. One hundred copies. May 1988. 16 pages. 8.5 inches by 7 inches. Black and white photocopy, color photocopy. Included cassette, two posters (each 11 inches by 8.5 inches), survey (11 inches by 4.25 inches), six postcards (each 5.5 inches by 4.25 inches, one including hand-carved rubber stamp), two sheets of stickers (11 inches by 8.5 inches when combined).
- Third edition. Five copies. May 1988. Identical to Second Edition.

"At every turn in its thought, society will find us waiting."

Publisher/Editor: Trevor Blake

About OVO

OVO is a magazine published on an irregular basis introducing new works to the public domain. Issues are available in electronic form free of charge, printed editions at a nominal fee. Complete information on subscriptions, back issues, limited editions, errata, books and more is available on the Internet or by sending a self-addressed stamped envelope. See below for address.

Inquiries

Send a self-addressed stamped envelope for contributor's guidelines. Unsolicited manuscripts not accompanied by a self-addressed stamped envelope will not be returned. Unsolicited manuscripts addressed to OVO will be considered submissions for publication unless expressly stated otherwise. Publication in OVO does not necessarily constitute an endorsement by Trevor Blake or other contributors; the opinions expressed by contributors are those of the contributors alone. All inquiries should be sent to OVO at address listed below. No one besides editor and publisher Trevor Blake speaks on behalf of OVO.

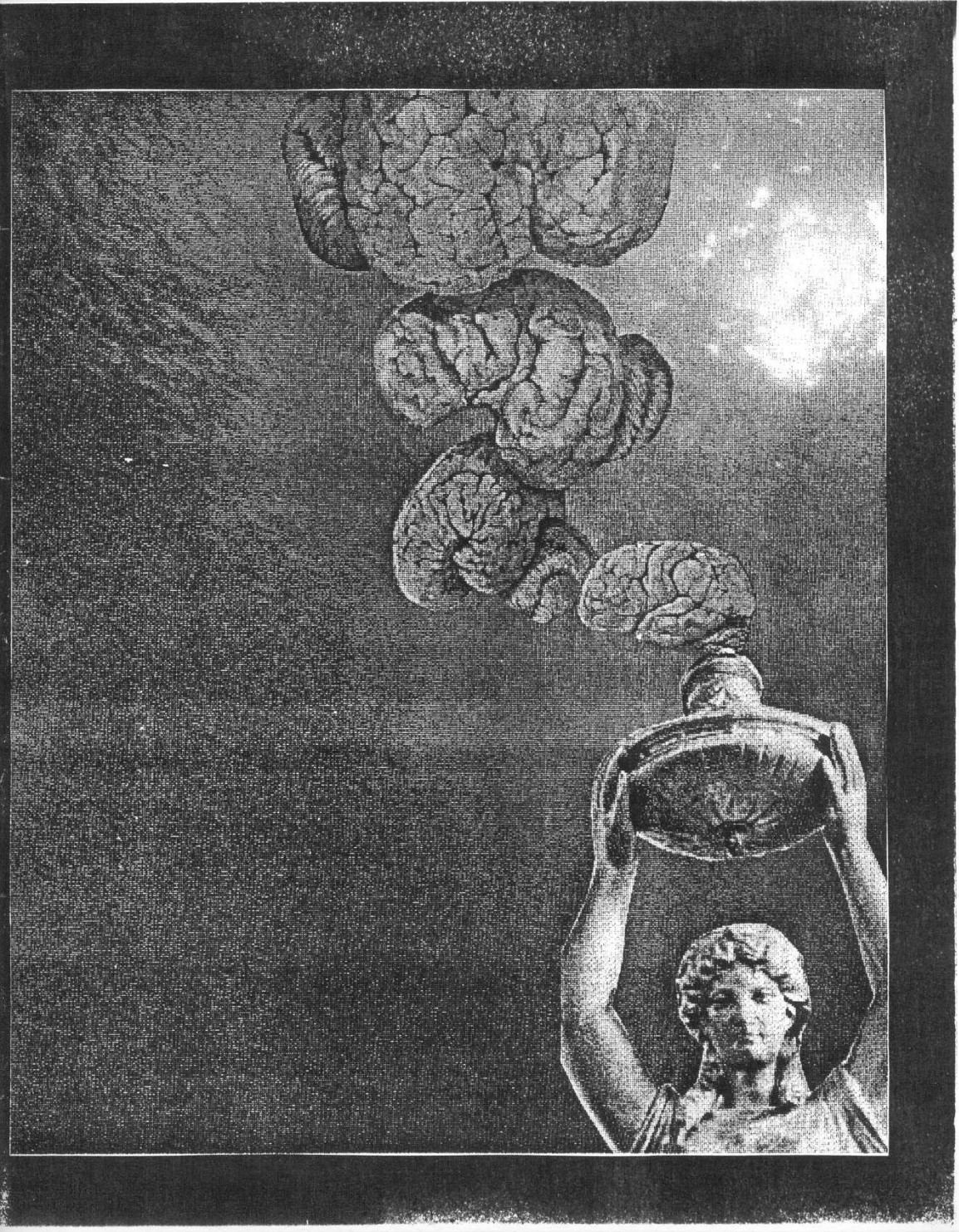
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1 2 3 4 5 6 7 8 9 10
31 May 2004



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A STATEMENT REGARDING OVO

MAY 1988

ORIGINS

1. While the first issue of **OVO** was being assembled I saw the word in a magazine. It seemed to fit.
2. In some languages **OVO** means egg.
3. There are two other magazines named **OVO**. One is a Canadian journal of photography and the other is an international publication for beginners in Esperanto.
4. **OVO** is a continuation of a communication project that began in 1979.

PURPOSES

1. To explore the possibilities of anti-copyright information.
2. To provide a forum for my work.
3. To draw attention to other people's projects.

USES

1. Reproduction, translation, adaption, and alteration of **OVO** is permitted and encouraged, with or without mentioning the source or contacting **OVO**.
2. Colored pencils and crayons add quite a bit to photocopied graphics. Use **OVO** to experiment.
3. Audio and Video issues of **OVO** should be broadcast and mixed in with your projects.
4. Computer programs and applications from **OVO** may be adapted freely to any use.

AVAILABILITY

1. There is no schedule for publication. New issues and creations are released when there is a proper amount of money, time, and material. There will be at least one issue each year this project continues.
2. **OVO** is always free to prisoners of the state and of psychiatric hospitals.
3. **OVO** is potentially available in exchange for something you have made.
4. **OVO** is also potentially available for cash or money orders made out to Trevor, large amounts of unused US postage stamps or IRCs.
5. Write for details on the availability of non-print issues of **OVO**. This includes audio and video cassettes as well as computer programs and applications.

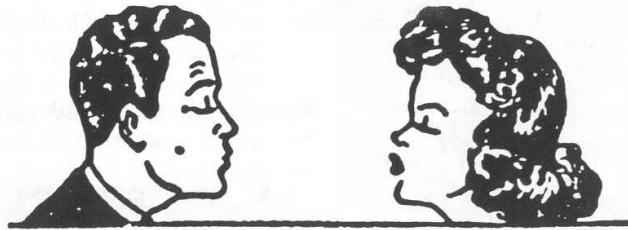
ovo0403

REVIEWING OVO

1. When **OVO** has been reviewed or advertised it has drawn many responses but most of those who wrote only wrote once. As a long-term project **OVO** prefers long-term participants over those with only a passing interest. Sending copies to the idle curious reduces the already limited number of copies left that can be sent to those who could make use of **OVO**.
2. Reviews and advertisements for **OVO** have also brought in large numbers of fanzine collectors attempting to trade their product for **OVO**. Many more have asked for **OVO** than deserve it; **OVO** is not for nodding fans or collectors.
3. For these reasons do not review **OVO**.
4. However, reproduction of **OVO** is encouraged and this can include our contact address. The ideal means of getting **OVO** to all those who would use it outside of samizdat circulation would be personal recommendations leading to direct contact between **OVO** and others.
5. If it is worthy, **OVO** may be documented. This differs from being reviewed. To **document OVO** requires a recognition of its place in history, having a past and a future as well as a present state of being. To **review OVO** removes its history and makes it less of an on going experimental project, more of an object to be consumed.
6. Publishers and authors who write for obscure or hard-to-reach audiences (such as prisoners) may review **OVO**, as it is less likely that the people they write for would hear about it from a word of mouth campaign. Likewise, **OVO** is interested in communication with those whose voice is usually unheard or whose projects and beliefs are outside of the norm.

OVO

Post Office Box 29061
Knoxville Tennessee
37933-1061 USA
(615) 533-7482



Kiss the picture and you will see the man and woman kiss each other.

ovo0404

INTERVIEW WITH TREVOR BLAKE PART ONE



OVO

Q: When did you begin making music?

A: I began making music around 1982 or 1983, but my first audio collage, Derby Horse, was made in 1981. But even before that, when I was a child I had discovered some of my records sounded better when I changed the speed while they were playing. That was my first manipulation of sound. Also in my youth I interviewed a Santa doll that sang Jingle Bells onto a reel to reel recorder. That might actually still exist somewhere in my parent's garage.

Q: What about visual collages? When did you first make those?

A: The first one was The Book of Epsa. I'll be putting that story in the booklet that will go with the album. Later on, in 1982, I made some very simple ones for my first zine. All those are gone now. I didn't start making collages like I do now until around 1985. Actually, the ones I make now are different those.

Q: How?

A: They are much simpler now. They're easier to make and not as ugly as they used to be.

Q: You like ugly things, don't you?

A: Yes.

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Q: Tell me about your publications.

A: After the one I made in high school I made Surreal Estates, which began in 1985. There were six bi-monthly issues of SE and each one was different from all the others. One was all collage, one had an oversized poster-cover, one was 8 1/2" by 7", that kind of thing. One issue, number five, was on cassette. There were plans for a bag-a-zine issue and an all text issue but they were never made.

Q: Was SE #5 your first audio release, then?

A: No, before that there was a SubGenius tape called ARD-1, which was pretty funny. At least it was to me and the other people on it.

Q: When was that?

A: Between 1982 and 1985.

Q: What was on ARD-1?

A: Ranting, with a little music, not much. I only made four or five copies of ARD-1.

Q: And what was SE #5 like?

A: That was a compilation tape with a lot of my friends on it and some pirated audio as well, like Marie Osmond reading a poem by Hugo Ball. Most of my audio collages up to that time were on there.

Q: Why did you quit making Surreal Estates?

A: SE was doing quite well as far as zines go. A lot of people liked it. I got dozens of zines in exchange for it and it was



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reprinted in other zines. But towards the end it had become a burden instead of a joy. It was too expensive and many of the other publishers I exchanged with weren't all that good. On the other hand, some were really good and I realized that in part I was making SE to get their work without paying for it. At that point I decided there was no reason to go on and after a one-page farewell issue I quit.

Q: When did you begin to publish OVO?

A: Later on, in 1987 I think. But between SE and OVO there was another magazine, Quality Darkness. That was my attempt at a surrealist magazine, in the way that other magazines are anarchist or christian or whatever. Quality Darkness appeared in three or four issue of the apa



Erefanzine. Much of Quality Darkness was about surrealism, how it was better than anarchism or anything else that appeared in Erefanzine. I wanted to bait the anarchists to see if they could defend their beliefs and also spark some debate on surrealism. But the funny thing is that nobody realised I was kidding, they all thought I was serious and either agreed or wrote essays against me. Maybe this was my fault, maybe I should have made it a little more obvious, but it's still funny. An essay I wrote in Quality Darkness called Surrealism vs. Anarchism has been reproduced along with a collage by me in a book called Pozdravi iz Babilona: Ameriska Subkulturalna Teoretska Scena



she
sleep
shall
(used)

Q: Where is that being published?

A: Yugoslavia. I don't have a copy yet but I have photocopies of the pages I appear on. My address is in it so I hope I get a contributors' copy.

Q: Why did you quit publishing Quality Darkness?

A: Again, it was the money. QD and SE were being made at the same time, actually, and they died at about the same time.

Erefanzine was usually a couple hundred pages of commentary and I wasn't able to participate as much as it required, so I bowed out. But I like the title and will use it again some day. Before I made the zine Quality Darkness I made a tape by that name.

Q: What was on it?

A: I don't remember. It was a tape for myself, not for sale.

Q: Where did the title come from?

A: Darkness was a word I was seeing a lot of in the books on surrealism I was reading, and quality suggested itself. I was influenced by the odd combinations of words the surrealists used.

Q: Where did the title Surreal Estates come from?

A: I saw a real estate sign and surreal estates jumped into my mind. I went home and made a poster, using that as my pseudonym. That poster is lost now. I've heard there's a public access TV show in Nashville using that name.

Q: You've used pseudonyms



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A: Yes. For QD and SE I used REVO.

Q: Where does that come from?

A: Actually, it's a corruption of another pseudonym! I've used the name Reverend Doktor Onan Canobite since 1982, and sometimes I would sign my letters Rev. O. That looked like a good name, so I took out the periods and made it REVO. After a while I reversed the R, to make it a little more distinctive. Later on I realized it was my name without the first and last letters. Then other people made up other meanings for it, combining The Residents and DEVO, or linking it to revolution. All the possible meanings made it all the more useful. There were even some expensive sunglasses called Revos. I don't know how they pronounced it but my REVO is pronounced REV-o.

First you listen, then—



Q: When did you stop using REVO?

A: In the first issue of QVO.

Q: What did you use then?

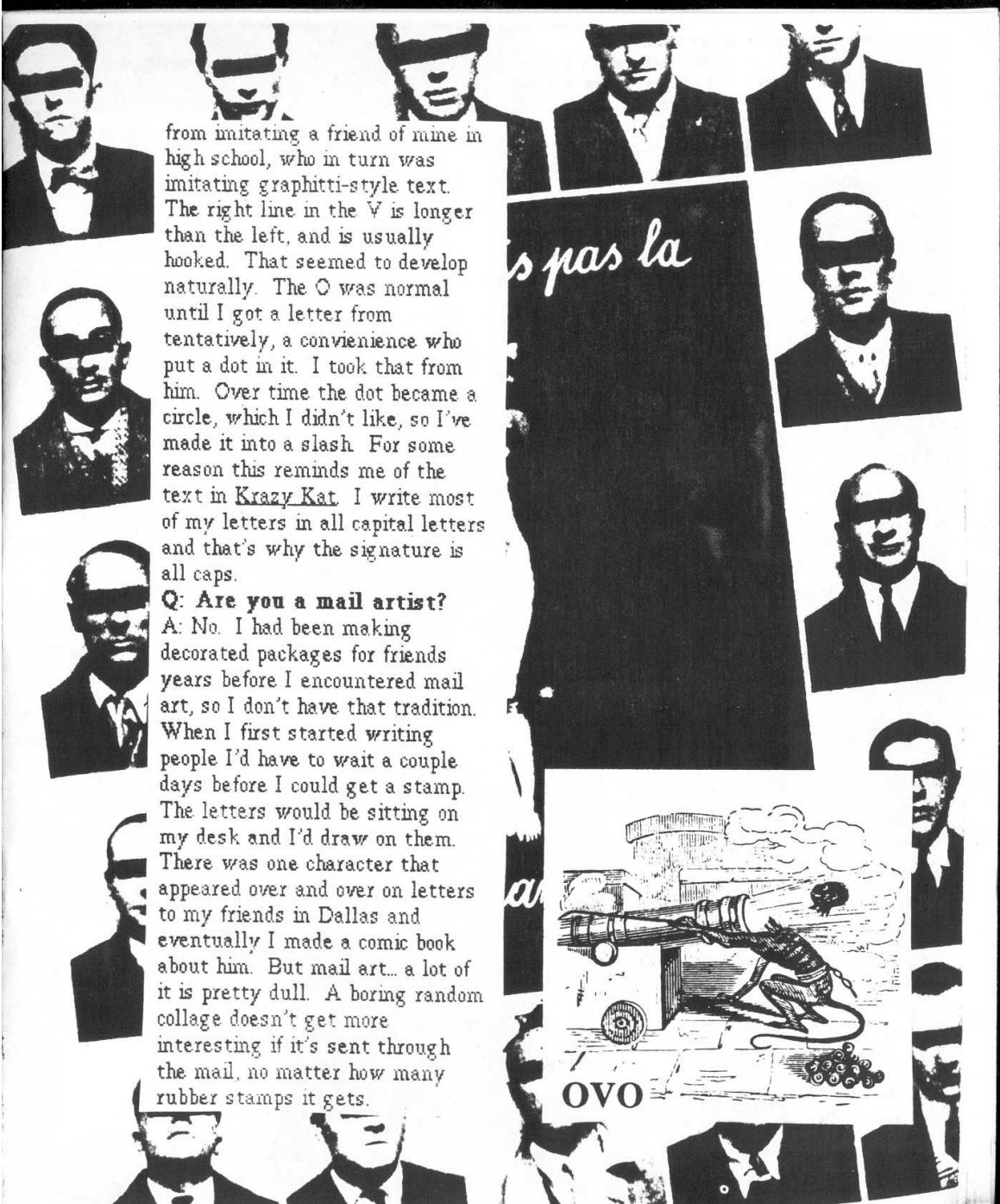
A: Just plain old Trevor, but in the stylized way I write it.

Q: Where did that originate?

A: That signature has been developing for years. The lines of the T are of equal length and slanted. The R stayed backwards with a long diagonal line, as it had been when I was REVO. The E with no vertical line came



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from imitating a friend of mine in high school, who in turn was imitating graphitti-style text. The right line in the V is longer than the left, and is usually hooked. That seemed to develop naturally. The O was normal until I got a letter from tentatively, a convenience who put a dot in it. I took that from him. Over time the dot became a circle, which I didn't like, so I've made it into a slash. For some reason this reminds me of the text in Krazy Kat. I write most of my letters in all capital letters and that's why the signature is all caps.

Q: Are you a mail artist?

A: No. I had been making decorated packages for friends years before I encountered mail art, so I don't have that tradition. When I first started writing people I'd have to wait a couple days before I could get a stamp. The letters would be sitting on my desk and I'd draw on them. There was one character that appeared over and over on letters to my friends in Dallas and eventually I made a comic book about him. But mail art... a lot of it is pretty dull. A boring random collage doesn't get more interesting if it's sent through the mail, no matter how many rubber stamps it gets.

s pas la



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OVO

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at her home.
"My folks won't be home," she said.
"Those two apes are liable to
few beers along the way and be

when she saw my sweater-and-sneaks out-
fit.

"I'll peel the potatoes," I offered. She



Q: So you're against random collages.

A: I think randomly assembled collages are boring. Most dada collages are just plain dull, no matter how revolutionary they may have been in the past. Even a little thought, or following an idea that develops as it's being made, makes them much more interesting. You can't make a found object.

Q: What tapes have you made?

A: First there was ARD-1, then Surreal Estates #5. Then my band OCCUPANT put out a seven-song tape called Occupant Graveyard. The next year we made The OCCUPANT Novelty Tape, which had twenty or so songs on it. Between the two came a secret tape, The Cover Tape. After The Novelty Tape came another secret tape, OCCUPANT Sampler 1987.

Despite all the mistakes and the poor recording and duplication I think all of those tapes have good ideas that still show through, even after all this time. The next release by OCCUPANT will be world class, unbelievably good. I'm also on a couple tapes from The SubGenius Foundation under the name Dr. Onan's Wotan Band, including their videotape ARISE!, which also has some animation by me in it.

Q: How much of all this is still available?

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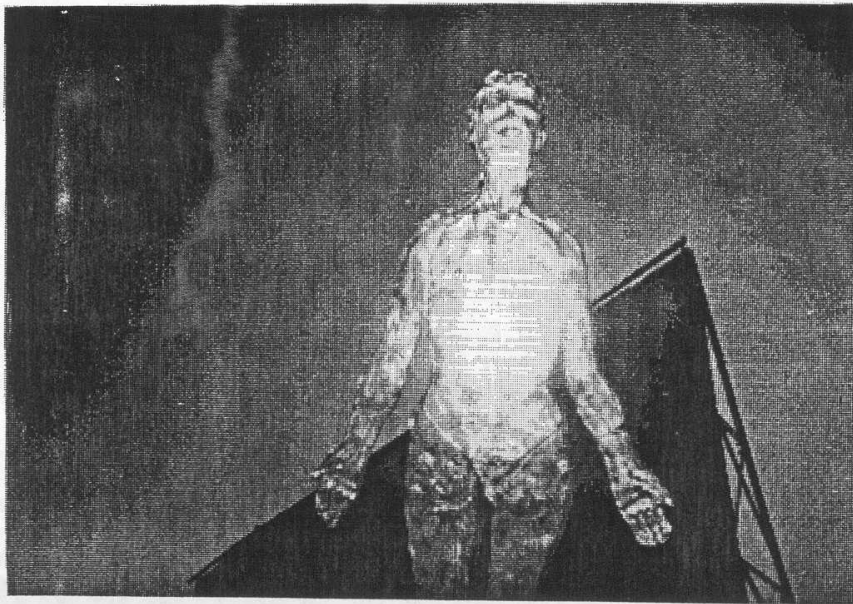
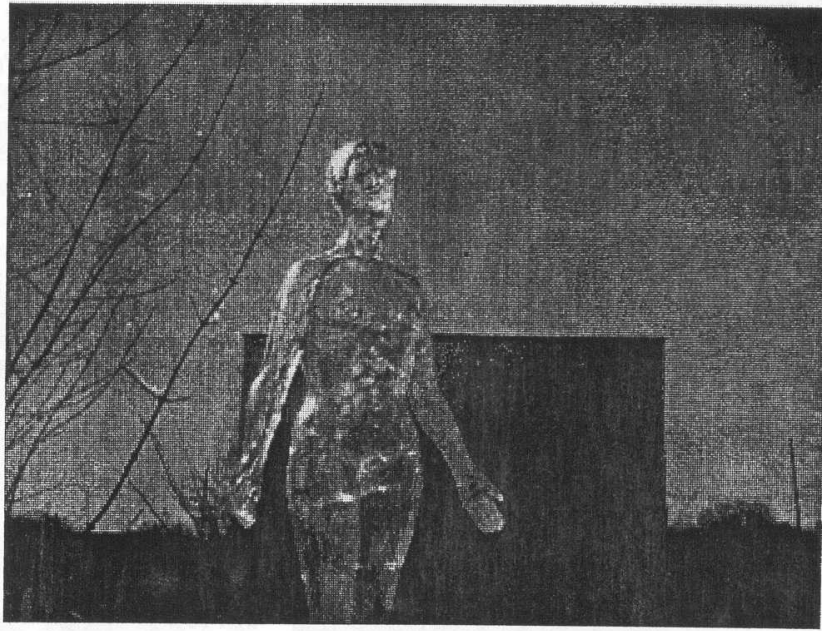
A: Almost none of it. You can get the SubGenius things from them but I don't have anything to do with that.

Q: Do you get royalties?

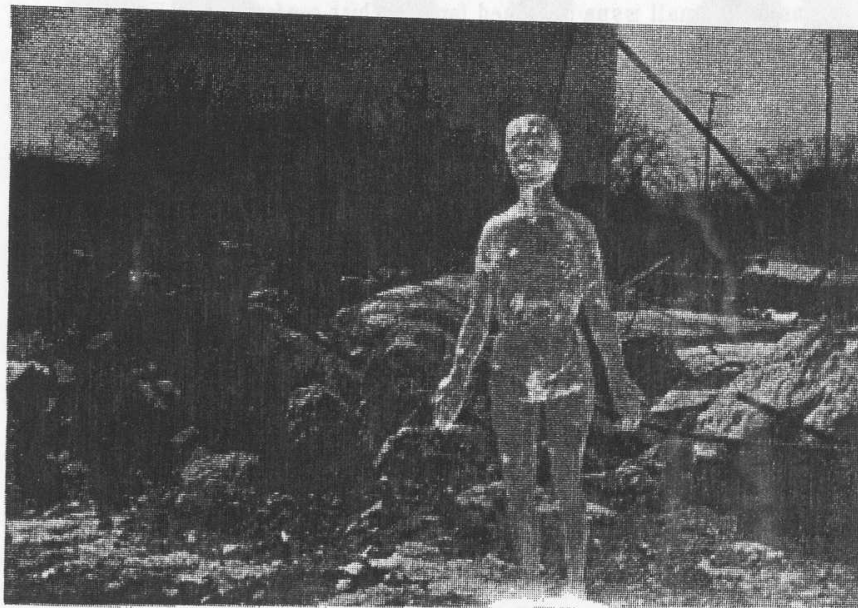
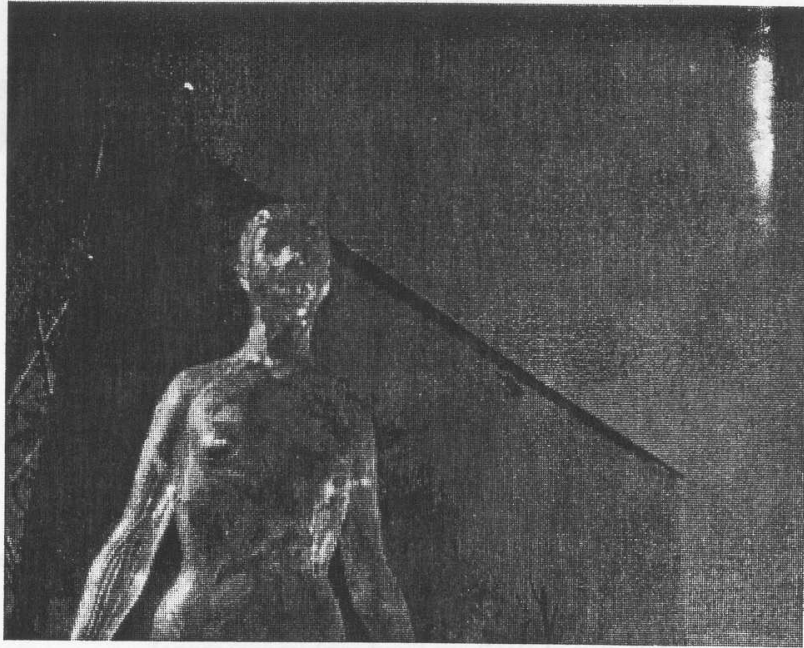
A: No, but I made those things as a gift and never expected any payment. Besides, I'm proud enough to just be a part of the videotape. I'm not exactly famous now but it's good to know that my works are getting around. They have distributed them much more than I could have.

Q: What about the other tapes and the earlier zines? Are they still available?

A: The next OCCUPANT album will replace the earlier tapes. I don't copy any of my old solo stuff any more. All the old high-school zines were burned to make room for newer material, to keep them from becoming collectable, and to get rid of the emotional baggage I picked up in high school. I disassembled each issue of Surreal Estates after I printed it. I didn't even keep copies for myself. I still have the master for the tape issue, and for ARD-1, but I don't sell them any more. I might make a copy for a friend who visited, but beyond that, what's the point? There is a world of great sounds out there, enough to last a lifetime. It's more important for me to continue making new things than to keep reproducing all the old stuff.



ovo0413



ovo0414

OVO CATALOG

May 1988

All prices include postage. Outside the US add \$1.00, overseas add \$2.00.
Postal or International Money Orders to Trevor preferred.

OVO CASSETTE ENGINE: \$6.00

tape, booklet, posters, postcards, stickers. features color cover.

OVO CASSETTE ENGINE PRISONER EDITION: free/\$3.00

same as above minus stickers and tape. free to prisoners, \$3.00 to all others

CASSETTE ENGINE POSTER: \$1.00

the cover to OVO Cassette Engine in poster form.

EXTRA STICKERS: \$1.00

two sets of stickers from OVO Cassette Engine.

EXTRA POSTCARDS: \$1.00

sixteen more postcards like those in OVO Cassette Engine.

OVO CASSETTE ENGINE SPECIAL EDITION: \$50.00/\$100.00

a direct-from-the-master dub of OVO Cassette Engine. The first price is for cassette form, the second for reel to reel.

OVO BOOK ONE: \$2.00

the first two issues of OVO combined with new material.

OVO NUMBER THREE: \$1.00

unusually small issue designed for anarchist conference in Knoxville November 1987.

OTHER OVO PROJECTS (both planned and ongoing. Write for details.)

OVO DISK: a collection of text and graphic files as well as programs and applications for the Commodore 64. Very different from all previous disk magazines.

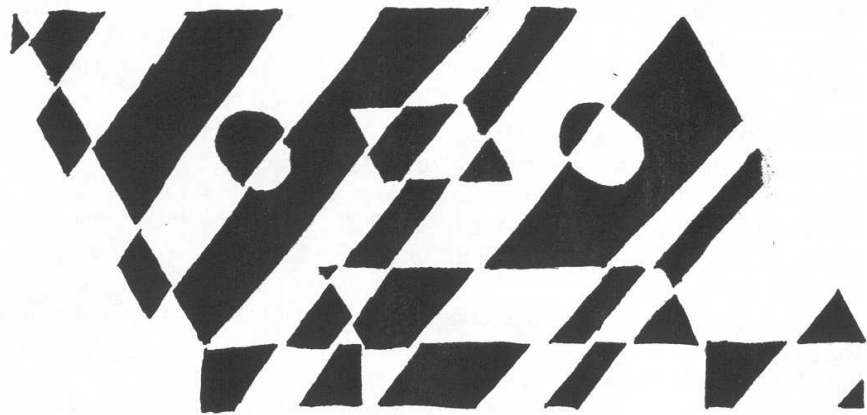
OVO VIDEO: short subjects and video wallpaper in the VCR format. Abundant piracy as well.

OVO CONTACT SOURCE: recommended addresses and locations for unusual, useful information.

For more information and samples send a self addressed stamped envelope to

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Knoxville Tennessee
37933-1061
USA

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OVO

two stencils. use different colors, lay one on the other.

OVO

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ovo0416

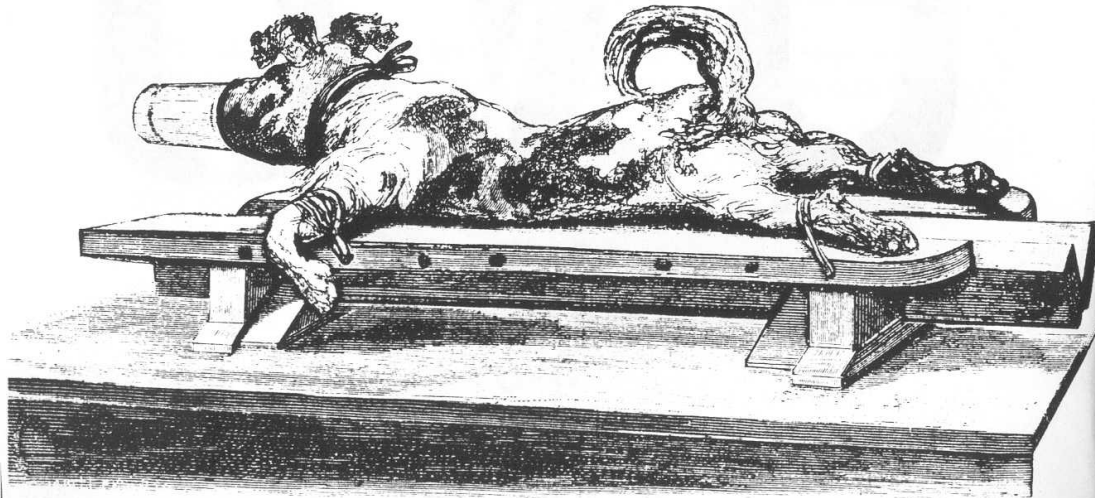
THE BOOK OF EPSO

When I was twelve years old (1979) I and my friend Scott made up Epsu. Epsu had its own set of jokes, its own special hand signals, an original accent, and we tried to convert our friends to Epsu (although we couldn't really explain it). It was sort of an artistic movement but we didn't know that.

One day I decided to make a book in the Epsu style. I got a couple of sheets of typing paper and an old Sears catalog, scissors and glue and a pen. I cut out pictures from the catalog, glued them to the paper, and drew backgrounds and funny captions beneath them. One page had a vacuum cleaner on an alien planetscape labeled "ROBOT." There were about four other pages, including a cover with THE BOOK OF EPSO written on it. I stapled it together and it was done.

I took The Book Of Epsu to school (8th grade, Cedar Bluff Middle School) the next day to show to Scott and the others. They all thought it was strange but they liked it. Somebody asked for a copy of it, and when I asked what they meant they said they wanted me to photocopy it for them. I told them I would, and then realized I could make copies for everybody.

But then my English teacher, Mr. Everidge, came into the room and told us all to sit down. He asked what we were looking at and took The Book Of Epsu from me, making me go to my seat. I was proud of it, so I watched to see what he would have to say about it. He flipped through it, snorted a couple times, then wadded it up and stuck it deep into the trash can next to his desk. "You're sick, Trevor. Did you know that?" he said, then told us to be quiet and read for half an hour.



ovo0417



INTERVIEW WITH TREVOR BLAKE PART TWO

Q: Is there anything about OVO you would like to say that isn't in the Statement About OVO?

A: No, although there is one point I would like to emphasize. OVO is a tool, not an art object. If it cannot be of use to you then give it to a friend or throw it away. The use might be a simple, private matter, like an emotional response, but I'd hope that every issue would have an actual physical use as well. As the Statement says, colored pencils and crayons look great on photocopy. There are graphics in each issue specifically for this purpose. In the future I will be including plans on how to make things.

Q: Like what?

A: I have designed an original bit of origami, a crayfish. Also I would like to publish plans on how to make and use surveillance and counter-surveillance equipment and military tactics.

Q: Why?

A: So that governments and corporations aren't the only ones with this information.

Q: What else would you like to print in OVO?

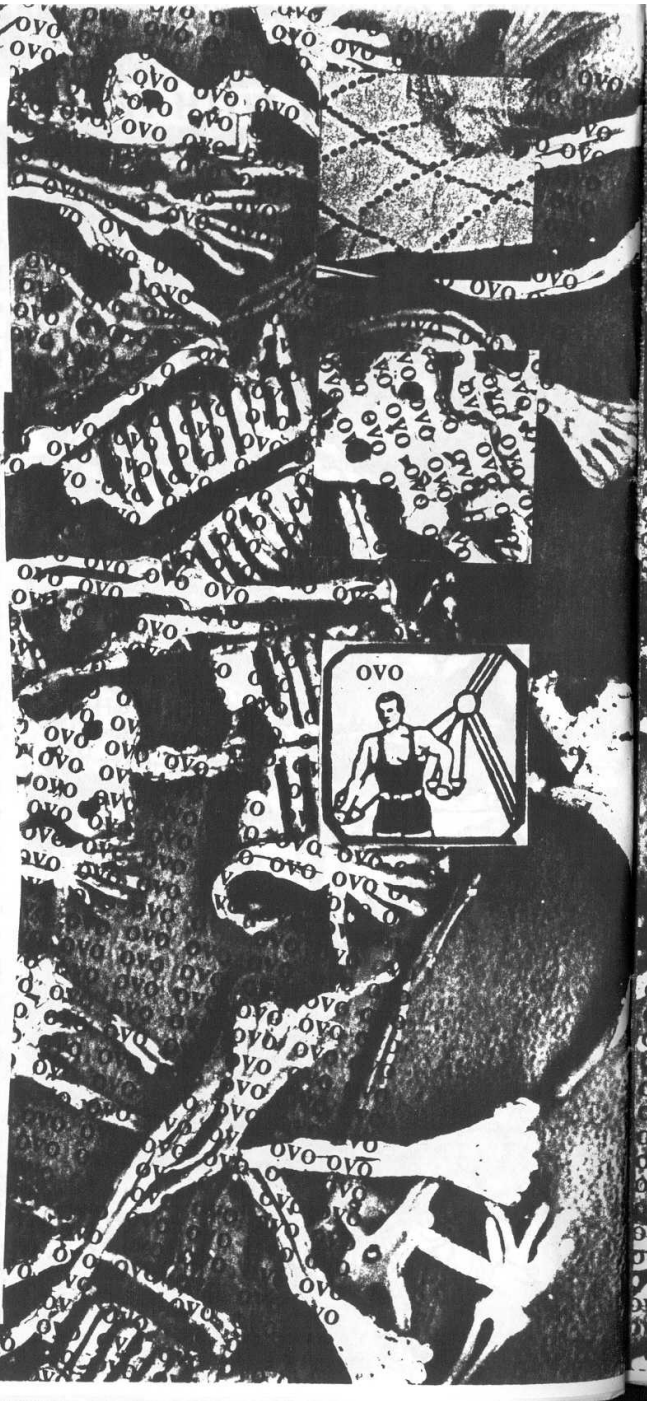
A: More graphics and text by other people. More enclosures to expand the limits of what can be achieved by a magazine.

Q: Is there a formula that you use to create OVO?

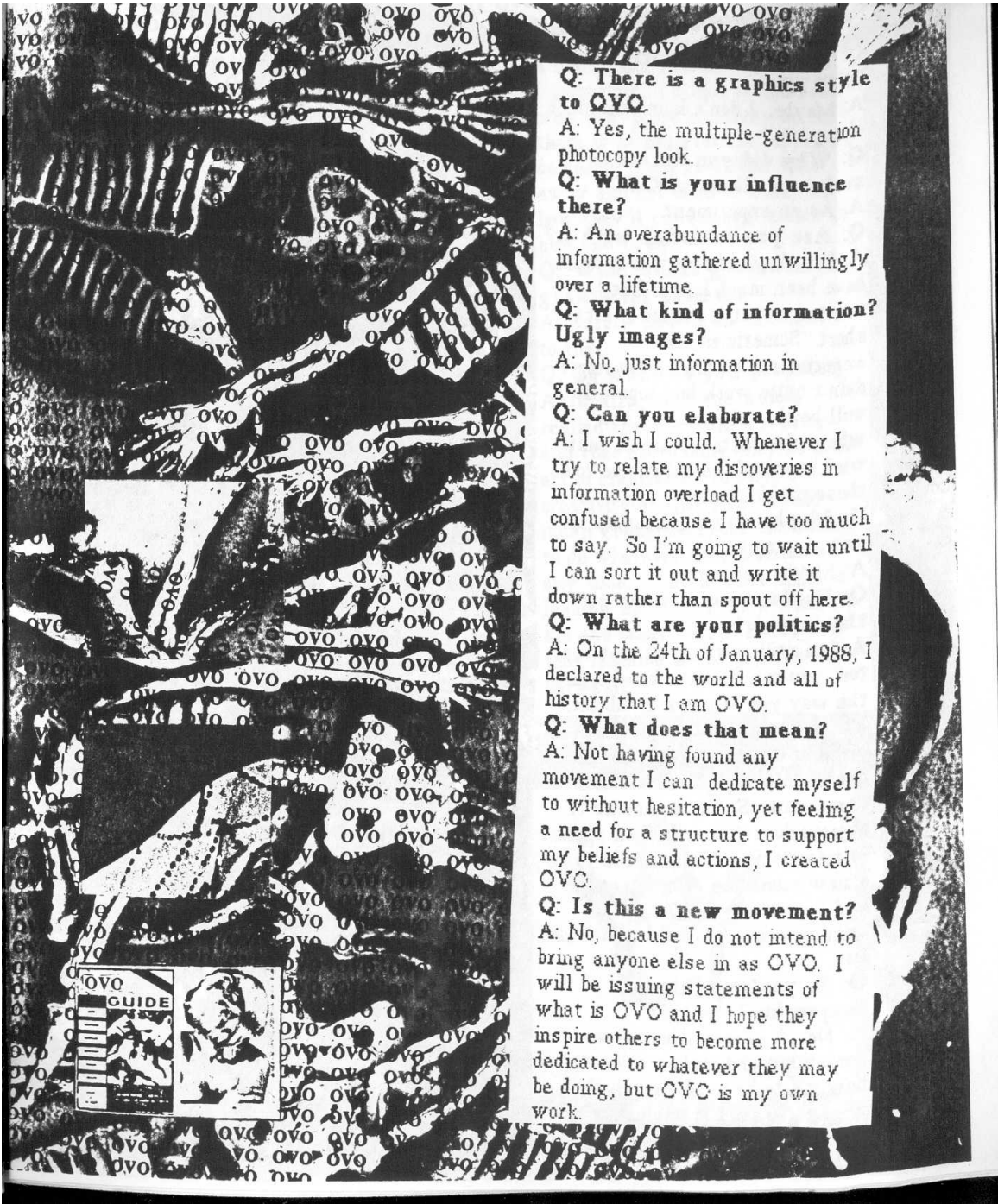
A: Yes, OVO is pretty standardized. There will always be a statement explaining as clearly as possible what OVO is. If I can't explain what the purpose of OVO is then it becomes even harder to achieve. There will always be a collage or two in OVO, because I enjoy making and publishing them. There will always be photographs, and usually photographs of me. This makes OVO more personal and although I am not skilled in photography I like it. Every issue of OVO will have some way to interact with it or use it, such as coloring or folding or cutting it up. In the case of the album, I encourage people to record it, edit it, sample it, learn the songs and play them, check for back-masking, put in new parts, whatever. If anyone would like to reissue OVO on their own label let me know and I'll send them a dub directly from the master tape.

Q: Does this album mark a return to the changing formats of Surreal Estates?

A: No. Part of the purpose of SE was simply novelty. I've experimented with a variety of formats and found which one works best. There won't be another album like this for a while if ever. This is to be the culmination of my creativity up to now.



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Q: There is a graphics style to OVO.

A: Yes, the multiple-generation photocopy look.

Q: What is your influence there?

A: An overabundance of information gathered unwillingly over a lifetime.

Q: What kind of information? Ugly images?

A: No, just information in general.

Q: Can you elaborate?

A: I wish I could. Whenever I try to relate my discoveries in information overload I get confused because I have too much to say. So I'm going to wait until I can sort it out and write it down rather than spout off here.

Q: What are your politics?

A: On the 24th of January, 1988, I declared to the world and all of history that I am OVO.

Q: What does that mean?

A: Not having found any movement I can dedicate myself to without hesitation, yet feeling a need for a structure to support my beliefs and actions, I created OVO.

Q: Is this a new movement?

A: No, because I do not intend to bring anyone else in as OVO. I will be issuing statements of what is OVO and I hope they inspire others to become more dedicated to whatever they may be doing, but OVO is my own work.

Q: Like Kurt Schwitters and MERTZ.

A: Maybe. I don't know too much about him.

Q: Why did you decide to make an album of OVO?

A: As an experiment.

Q: Are you satisfied with it?

A: It's okay. If I waited it could have been much longer but I wanted to put it out, so I left it short. Sometimes the experiments on the album itself didn't quite work but hopefully I will be the only one to know where the mistakes are. I just wish it wasn't so expensive to do these experiments.

Q: Maybe next time you can get a grant.

A: Maybe next time.

Q: Explain your views on the copyright.

A: I'm still working on that one, too... you can't own information in the way you can own an object. The object can only be in one place at a time but information can be in many places at the same time. So the economics of objects doesn't work when applied to information. There needs to be a new economics of information, and by making OVO an anti-copyright project I point this out.

Q: So you're against copyrights?

A: No. A person who creates something and makes rules on how it's to be used isn't in the wrong. What I'm against is having to buy and sell things for





a living, and that includes information. I'd like to find some way to support creativity so that there is no need for the copyright, so people could give their work away and not have to worry about how they'll get enough money to buy food to eat.

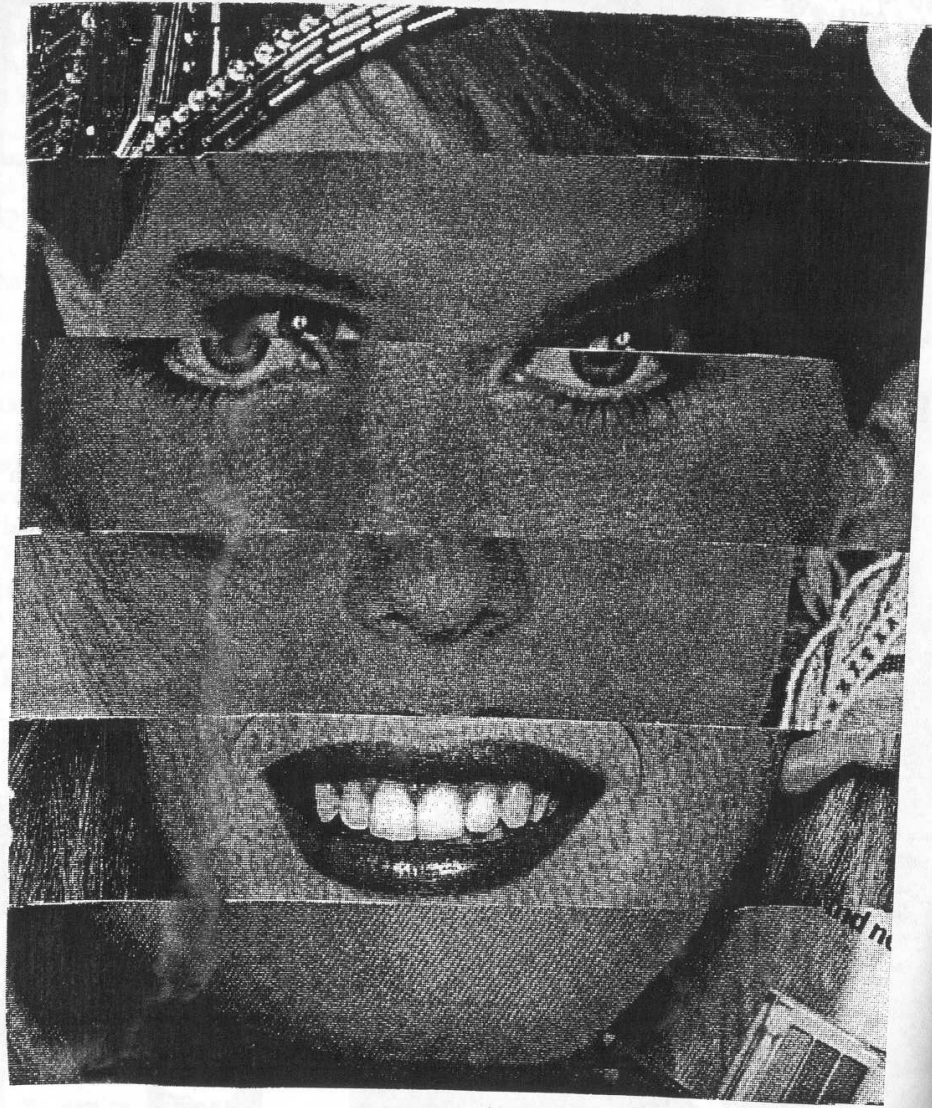
Q: What about government grants for artists?

A: Surely there's an alternative to that.

Q: So what do you propose?

A: Ideally, everyone would realize that they are a creator and that everything they do is an act of creativity. To support creativity at that point would mean giving everyone the ability to do whatever they wanted at any time. That is what OVO is leading up to, so I know where I am and what I want to be. All that remains is the journey in between.





EROS EROSION
TAEVOR

ovo0423



ovo0424



OVO CASSETTE ENGINE was created on these days

3 March 1987
5 March 1987
9 March 1987
29 March 1987
30 June 1987
1 July 1987
2 July 1987

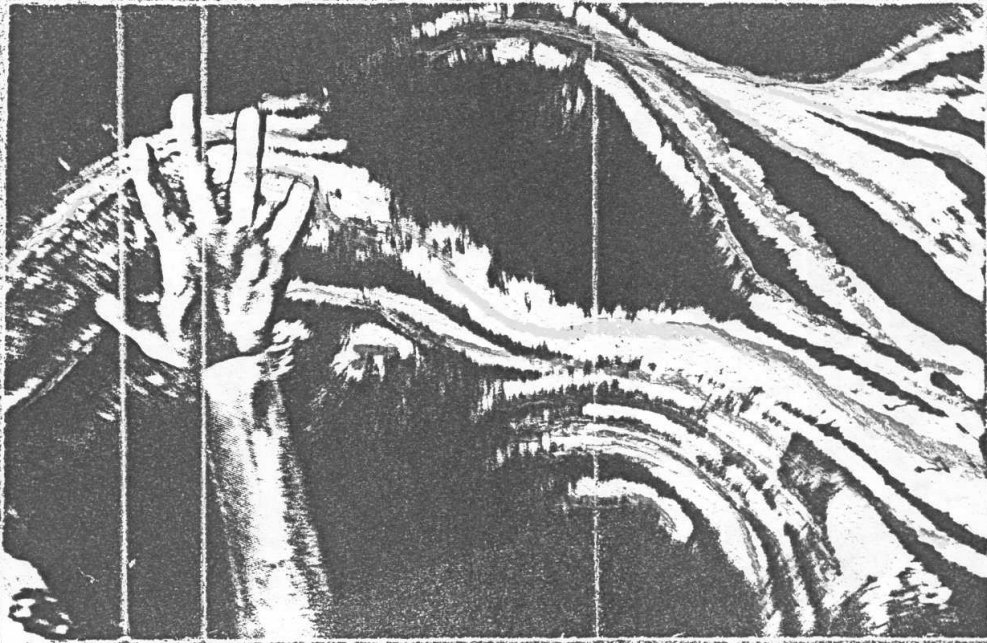


3 July 1987
4 July 1987
17 July 1987
24 July 1987
13 March 1988
14 March 1988
24 March 1988

and is dedicated to DWS

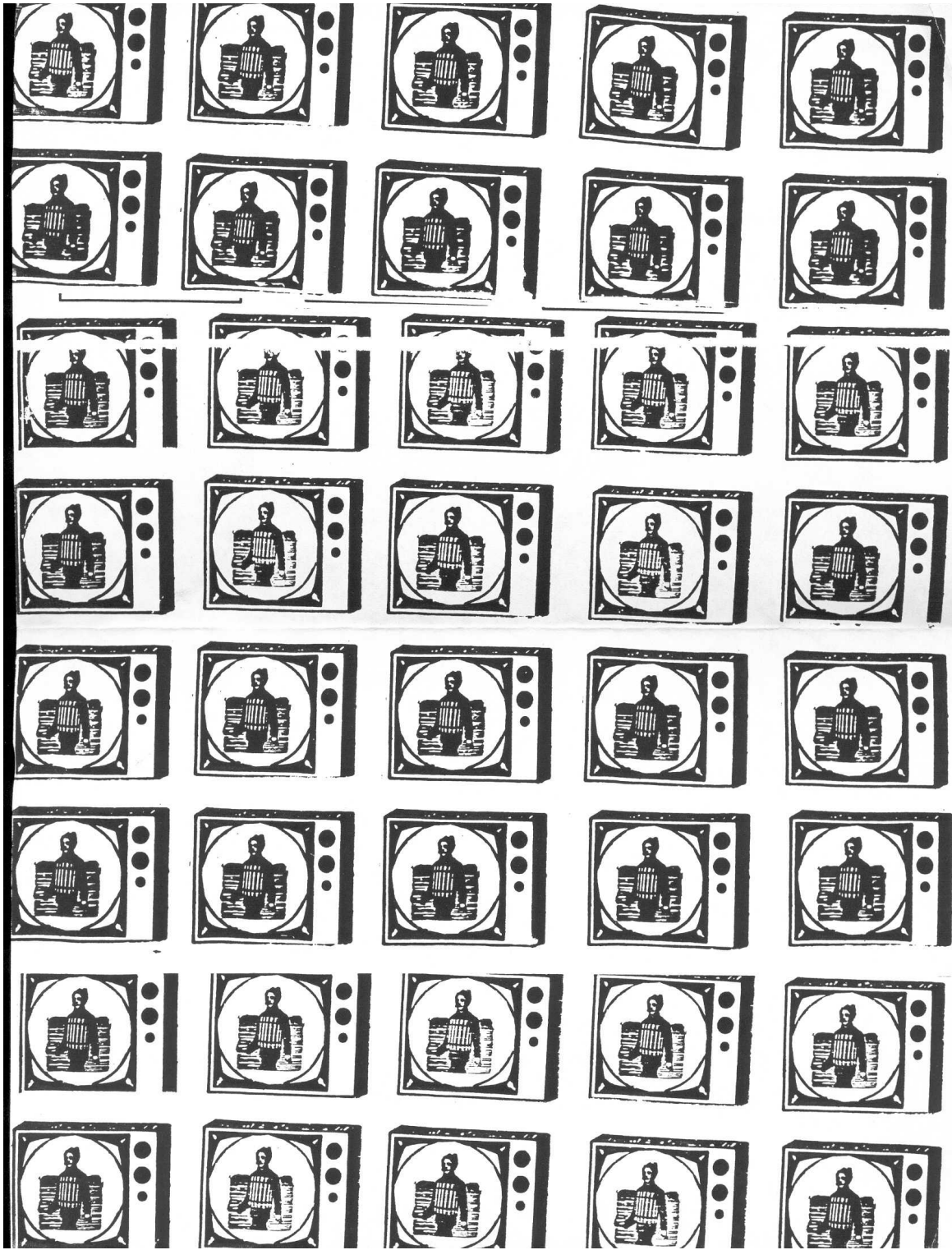
2nd edition **100** 001
May 1988

ovo0425



OVO
CASSETTE ENGINE
cassette
24 page booklet
postcards
posters
stickers
\$6.00 ppd
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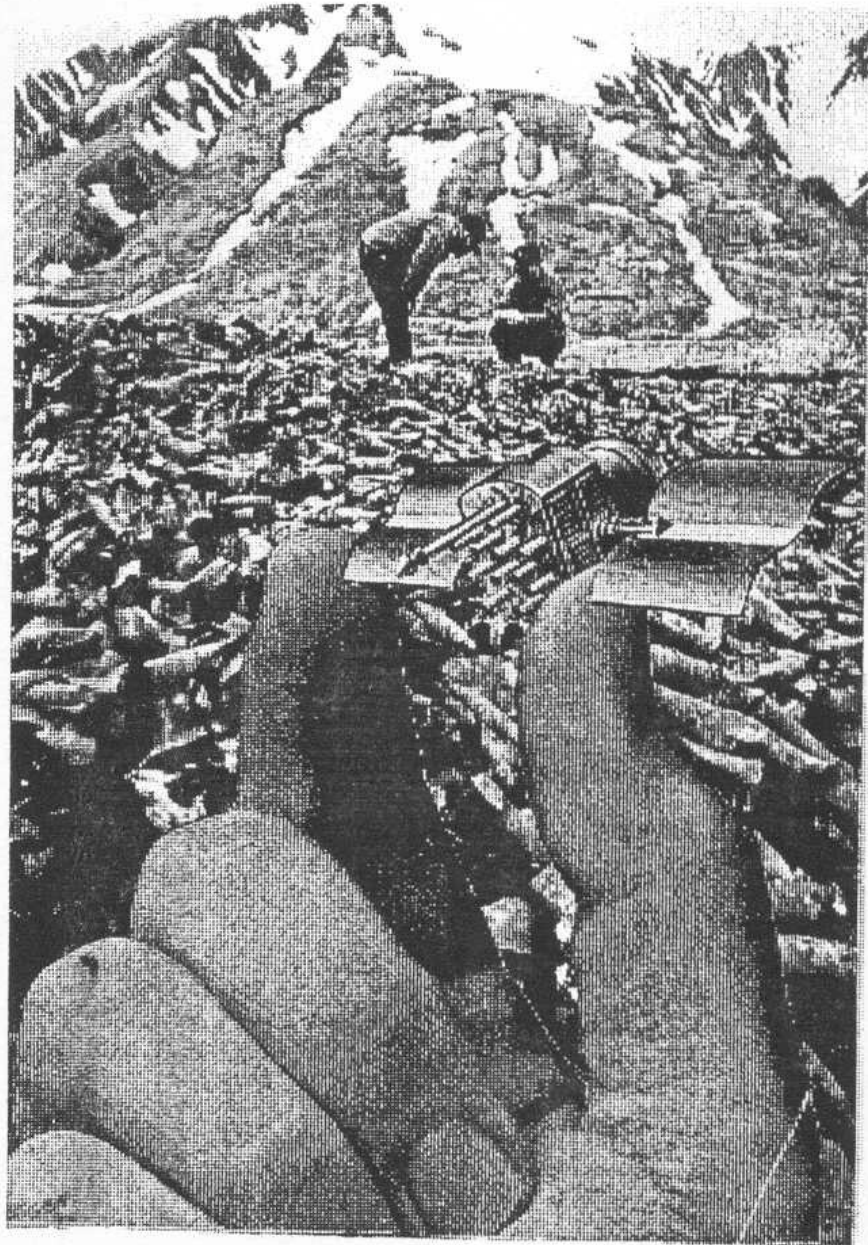
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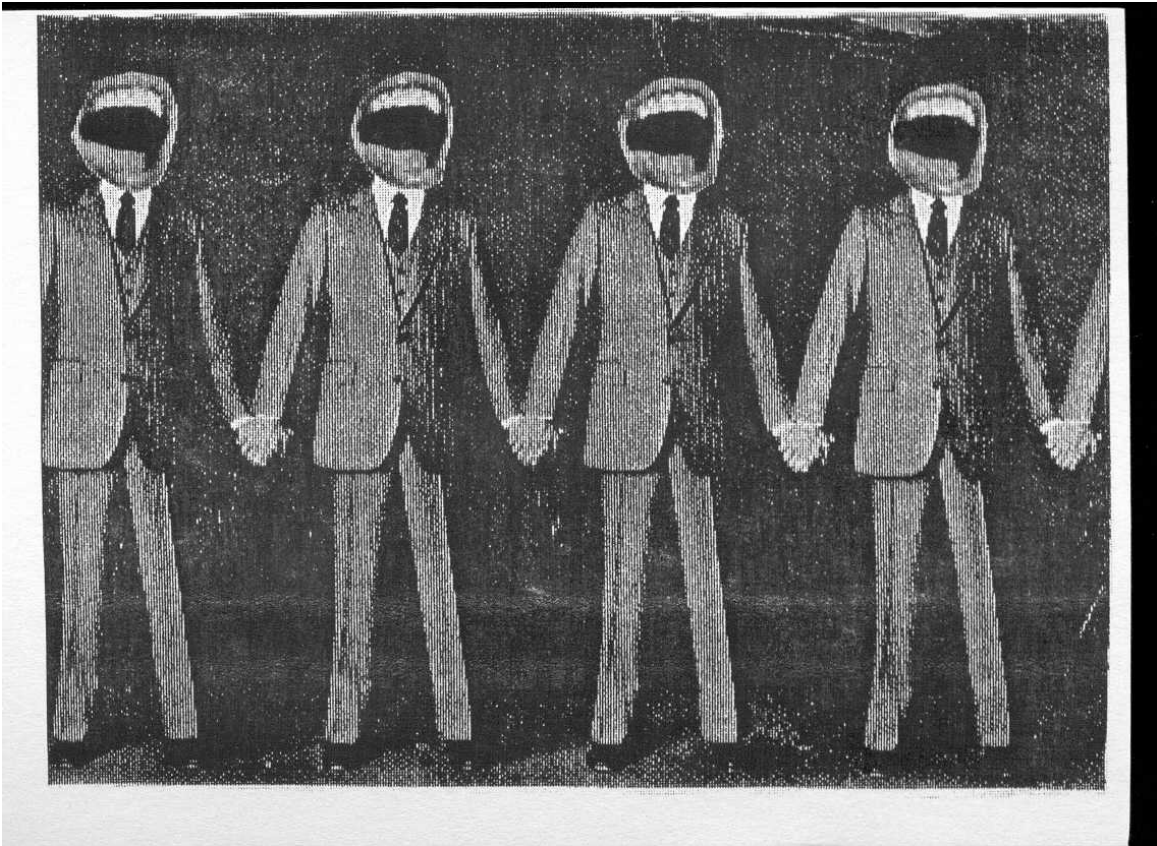
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ovo0431

<p>OVO</p>	<p>OVO</p>	<p>OVO</p>	<p>OVO</p>	<p>OVO</p>
<p>First you listen, then—</p> <p>OVO</p>	<p>OVO</p>	<p>OVO</p>	<p>OVO</p>	<p>OVO</p>
<p>OVO OVO OVO</p>	<p>OVO</p>	<p>OVO</p>	<p>OVO</p>	<p>OVO</p>

ovo0436

OVO POST OFFICE BOX 23061 KNOXVILLE

TENNESSEE 37933-1061 (615) 522-7482

OVO CASSETTE ENGINE SURVEY and UPDATE

Return this questionnaire and receive a special document of ownership for your copy of OVO CASSETTE ENGINE.

Name:

Address:

City, State:

Zip:

Phone:

OVO number:

(Your OVO number is printed on the inside back cover of the booklet)

Age:

Sex:

When all copies of OVO CASSETTE ENGINE are gone the names and addresses of those who returned this survey will be compiled. That list will then be mailed out to all those on it. If you would like to participate in this experiment please indicate so below. In any event, the information you provide here will be kept confidential except for the owners list described above.

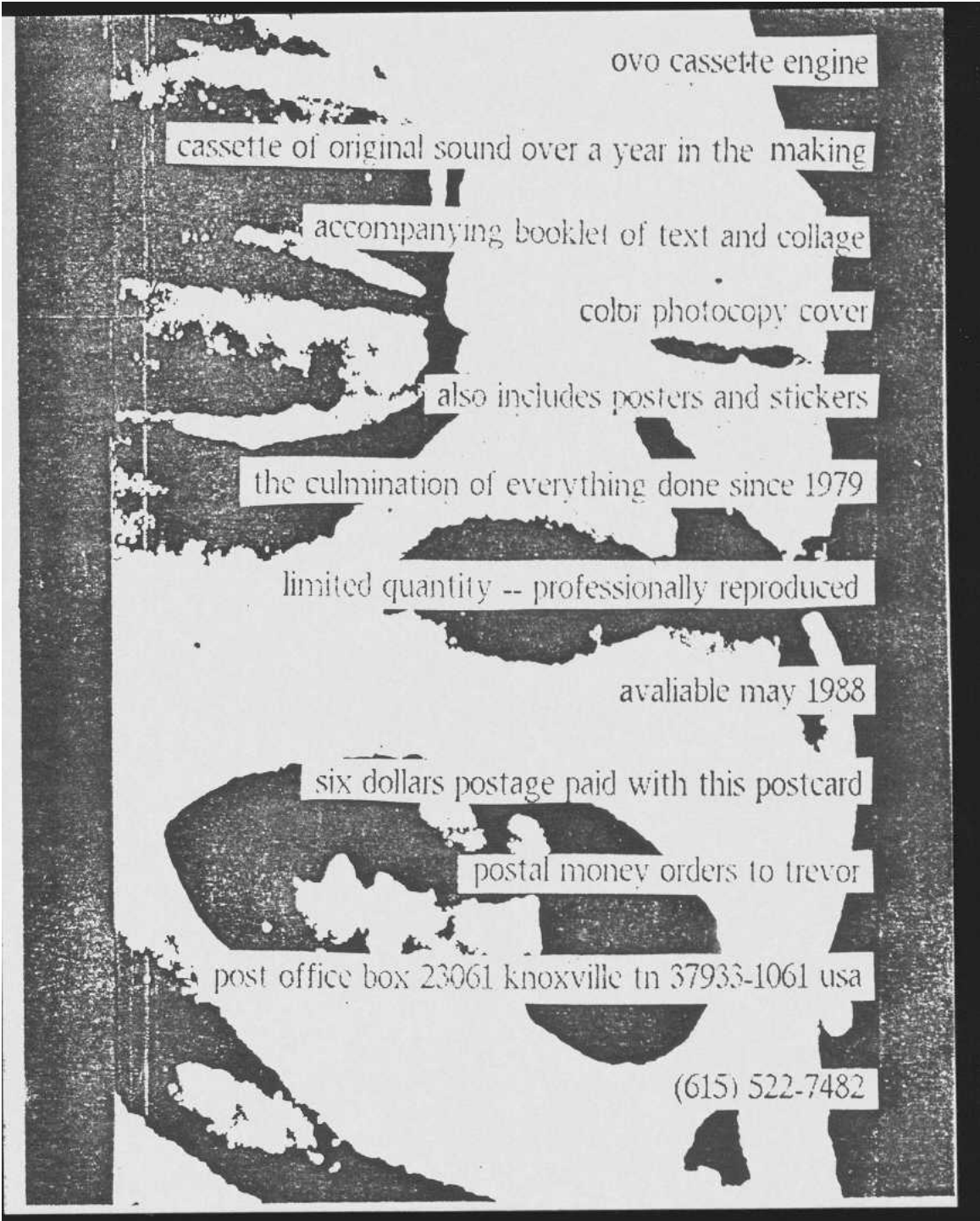
() Yes, include my name and address on the list of those who own OVO CASSETTE ENGINE to be mailed out when all copies are sold.

NOTICE:

The prisoner edition of OVO CASSETTE ENGINE has changed. Some prisoners are able to accept stickers and tapes while others are not. When possible, the whole package will be sent to prisoners at no cost. However, the cost for those outside prison desiring the package without the tape should send \$4.00 (postage paid) instead of three, as listed in the booklet. PLEASE WRITE THIS INTO YOUR COPY.

I would like to thank UNIVERSAL PRINTING of Knoxville for the assistance they have given me in the creation of OVO CASSETTE ENGINE.

ovo0432



ovo cassette engine

cassette of original sound over a year in the making

accompanying booklet of text and collage

color photocopy cover

also includes posters and stickers

the culmination of everything done since 1979

limited quantity -- professionally reproduced

available may 1988

six dollars postage paid with this postcard

postal money orders to trevor

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ovo0433



ovo0435

Annotations

OVO 4 was first published in 1988. The information on page two is accurate but it is unlikely that any of the addresses seen elsewhere in this issue are still valid.

ovo0401 and ovo0402 – Fountain of Brains. Color photocopy. Collage elements from *National Geographic*. Most of my early collages were made from *National Geographic*, flight magazines and *The Plain Truth*.

ovo0403 – Statement. OVO is mentioned as being available in a digital form.

ovo0404 through ovo0412 and ovo0418 through ovo0422 – Interview. Elements include surrealist photographs, advertisements, true crime magazines and toy rubber skeletons. The interview is a monologue in two voices. The surrealist zine *Quality Darkness* described here did exist but no copies remain. In keeping with the unearned self-importance of this issue, I disavow being a mail artist. I was a mail artist and now know enough to be proud of it, but at the time I thought if I didn't invent it myself it was just copying someone else. All very age appropriate behavior, fortunately now superseded.

ovo0413 through ovo0414 – Photographs. The skin of a plastic anatomical model used as a filter for sunlight in an abandoned drive-in theater.

ovo0415 – Catalogue. Announcement of a computer edition of OVO.

ovo0416 – Spray paint stencil.

ovo0417 – The Book of Epso. Describes my first collage, my first zine, and the type of experiences I was having in school that made me drop out of high school in 1984 and stay away from college for the next fifteen years.

ovo0423 – Eros Erosion. Collage.

ovo0424 – Untitled collage. Divine aid is given to those offering the right symbolic object.

ovo0425 – Back Page. Collage, photograph, paper and glue. I was around 21 years old in this photograph.

ovo0426 – Back cover. Collage. The upper rectangle was designed to be cut out and used as a j-card for the cassette that accompanied this issue. The collage is a section of the 'teenage collage' also seen in ovo0208.

ovo0427 – Poster.

ovo0428 – Drawing. Typical of my doodling style, then and now. Postcard.

ovo0429 – Satellite Finder. Postcard. Collage elements from *National Geographic*. Like The Mouth Men, this collage later appeared in the Knoxville newspaper *The Lame Monkey Manifesto*.

ovo0430 – The TV Says This is a Girl. Postcard.

ovo0431 – The Mouth Men. Postcard.

ovo0432 – Survey. Background image is Mr. Everedge. Out of all the copies of OVO Cassette Engine that were distributed, perhaps three people completed this survey. Even more disappointing, I never sent them whatever it was I thought I was going to send them.

ovo0433 – Postcard. Image taken from the first edition of *The Medium is the Massage* by Marshall McLuhan. This image appears again in ovo0525 and another image from this book, the audience of a 3-D movie, can be seen in ovo0104.

ovo0434 - Postcard. Hand carved rubber stamp seen also on the back of ovo0433.

ovo0435 – Poster.

ovo0436 and ovo 0437 – Stickers.