



OVO

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OVO 10



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

Publisher/Editor: Trevor Blake

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OVO

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OVO

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TEST
PRINT

21 JUNE 1991

EDITORIAL

Once again OVO changes a bit. For the benefit of those who have never seen an issue of OVO before and whose interest in the changes would therefore be minimal I explain all by saying what you see in this issue is what issues will look like in the future: previous issues looked different. The main difference is a new system of organization that unifies what I do as a publisher and as an archivist, making OVO much more of a two-way communication device. I will have a new computer by next issue, so OVO will continue to improve. Those interested in previous issues would do well to buy them while I still have a few left. Thanks to everyone who has supported this project over the years, and who contributed to this issue. Special thanks to new subscribers. Write soon and write often.

TREVOR



INTRODUCTION

As the pillars of Western culture collapse (replaced by institutionalized alienation) schizophrenia and violence cease to be deviations and instead become survival characteristics. The apocalypse culture has bred a new form of death, the multiple (serial or mass) murderer. Death sports, murder clubs and snuff art may have existed only in fiction or isolated instances in the past, but accelerated decline in social order coupled with spectacular un-living creates new possibilities for such to flourish and federate. The multiple murderer is an agent from an increasingly inevitable future.

Heralding the multiple murderer is a support system of mayhem fetishists and media. This is not an exposure of deviants but a warning about what is to become as "normal" as any slasher movie, comic book or pornography.

Anyone seeking to understand the roots and effects of modern alienation would do well to study multiple murderers. There is a wealth of information about multiple murder in the mainstream and alternative press that has not been assimilated into an anti-authoritarian critique. This issue is offered as a summation of research into multiple murder from a variety of perspectives, as a contribution to the struggle against the apocalypse culture.



Stuart Swezey is co-editor with Brian King of the **AMOK Fourth Dispatch**, an essential guide to extremes in print. This interview was most kindly granted on the 23rd of May, 1991, after many hours of miscalculation of time-zone differences between Knoxville and Los Angeles. I offer much thanks to Stuart for his patience and interest.

PRICES SUBJECT TO CHANGE WITHOUT NOTICE

OVO: The next issue of **OVO** is not about multiple murderers but about people who follow them, either as sociological studies or evil heroes or somewhere in between, especially in print, like the **MAYHEM** section of the **AMOK** catalog. Is there an average type of person who buys the books in that section?

SUCCUBUS



lever pressing



SS: I don't know. It could be everybody from people who are into it on an industrial music level to people who are Marines... we get so many different types of people its hard to say what the average is. This stuff is getting more and more popular. Every week there is a new TV movie about a murderer. Last Gasp carries true crime stuff and they never used to. So I guess its getting trendier than it used to be.

OVO: What about at the store, are a variety of people buying it there?

SS: We had a woman who worked for the coroners office come in when we had the John Wayne Gacy paintings up. She thought that was pretty neat. I can't really classify it at all. You should really talk to Brian, because he's much more into this stuff than me. He's working on a compilation of work by murderers writing and artwork that we're going to be putting out in a year or so.

OVO: Are there more mayhem books coming out now than ten year ago?

SS: There are definitely more of them. We're not interested in many of them. A lot of them are in the genre of inter-family murders or the mob. Compilations from True Detective magazine and magazines like that, definitely not good writing or good journalism. A lot of good stuff is coming back into print like the book on Albert Fish called Cannibal. It seems they're reprinting more of the classic stuff.

OVO: Are they increasing in the small press as well?

SS: Maybe very peripherally. We carry a book called They Call Him Mr. Gacy which we carry which we think is put out by his attorney in Illinois, which is basically a photostat compilation of letters to Gacy. There was the Mansonfile book that Amok Press put out. There's not a lot. I don't see a lot of small press stuff put out along those lines. But something like Silence of the Lambs has become big business.

THE HISTORY OF TORTURE

Mannix, Daniel **\$3.95**
PB, ILLUS.

TORTURE

Peters, Edward **\$9.95**
Different light—Scholarly overview of the practice of torture. PB, 160

**CRUEL AND UNUSUAL PUNISHMENTS—
FROM THE HERE AND THE HEREAFTER**

Sadist, Golem N. **\$3.95**
PB, 72, ILLUS.

HARA KIRI—JAPANESE RITUAL SUICIDE

Seward, Jack **\$5.50**
PB, 116, ILLUS.

FORTY YEARS OF MURDER

Simpson, Keith **\$5.95**
Memoirs of Chief Coroner of London. Autopsy galore. PB, 398

HOMICIDE INVESTIGATION—3RD EDITION

Snyder, LeMoyné **\$26.75**
Graphic autopsy photos. Shotgun splatters, gas bloated drownings. How much can YOU stomach?? HB, 416, ILLUS.

MARILYN MONROE—MURDER COVERUP

Speriglio, Milo **\$7.95**
PB, 276

OVO: I was thinking of something more like PURE, something tiny and photocopied.

VICTIM—THE OTHER SIDE OF MURDER
 Kinder, Gary \$3.95
 Drano cocktails and pen impalement in Logan, Utah.
 Flyboys and Dirty Harry meet in hell. PB, 298

MASS MURDER—AMERICA'S GROWING MENACE
 Levin, Jack & Fox, James Alan \$16.95
 HB, 268

EXTRAORDINARY POPULAR DELUSIONS AND THE MADNESS OF CROWDS
 Mackay, Charles \$15.95
 HB, ILLUS.

VANDALISM—THE NOT-SO-SENSELESS CRIME
 Madison, Arnold \$3.95
 PB, 160

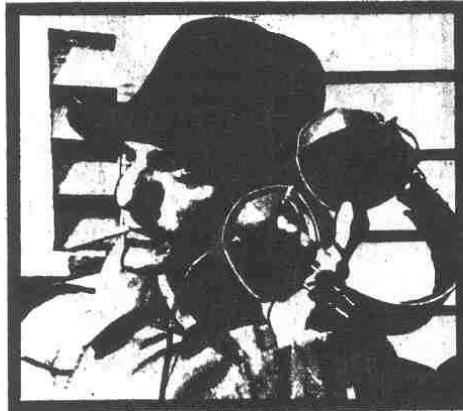
SS: On a Factsheet Five level.

OVO: Right.

SS: We don't see a lot of that.

OVO: I just put out a few feelers out for that and it's not stopping. There's more of it out there than I ever wanted to know about.

SS: So what do you think of this stuff?



OVO: I think its indicative of what Colin Wilson was talking about when he said we're entering the age of the psychopath. These people feel alienated and more aware than the people around them but they're making a mistake when they think that these serial killers are "getting things done" and "manifesting their will." I think they're confusing random outbursts with a cognitive critique. Things that show up in the small press tend to come out in mainstream later, and I've seem so much of this in the small press -- and in the mainstream media -- that it indicates to me that it's going to get even more common and acceptable.

ENCYCLOPEDIA OF MODERN MURDER 1962-1982
 Wilson, Colin \$16.95
 HB, 304, ILLUS.

CHILDREN AND ARSON—AMERICA'S MIDDLE CLASS NIGHTMARE
 Wooden, Wayne S. & Berkey, Martha Lou \$16.95
 HB, 265

MEN BEHIND BARS—SEXUAL ABUSE IN PRISON
 Wooden, Wayne S. and Parker, Jay \$9.95
 PB, 275, ILLUS.

THE SS—ALIBI OF A NATION 1922-1945
 Reitlinger, Gerald \$25.00
 MB, 502, ILLUS.

THE STREETS—A FACTUAL PORTRAIT OF SIX PROSTITUTES AS TOLD IN THEIR OWN WORDS
 Zawsner, Michael \$12.95
 PB, ILLUS.

ACCIDENT OR SUICIDE—DESTRUCTION
BY AUTOMOBILE
Tabachnik, Norman, et. al.

\$30.50
HB, 288

THEY SHOOT TO KILL—A PSYCHO-SURVEY OF
CRIMINAL SNIPING
Tobias, Ronald

\$14.95
Includes obscure case histories of "Silent Killers." Is
sniping a symptom of society?
HB, 280

SS: I never know but sometimes I feel like this serial killer stuff is going to be almost passee as a cultural thing, a rebellious stance. You better back it up by either killing somebody or cotton to the fact that it's as trendy as anything else within a year or two. After Henry: Portrait of a Serial Killer.. that's not going to happen to every movie that comes down the line that deals with this subject mater. They're not always going to praise what I think is a glorified student film as brilliant. The room for that is going to be gone.



FLAYING

That won't really effect the murderers. We're really interested in the interplay between culture and the criminals. How Ed Gein could have inspired the Psycho book, which leads to a great film like Psycho, and how these murders do in certain ways have repercussions that are felt by everyone.

OVO: The success of Psycho led to the film Dementia 13, which was blamed for some murders.

SS: There's a lot of that happening, but what about Catcher In The Rye inspiring Mark David Chapman to kill John Lennon? Who hasn't read Catcher In The Rye?

PAVLOV

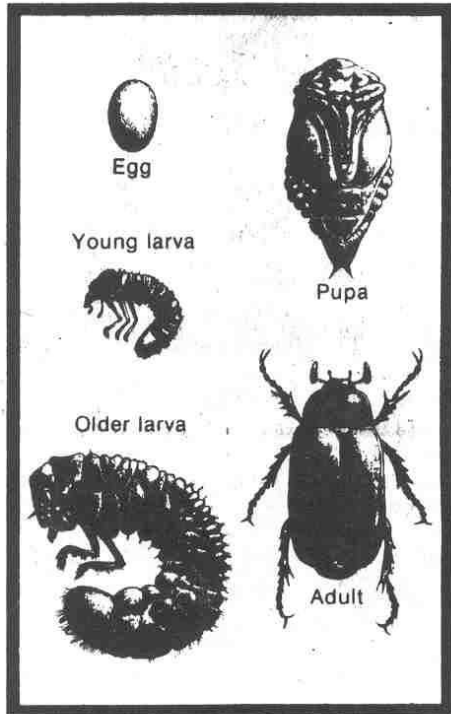
OVO: What do you think the effects are of the increased accessability of true crime books and other books formerly considered too graphic and horrendous to be read as entertainment?

AUTOPSY

ovo1007

Sensory Deprivation

SS: I think its pretty reasonable. I don't think its necessarily unhealthy. People are fascinated with violence and to a certain extent the books are slanted in a way that something like PURE isn't, in that they're very moralistic: cops are glorified, cops solve the crime, there are a lot of things the writers do to distance themselves and



the reader from the murderer. People like the reassurance of that, that they didn't do it. It gives them this titillation and a raw experience even if it is once removed. Kind of an "I can take it" thing. I think its weird that its cropping up at the same time as we're blowing up whole populations like in Iraq and you don't even see it. I think that that's a strange state of affairs that people are going out of their way to find this graphic violence and yet we're not allowed to see as a national policy the kind of havok that we reak.

OVO: Do you think there are any trends that can be used to spot what kinds of books and magazines are going to come out in the future on this topic?

SS: Obviously there are some murderers that haven't been completely covered. It took so long for a book to come out on Richard Remeres. I think the idea of looking at the actual artwork and writing of these murderers as we'll be pub-

MEAT HOOK

lishing in Lustmort.. that's what a lot of these supposed experts have that you and I as individuals don't have access to. It's going to be an interesting twist to give people these actual crazed writings, to look at them as art brute. I think a lot of people will respond to looking through an alien mind in terms of their



writing. Sometimes its insightful and sometimes it isn't but that's all you have to go on because no matter how many of these fanzines come along or how much violent fiction is sold the average person can't even begin to understand the psychopath. This is just an attempt to try on people's part, whether they do it in a sarcastic way or idolistic way or moralistic cop-loving way, it still shows the vast chasm between someone who can perform these kinds of things and someone who can't.

OVO: Somebody who can buy a magazine about it.

SS: Right, and that's all they're doing. Violence is at the root of so much literature... Dostievski, Shakespear, some violent act usually occurs. Somebody gets murdered in most of our supposedly great works, so there's got to be something in this catharsis that we need as a culture. I find true crime is more informative than fiction but that doesn't mean you have to identify with these people. It's more tragic. If people enjoy that its not necessarily bad at all. It is mind boggling the extremes a human being can go to.

OVO: And survive.

SS: And justify to themselves in some bizarre manner.



catatonic posture

I've been compiling photos from forensic journals for the AMOK Journal that I'm working on. I want to use them in the form that they're found. I stayed away from murders to cover other terrains of really graphic bizzre shit like auto-erotic fatalities and things about amputation and self-mutilation, things people do to themselves. I find that is more disturbing for people to look at and talk about than murder for some reason. I'm very intrigued with what Ballard called the hidden literature of medical and psychiatric journals. There are great stories in there that will never see the light of day in an actual book. That's why you get to the point of collecting medical books. We used to sell a lot of copies of The Color Atlas of Forensic Pathology, considering it's a \$70 book.

**CONT
ROL**



AMOK

Some do want to see more and more and more but I don't know that the average true crime reader does. We just got a promo from a publisher about a murderer who was picking up Marines in Orange County and murdering them. In the book they used actual police forensic photos and I don't remember seeing that in a regular true crime book before. You can't get much more graphic than that. I don't even begin to project where things are going. I just see things peek at some point, then people are saturated and they look for something else. A lot of people who are heavily committed to this will back of and say they weren't really into it.

THE ZODIAC
THREE-PART CYPHER
EXPLAINED

A	G S J ▲
B	V
C	Ξ
D	Ʒ Φ
E	Z 9 W + ⊙ N E
F	J Q
G	R
H	M ⊖
I	Δ P U X
J	
K	/
L	■ B
M	⊙
N	O Λ D Φ
O	X J T ⊙
P	π
Q	
R	⊥ R \
S	F □ K Δ
T	H I ● L
U	Y
V	∩
W	A
X	τ
Y	□
Z	

The code the original Zodiac killer mailed in three parts to three San Francisco area newspapers was solved within a month of being printed in August 1969. This is not an explanation of how it was solved (that information can be found in Zodiac by Robert Graysmith) but how to use it.

1. Write the message to be encoded, using poor spelling occasionally.
2. Replace the letters of the message with cypher symbols in an ordered rotation. For example, go through your message until you find the first A. Replace it with the first symbol for A. The second time A appears, use the second symbol. After you have used all four symbols for A, use the first one again. Proceed to B, C, etcetera.
3. Very neatly copy the encrypted message into seventeen-character lines, omitting all punctuation and spaces. Add letters at the end or at random to insure each line has seventeen characters. Divide into equal parts as desired.

Ginger Hutton is a friend of mine who works in a used bookstore in Knoxville

OVO: Who buys true crime books?

GH: Everybody, its the fastest growing section in the store. A lot of times people will come up with a handful of Harlequin and historical romances and true crime. There are a lot of 40 year old women who are overweight unhappy-looking housewives who are reading historical romances and true crime, and obviously getting a kick out of both because they keep coming back. Its mixed as far as male and female but I think women buy more. All ages although again it's older people mostly.

OVO: Are there people who just get true crime or do most people get the romances as well?

GH: There are people who just get true crime. Most of them are very normal and conservative looking, they don't look like the kind of people who are taking a book home to study from it. But I have had people come up to the desk and recommend stuff for me: "Oh, if you read that kind of stuff this one's really good, he does it with an axe." I'm not sure that they're distinguishing between fiction and non-fiction. I'm not sure that its real to them. Its entertainment. And that's what's happening with all these TV shows, America's Most Wanted, Emergency 911, you watch them go out and rescue people who got hit by cars. Suddenly sick voyeurism is socially acceptable. I'm not sure why that is; part of it may be that the world is starting to fall apart in more obvious ways. Crime rates are up all over the place, the environment has become so bad that it can't be ignored, and I think what used to be horrifying to people when compared to all the other problems in their life is not at all horrible. It diverts them. If they can read about a serial killer in Seattle they don't have to think about the drug dealers in their neighborhood. I think American culture is sick and has been getting sicker for a long time, and is finally reaching a point where its not concealed any more. When I started reading true crime it was something you snuck out of the store, like sex books. Now its everywhere, there's no stigma attached. Which you could say is good because its more open but its also an indication of a dangerous trend in American culture.

OVO: When did you start reading true crime books?

GH: I started reading them when I was about 14, reading Readers Digest, which always condensed the best crimes. I read about Bundy right after he was arrested. It was very scary and very compelling and something you didn't talk about and something your parents didn't let you watch on TV. I have always been fascinated with death, and violent death is more interesting than other kinds, that's why I was attracted to it.

OVO: Why do most people read it?

GH: Most people are afraid of dying and afraid of crime. That's the big issue now, the government is really pushing that, as if crime is the worst thing we have to worry about, which it's not. People are afraid and this is a way of confronting their fears or overloading themselves. If you read about something long enough its not shocking or frightening any more. Maybe its a way of desensitizing themselves.

OVO: Do most of the people who buy these books progress to the books with more graphic descriptions and violent deaths?

GH: I don't know. They tend to buy them buy the bunch, six or eight at a time. People are demanding more graphic true crime books because if you look at the latest ones coming out (I get to see them all at work) the photos are getting more and more graphic. The ones that came out ten years ago had no pictures at all, or if they did they had pictures of the victim and the killer before they were victims and killers. Whereas now you get morgue shots of somebody's face blown away. People won't buy them if they have no pictures in them, they're disapointed. I'm assuming that this trend in publishing is somehow related to demand.

OVO: Have you progressed in your reading, starting with Reader's Digest, which is rather sanitized, and now you seek out things that are more extreme?

GH: Yes, but I don't do it to shock myself. What I do is find something that interests me, a particular serial killer or a particular method, and read everything I can get on that subject. And I prefer that it be more graphic because then you actually know what happened. I don't like the sanitized version because in the back of my mind it's still a confrontation with mortality and you have to look it full in the face to get anything out of it. If you're going to start digging around to find reality then you have to look at the whole thing, and it's not pleasant, but the less pleasant it gets, at least with crime, the more real and true it is. That's why I do it, that may be true with other people. Seeing the people who buy it I don't think it is.

OVO: Does true crime media contribute to a sense of jadedness and to crime?

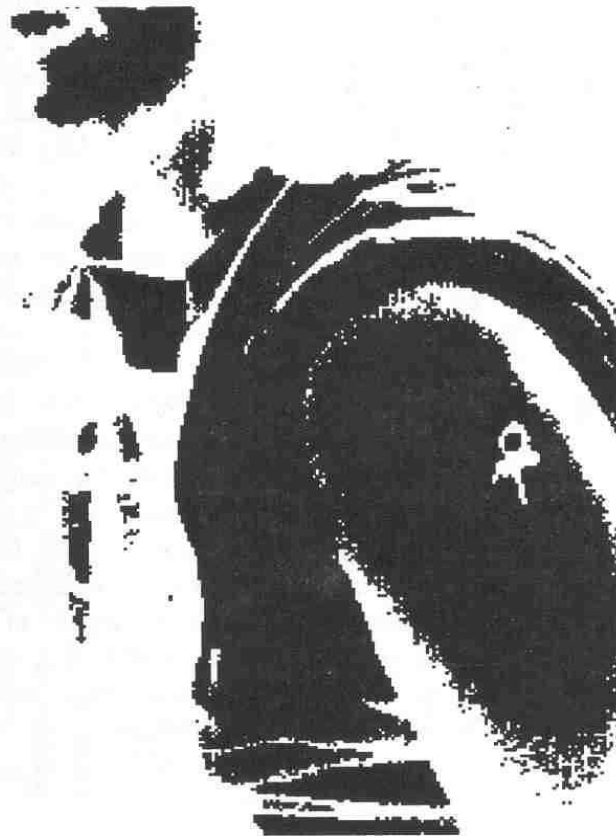
GH: To jadedness, yes. I doubt that it contributes to crime but it makes crime so common that there's no horror to crime any more, its entertainment. It's creating some disturbing attitudes. Reading about crime and being fascinated by crime is one thing but thinking of crime and murder as entertainment is something entirely different. Most serial killers don't think of murder as entertaining and its disturbing that that's how its being billed in America, and that's how people tend to look at it: its just a TV show with a bad guy and a nice dead person.

OVO: Why do you think it is that most of the people who get these books are women when most of the people described as victims in these books are women?

GH: If you look at it as confrontation with your own mortality then reading about your own sex being killed would be that much more disturbing and that much more of a confrontation. I think part of it is that they like to read about people who kill women, then get caught, then get killed. I think its a way of extending hatred. The way most true crime books are written you can direct all your hatred at this one bad man and you can believe that everything is caused by bad men. In a way you aren't responsible, and no one else is responsible. They hardly ever dwell on the circumstances that led this bad man to be bad. Its an outlet that women don't have. Women don't generally go out and beat each other up. They don't have as much of an organized focus for hatred.

OVO: What are things going to be like in ten years?

GH: We can't even begin to imagine the number of serial killers we're going to have. Its been doubling or more every year for years. Ten years ago I think there were six. Last year there were thirty-five known serial killers. These are the ones that we know about. There are people disappearing who are certainly being killed. Its going to continue to go up because child abuse is on the rise. Our culture has accepted violence as entertainment. Now kids who were going to have problems anyway can sit around every single night and watch people kill each other on TV. In spite of the moralistic tone TV is like hypnotism, you sit and absorb, and if you're hearing about this guy who sliced up ten women and this guy who's wanted for killing his wife and two kids it gets in your mind and becomes acceptable because its just a TV show. I think that will contribute to a lot of murders. I think everybody ought to be doing more reading and preparing themselves.



ovo1015

GREY AREA

In response to the statement by OVO that "the search for new sensations always leads to death," GREY AREA responded thusly in February of 1990. All names have been changed.

Over here, Elliot and Robin are brothers, the two halves of the incredibly famous [band name here]. I sent you a tape including one of their pieces... Elliot lives in Nottingham, currently carrying his backpack from house to house until he finds a home. Robin has lived all of his life with their mother in Pasenton, a dull, tight-assed little coastal town on the South-West of this dull, tight-assed island. Robin never went out, except to sign for his unemployment cheque, had no friends down there, no social life. But he did gather together a massive library of murder. Methods of murder, unsolved murders, life histories of murderers, accounts of murder trials, murder hunts, that sort of thing.

Three weeks ago Robin murdered his mother, stabbed her to death in her bed. He was in Nottingham October 13th last year, to do a rare performance with Elliot. He's a really nice man. Good producer of quirky lyrics, good open sense of humor, sociable... shit. Now he's done for. No one knows why he killed her. He can't say because he's locked up in a "facility" in Bristol, out of his head on something they've pumped into him.

Elliot seems to be coping very well with things; in conversation he acknowledges what has happened, neither dwelling on it nor pushing it aside. He's decided to give up music, stick to writing, drawing. Good job, too. Too many pop stars around for my liking.

**EUROPE'S LARGEST DISTRIBUTOR OF
BIZARRE, EXTREME AND UNUSUAL SUBCULTURES**



The following pages are reprinted from issues six and seven of Mike Diana's Boiled Angel. Common themes to each issue are rape, mockery of Christ, mutants, serial killers, and the Flintstones. Publication of Boiled Angel has cost Diana his job and brought on investigation by the FBI as to his interest in serial killers. Boiled Angel is the best source for sickness and filth in the small press at this time.

ovo1021

MY LIFE AT THIS TIME
by James Scianna

I LIVE IN A TWO BEDROOM APARTMENT IN DOWNTOWN SAN JOSE. I HAVE A ROOM IN THIS APARTMENT OF MY OWN. EVERY MONTH SOCIAL SECURITY AND A PROGRAM CALLED SSI SENDS ME MONEY. I USE THIS TO PAY MY BILLS AND BUY THINGS. BY THE END OF EACH MONTH, I USUALLY HAVE VERY LITTLE OR NOTHING LEFT. I DO NOT KEEP REGULAR HOURS, BUT MORE OFTEN THAN NOT I AM UP DURING THE NIGHT AND SLEEP DURING THE DAY. I SPEND MY TIME BY LISTENING TO MUSIC, WATCHING VIDEOS, TALKING ON THE PHONE. SOMETIMES I WRITE POETRY, I'VE WRITTEN A COUPLE OF SHORT STORIES. SOMETIMES I'LL WRITE A LETTER OR TWO, BUT NOT USUALLY. SOMETIMES I RUN ERRANDS LIKE GETTING GROCERIES AT THE STORE, BUT WHEN I GET A LARGE AMOUNT I HAVE TO GET SOMEONE TO TAKE ME.

THE APARTMENT I LIVE IN IS DIRTY. THERE ARE DIRTY DISHES AROUND THE KITCHEN. THE LIVING ROOM IS CLUTTERED WITH STUFF. MY ROOM IS ALSO CLUTTERED. MOST OF THE TIME IT'S HARD TO WALK AROUND SO I JUST STAY IN BED.

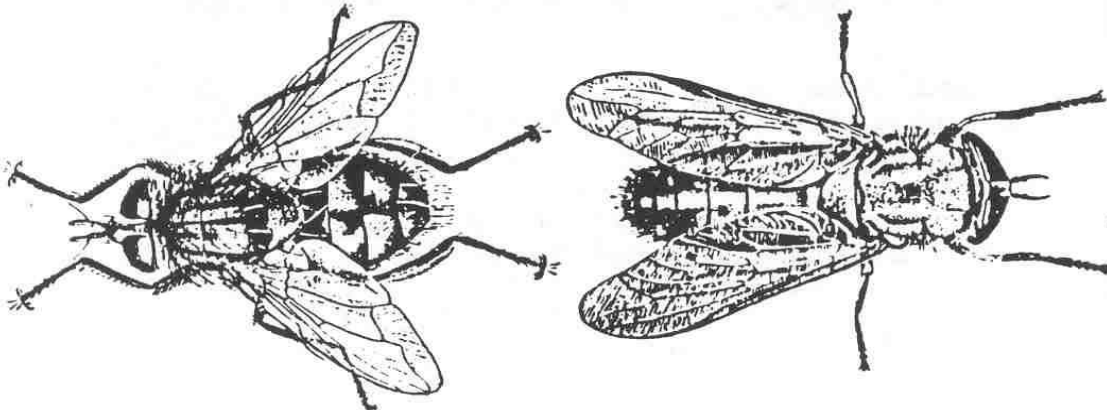
I DON'T REALLY DO ANYTHING.

I HATE MY ROOMMATE. I HEAR HIM NOW IN THE KITCHEN ON THE PHONE TO HIS SISTER. I FANTASIZE ABOUT GRABBING HIM BY HIS ANKLES AND DASHING HIS BRAINS OUT AGAINST A HARD CEMENT SURFACE. OTHER TIMES, I FANTASIZE ABOUT PUTTING ON BIG BLACK ARMY BOOTS AND KICKING AND STOMPING HIM TO DEATH. HE'S MOVING OUT IN A COUPLE OF WEEKS. HE DIDN'T TELL ME WHY. I DIDN'T ASK.

I'VE BEEN HAVING A LOT OF HEADACHES, LATELY. I WAKE UP AT NIGHT A LOT AND THE MOONLIGHT AND STREETLIGHTS COME THROUGH THE WINDOW OF MY BEDROOM AND HURT MY EYES.

MY ROOMMATE IS IN THE KITCHEN TALKING. I CAN'T TELL IF HE'S TALKING ON THE PHONE OR TO HIMSELF. HE'S TALKING IN A WEIRD VOICE, SAYING SOMETHING ABOUT HIS SPIRIT AND SOUL. I JUST CLOSED THE DOOR SO I CAN'T HEAR HIM AS WELL, BUT I CAN STILL HEAR HIM.

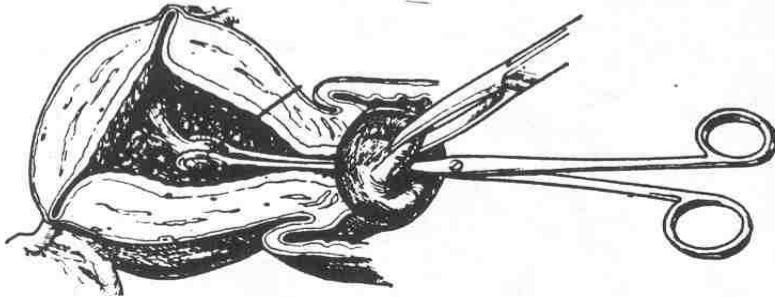
I THINK THAT'S ALL THERE IS TO SAY ABOUT THE STATE OF MY LIFE AT THIS TIME.



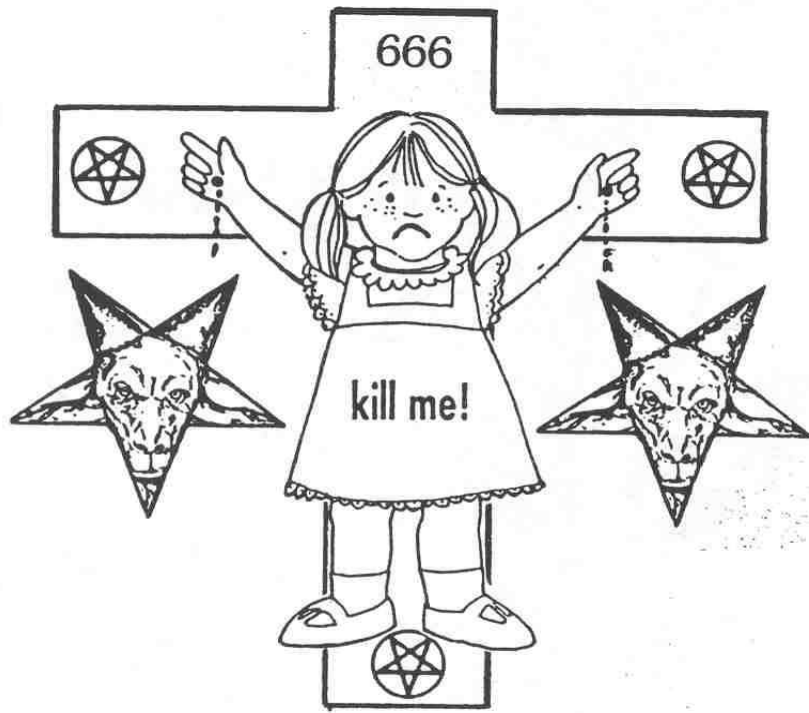
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ovo1023



Polyp forceps grasping an endometrial polyp to remove it
CUTE



ovo1024

HOW TO BE A SUCCESSFUL SERIAL KILLER

BY A PSYCHOPATH WHO WISHES TO REMAIN ANONYMOUS.

I GUESS I COULD SUMMARIZE THESE 12 FACTORS AS BASIC RULES OF THE ART. NOT CONCLUSIVE RULES, TOO MANY FACTORS PROVIDE ENDLESS VARIETY OF POSSIBLE WAYS TO FUCK UP AN OTHERWISE PERFECT ACT.

THEY BE: (NOT IN ANY PARTICULAR ORDER)

- #1: NO PARTNERS. NO ONE CAN BE TRUSTED ENOUGH WITH SOMETHING LIKE THIS.
- #2: NO WITNESSES. IF CIRCUMSTANCES MANDATE YOU BE SEEN, OR COULD BE SEEN, WEAR A MASK. IF YOUR CAR CAN BE SEEN, USE A STOLEN ONE.
- #3: DON'T KEEP ANY OF THE VICTIMS POSSESSIONS. EXCEPT COLD CASH. NOT EVEN JEWELRY, NOTHING.
- #4: DON'T LEAVE ANY OF YOUR POSSESSIONS AT THE SCENE. DON'T SPIT. DON'T LEAVE CIGARETTE BUTTS, NOTHING. DON'T EVEN LET ANY OF YOUR HAIR FALL OUT.
- #5: WEAR GLOVES, OR SOMETHING TO PREVENT FINGERPRINTS. PUT MODEL GLUE OR CLEAR NAIL POLISH ON YOUR FINGERS TO PREVENT PRINTS.
- #6: IF YOU GET BLOOD ON YA, DON'T LET ANYONE SEE YA BLOODY. NO ONE CAN BE TRUSTED. DON'T LEAVE BLOOD ON YOUR CAR, HOUSE, OR CLOTHES. BLOODY SHOES IS MOST COMMON.
- #7: DON'T LET ANYONE KNOW YOU'RE MAD AT THE TARGET.
- #8: IF YOU HAVE MARKS OR SCRATCHES FROM THE STRUGGLE, HAVE A GOOD EXPLANATION, AND BE READY TO PROVE IT. IF YOU PLAN TO SAY YOU GOT IN A FIGHT OUTSIDE A BAR, GO THERE FIRST AND LEAVE SOME BLOOD AS PROOF.
- #9: DON'T EVER TELL ANYONE WHAT YOU DID. NO ONE CAN BE TRUSTED.
- #10: DON'T EVER KEEP THE MURDER WEAPON.
- #11: DON'T EVER CONFESS, UNDER ANY CIRCUMSTANCES. AS THE CIA PEOPLE TELL THEIR AGENTS; "ADMIT NOTHING, DENY EVERYTHING, MAKE COUNTER=ACCUSATIONS."
- #12: DON'T MAKE STUPID MISTAKES. ABORT IF NECESSARY, A BETTER OPPORTUNITY WILL ALWAYS ARISE.

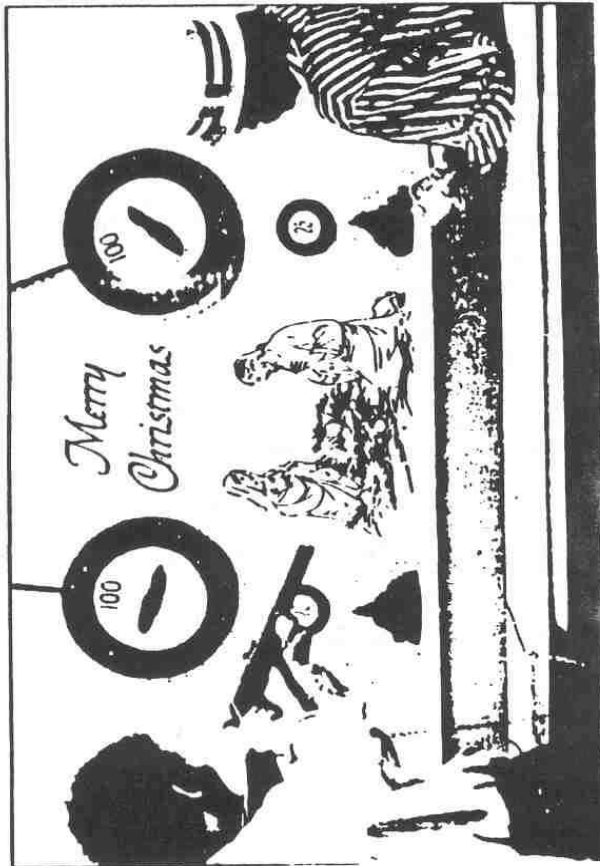
THESE 12 RULES SHOULD COVER THE BASICS. THEY SHOULD BE COMMON SENSE TO ANY WOULD=BE KILLER, BUT IT DON'T LOOK LIKE MANY HAVE COMMON SENSE AT ALL. ZODIAC WAS GREAT. GREEN RIVER IS GREAT. BUNDY'S FIRST 30 OR 40 WERE GREAT.

IF YOUR CONCERNED ABOUT BALLISTICS, FILE THE TIP OF YOUR BULLETS FLAT, THEN, WITH EITHER AN EXACTO=KNIFE OR FINE=TOOTHED HACKSAW, DEEPLY CUT AN (X) ON THE BULLET, ALMOST DOWN TO THE SHELL. THEY EXPLODE UPON IMPACT & CANNOT BE TRACED TO ANY GUN. THE SEMI=HAD CUTTER BULLET IS A GOOD IDEA TOO. SINCE THERE'S NO TRACABLE BALLISTICS ON THEM, YA DON'T GOTTA TOSS THE GUN EVERY TIME YA USE IT & IF THEY CATCH YA WITH IT, THEY COULD NEVER CONNECT IT WITH THE BULLETS, ESPECIALLY IF IT'S A .38 OR .357, THEY CAN'T TELL 'EM APART. OBVIOUSLY DON'T CARRY THOSE TYPE BULLETS IF YER NOT STALKING PREY.

A LOT DEPENDS ON WHAT ONE IS DOING. IF IT'S ANONYMOUS SERIAL KILLING JUST FOR THE FUN OF IT, IT'S BEST TO USE DIFFERENT WEAPONS & STYLES OF KILLING EACH TIME. COPS WON'T CONNECT THEM TOGETHER THEN. BUT IF IT'S TO SHOW SOMETHING, OR TORTURE COPS, LIKE THE REAL ZODIAC, THEN YOU'D WANT THE COPS TO MAKE SOME CONNECTION. LIKE IF A SERIAL KILLER IS SEEKING COPS, YOU COULD SHOVE HIS BADGE UP HIS ASS OR SOMETHING LIKE THAT. SHIT, WOMEN & KIDS ARE EASY, WHY NOT TRY SOMETHING REALLY CHALLENGING THAT WOULD NOT ONLY HORRIFY THE PUBLIC, BUT WOULD TERRIFY THE PUBLIC?

THE BIG PROBLEM WITH SERIAL KILLERS IS THAT, AFTER SO MANY VICTIMS, THEY START TO GET CARELESS & TAKE THINGS FOR GRANTED. LOOK AT TED BUNDY, HIS LAST FEW KILLINGS WERE REALLY SLOPPY, LEAVING TOO MUCH EVIDENCE. YOU KNOW WHO I REALLY ADMIRE? THE ORIGINAL ZODIAC, HE WAS THE BEST. NEVER GOT CAUGHT. CAREFULLY TORTURED THE HELL OUTTA THE COPS. "ZODIAC 43, POLICE 0", CLASSY. HEY MAN, WHY END UP DEAD OR IN JAIL FOR A MASS=MURDER? BE A SERIAL KILLER & DON'T GET CAUGHT! I REALIZE THE EXCITEMENT YOU'D FIND IN ONE BIG MASSACRE, BUT IS IT WORTH YOUR LIFE? YOU CAN TALLY=UP LIKE THE REAL ZODIAC OR GREEN = RIVER DUDE & STILL BE FREE & ABLE TO ENJOY MORE OF LIFE. OR ENJOY MORE KILLING WHENEVER YOU FEEL LIKE IT. LOOK HOW MANY BUNDY GOT BEFORE THEY EVEN SUSPECTED HIM.

ovo1025



Shooting the Shit

**LET'S HEAR
IT FOR**

The Devil!

Prayerwords **HAIL SATAN! FUCK CHRIST**
JESUSUCKSHIT **FUCK GOD! fuck Jesus** **Satan Is Lord! Jesus Is Fucked!**

**So innocent
...so vulnerable.**



THE DEVIL'S PLAYTHING

BULL'S EYE!

a full-size cross: on it is nailed a full-size crucified pig!

PURE

a review by Trevor Blake

I first learned of PURE in Apocalypse Culture, edited by Adam Parfrey. Published by Peter Sotos of Chicago, PURE was described as an "unhypocritical adulation" of violence and power so far outside socially approved outlets that Sotos was at that time defending himself on charges of possession and distribution of child pornography. The two pages from PURE reprinted in the book (showing spurting penis' surrounded by photographs of missing children) and the interview with Sotos conducted by Paul Lemos, were indeed several steps beyond the average shadenfreunde document. But this had as much to do with the way Sotos responded to questions as what he said. He seemed very aware of his desires and had found ways of manifesting them, achievements most people never even aspire to much less work for. He did not affiliate himself with others whose interests were only marginally similar (whom he described as "... dolts that drool on about subversion, genital piercing, Crowley and other childish games..."), instead being thankful that those who remained interested in PURE were "... for the most part intelligent and very diligent in their pursuit of pleasure." He considered art to be "... a good job for confused people." I found myself in agreement with him in some ways, but considered him to be truly an enemy when it came to what pleasures he was so diligently pursuing ("Females are dogs whose only worth is as pawns for my pleasure. Almost exclusively, this involves physical violence."). The appeal of his self-awareness and the contradiction of my affinity with his diligence yet abhorance of his aims made me decide to seek out a copy of PURE. It wasn't hard to find.

ovo1028

In the document I have there are no page numbers or obvious front covers but from clues in the manuscript I believe it to be the first and second issues of PURE. A catalog lists the contents of the first issue, which are in what I have, but another page begins "There has been a lot of exciting news since PURE's first issue." The contents of #3 are also in the catalog and announced as being available in January 1985: an introductory statement is dated January 1984, confirming what I have was published before #3. The document I have consists of thirty-four 8 1/2 x 11 photocopies. For this review the document I have, whatever it might be, will be referred to as PURE.

PURE is a digest-format magazine with a very simple format. It is divided into thematic sections, each section headed by stenciled titles approximately one inch high, center top. Following these titles are typewritten pages on that topic with relevant photographs placed conservatively within the text, usually at the top or bottom of a page. Occasionally a page is filled by one or two photographs or reprinted newspaper articles but for the most part PURE is the commentary of the editor.

PURE begins with a quote from Joseph Gobbels ("Man is and remains an animal. Here a beast of prey, there a housepet, but always an animal") and a statement by the editor (reprinted below). Following this is an update and celebration of the activities of several multiple murderers over the previous year: Ted Bundy's failed escape from death row in July and the crimes that put him there; the proceedings against a gang headed by Robin Gecht that ceremonially murdered over seventeen Chicago-area women; a report that Joseph Mengele was alive in Florida;



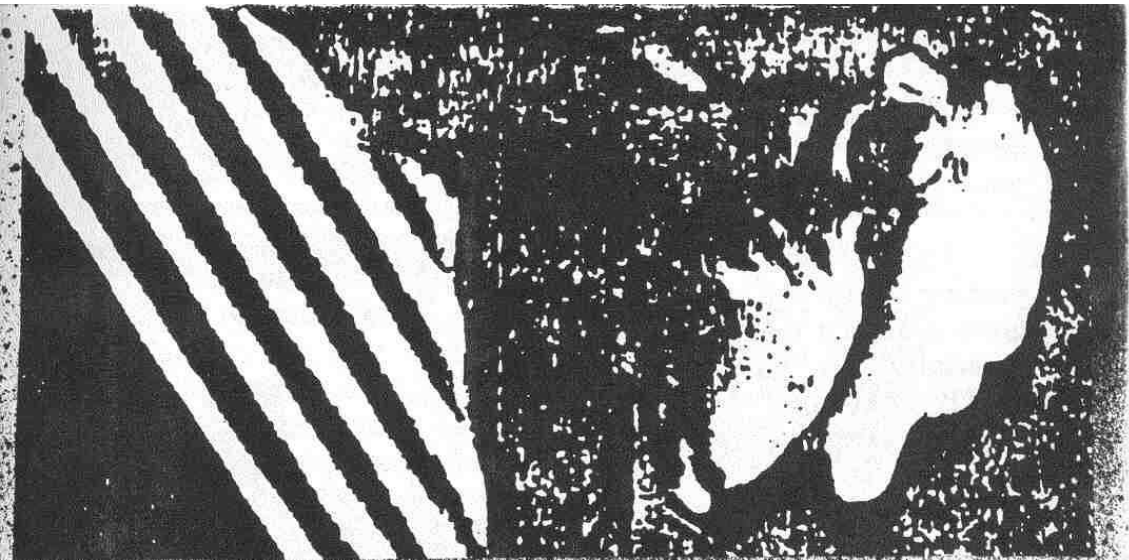
the death by heart attack of Nazi SS Walter Ruff; Myra Hindley's announcement that she wanted to become a nun; and a brief mention of the "Friday motorway" deaths, apparently in England's Epping Forest. Next is a description of the next issue and an announcement of the upcoming PURE SUPPLEMENT SERIES (one on Dean Coroll, one on John Wayne Gacy).

The following is a description of the contents of PURE "Up The Ass" describes the crimes of Larry Eyler, Dean Coroll and John Gacy, all of which involved the anal rape of young men and boys. "Dogs" is about Beverly Washington, especially her mutilation by Robin Gecht and the resulting court case against him and his gang/cult.

"Lucas & Toole" concerns Henry Lee Lucas and Otis Elwood Toole, the subjects of Henry: Portrait of a Serial Killer. "Kiddie Torture" speaks of the "sublime pleasure" of child abuse and the "added pleasure" in witnessing the pain of the parents whose children are murdered. It focuses specifically on Ian Brady, whose domination of Mayhra Hindley is glorified as is their murder of Lesley Downey (age 10) and Marie Payne (age 4). The twelve pages headed "Nazi Triumphs" are mostly photographs of emaciated dead people and victims of medical experiments, with one page of commentary by the editor and scattered quotes from concentration camp commandants and Hitler.



ovo1030



The purpose of PURE is outlined on what might be the cover of #2, quoted here at length

In our search for extremes, we are constantly bombarded with humanist, feminist and other equally assinine diatribes that writers employ to alleviate the strain on their "conscience" or to try and seduce us into their maudlin world of false securities and self-contempt. PURE exists, then, for those who desire extremes and are tired of listening to, and/or acting like housepets. PURE satiates and encourages true lusts.

There is no need to convince outsiders of a philosophy, nor any reason to hide or pawn our tastes and instincts off as a moralistic examination of the "dark side of human nature." There is no mission to force a begrudged acceptance of the supposed "true state of the human condition." We offer no such safeties, and monetary concerns aside, new liberal and free-thinking converts are of little use. PURE exists for those who want it.

This is followed by a recommendation to subscribe to PURE and establish personal contact "as censorship is strong," dated January 1984.

ovo1031

A comparison of this opening statement to the actual contents reveal PURE to be something quite different from what it claims to be.

Anyone who has even a passing familiarity with the small press could not consider a fanzine, especially one as simplistic as PURE, "extreme." In the end, despite whatever purpose it might have, it is just a bunch of photocopies stapled together. PURE could satiate and encourage lust only if the reader or editor trusts what they read more than what they experience; that is, if they considered how the words on the page related to their own lusts/aversions more real than what they describe. What is described happened, but the descriptions of those events does not. PURE exists, then, for those who confuse the map with the territory. Spectacular society is in no way threatened by people who are hypnotised by the media (mass or alternative), so again PURE fails to be extreme. In fact, spectacular society encourages people to believe that consumption of the latest extreme is in some way an act of asserting oneself rather than accepting the socially-approved role of deviant, a role like any other role. The socially-approved rebellion of one generation is always sold at a profit to the next one. PURE breeds more annoying, self-destructive housepets but housepets just the same.



The subject mater of PURE and the way it is described is pawned off as "taste and instinct" when it is actually a philosophy, and a shallow, boring one at that. Regarding Dean "The Candy Man" Corll and his assistant and murderer Wayne Henley, Sotos writes:

When police asked John Gacy about a two-by-four affixed with handcuffs that they found in his home, Gacy replied that he got the idea "From Elmer Wayne Henley, the guy in Texas." This postumous tribute could not be more pleasing to the Candy Man's fans, or more deserving, as Gacy shared many of Corll's (and his procurors) tastes and peca-dillos, and it is obvious his influence was great.

Sotos, a fan. All fans have their heroes who do things bigger than life. Bigger, in any event, than the lives of their fans. He writes about what others do. If his tastes and his life were one he could write about himself: instead, he creates a mythic world of strong white men who slaughter deserving weaker victims. A philosophy, and one easily dismissed as the wishful thinking of an alienated loser.

Sotos describes women as dogs, garbage, dirt, shit... yet must somehow delight in Myra Hindley's role in the Moors Murders. He accomplishes this by ignoring the fact that she is a woman. Women to Sotos are victims or they do not exist. PURE ignores the many women who were Nazi death camp guards, women multiple murderers of extraordinary savagry, and other women who would fit in quite nicely with the men he glorifies, simply because they are women. It's laughable to call him sexist: stupid seems more appropriate, unable to escape from his narrow view of the world as composed entirely by strong white men. Hardly a view that could be called extreme. He is a villian in the sense of being all too common.



Relating the murder of Frieda Powell by Henry Lucas, Sotos quotes Lucas as explaining why he dismembered Powell's body: "... it was the only thing I could think of... I hope you find all of her, I didn't do it because I didn't love her. It was because of an argument and the difficulty I have had in my life." Sotos then offers the following: "It should be mentioned that Lucas entered a plea of insanity in this case and so he is probably trying to play up a confused, psychopathic personality. His odd sounding sentences should in no way deter from the incredible sexual pleasure inherent in his descriptions..." Here Sotos shows what he is truly made of. Faced with the possibility one of his heroes might be just another fuck-up like himself rather than a strong white man as he imagines himself to be, he apologises for Lucas appearing to show regret for his actions and offers an explanation as to why Lucas would say such a thing. Ted Bundy offered regrets before his execution as well. Apologists are usually the best source for understanding the weak points of any philosophy, because they know the failures of their thinking so well they choose not to think about them.



I've already established how Sotos considers women to be something other than human. It follows that what is human are men. With this understanding Sotos very definitely pleads others to think like him when he says things like "Ian Brady, Ted Bundy, Sutcliffe, Kurten -- all of them did exactly what all men would like to do, it's just that too many men are insecure and scared, they would rather be coddled." According to Sotos, this is the dark side of (hu)man nature, the true state of the (hu)man condition. This is how Sotos makes himself feel safe in a world where not all humans are men and not all men are murderers (or even murder groupies).

Sotos would consider new "converts" (another telling clue of the unacknowledged philosophy of PURE) useful in monetary concerns but doesn't quite have it together enough to produce a zine that would make him a cent if it didn't rely on the fear and attraction people feel towards violence. PURE is less well produced than the average church bulletin and in the space of three years he couldn't quite manage to put out what I for one write, print and distribute about every two weeks. I don't know if Sotos is still producing PURE (last I heard he'd left/fled the country) but if he is I'm sure he's not getting rich off it. He appears clever because he writes about murderers who momentarily appear strong because they make other appear weak. A triple reflection from reality with enough distortion to be convincing for a while but not able to withstand a good stare.

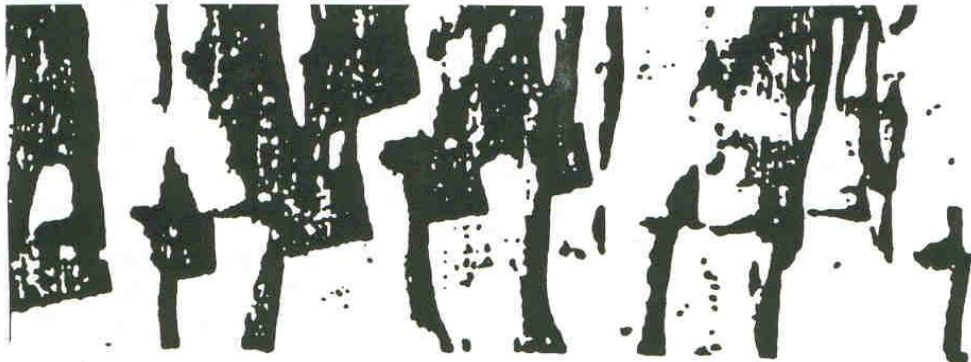
I think part of my initial attraction to PURE was the convincing nature of what I consider his "might makes right" philosophy. He believes strong white men rule the world, and they do. What is more, he shows examples of strong white men who achieve their goals in spite of incredible social and moral opposition, sometimes without getting caught. I don't want to rule the world nor do I think anyone is fit to. I also have goals very different from those men, but I feel social and moral opposition as well, and when I compared what I've achieved and what they had they seemed to have achieved much more. Perhaps there was something to the philosophy of PURE. But an analysis of PURE gave me the same result as my gut feeling when I first read it. Sotos exists in a world remade in his own image, and for it to be real you have to believe in it. I've nothing against fantasy lands but I've also seen better. Even in the most PURE of possible worlds, it is still entirely possible Sotos will someday meet someone entirely willing to use her might to impose her right on him. On that day the emptiness of his values and his work will be exposed.



from a letter by James V. Scisanna dated 4 April 1991

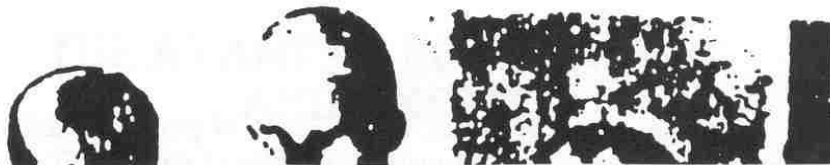


... Speaking of disturbing stuff, good God! Well, uh, thanks for the PURE stuff. I had really mixed reactions to it, still am. I haven't read all of it, but have read most of it as I write this. I can't make up my mind if Peter Sotos deserves my respect for his matter-of-fact honesty and up-frontness about the vicarious perversions he indulges in, or my undying contempt and scorn for the enthusiasm with which he adulates the most base and cruel of human impulses. The only thing that gets me, that really makes me recoil, is that I KNOW WHERE HE'S "CUMMING" FROM! But I don't much like thinking about that.

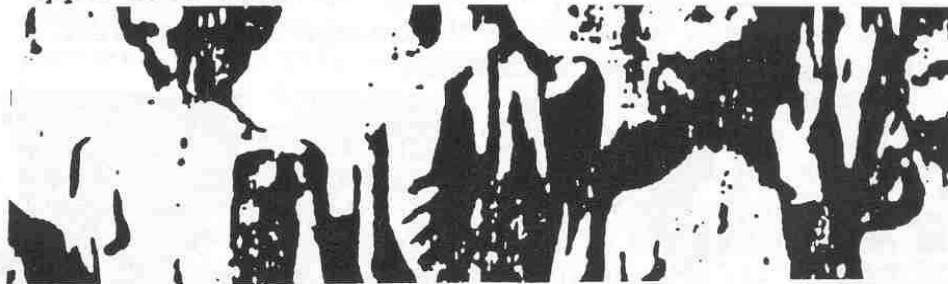


Whenever I'm on a crowded bus and some little spoilt brat is screaming and has been throwing a tantrum for the past 20 minutes and I sit there and fantasize about grabbing the little tyke by the ankles and dashing its brains out against the asphalt that rolls by outside, I touch that little bit of Peter Sotos within me.

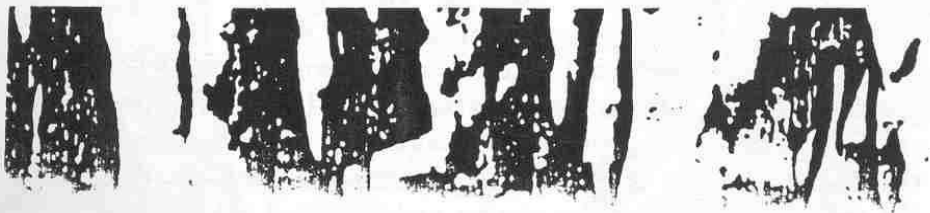
ovo1036



Reading that stuff made me realize just how far above the rest of animals we are, and I'd have to say not much. There's only about an inch or so of cerebral cortex that separates us from the lower, carnal, primitive areas of our brains that have been around far longer. Chimpanzees have been known to chow down on baboon babies in their native habitat, which is one reason they are considered dangerous to human babies. Male grizzly bears have been known to eat the cubs they have sired. And everyone knows that tigers have a proclivity for eating their young. All of these animals are mammals, like us. And in the case of the chimpanzee, at least, virtually indistinguishable genetically from the upright simian who types these words.



I must confess that something in Soto's vivid images of unbridled sadism touched that chimpanzee inside of me. I think that one of mankind's biggest problems is that we're not REALLY equiped to live in the society we've forced ourselves into. We're an adolescent species at the very best. The only thing that bothers me is that adolescents have a nasty habit of killing themselves to the point of it being the number two cause of death for members of that confused little age group; the number one cause is accidents.



I think we experience these kinds of problems individually and collectively. There's still a significant part of all our minds that wants to rape and kill and torture and eat the flesh and drink the blood of children. But there is also a part that Lincoln called the "better angels of our nature" that nurtures and loves and cares for others and has an extraordinary capacity for doing good and spreading light in an otherwise dark and cold world. These two forces seem to exist more or less side by side in all of us. Sometimes one takes precedent over the other. But I think in the case of documents like PURE there is a reaction of simultaneous repulsion and attraction and because it is so extreme and so "pure" it makes the duality stand out that much more strikingly, the same kind of desire that is elicited in motorists to stand around and ritualistically savor the gory details of the mopping up of a violent car crash while at the same time being sickened by the carnage. In that sense, I think PURE is quite extraordinary.



I was tempted, after reading the incredibly, sickeningly detailed description of Dean Carroll's extrapolated tortures to simply burn what you sent me. But I realized that the reason I wanted to burn it was to keep myself from re-reading it.



We all have a slaving monster in a cage buried within the basement of our mind. I think in the world in which we live we have to be careful not to starve the beast lest it become crazed with hunger and tear its cage, and us, to pieces. But at the same time we must not indulge its carnivorous appetite to the point where it gets so strong and well-fed that it bends the bars back like licorice, bounds up to our trembling forms and devours us alive.

THE AVANT GARDE EATS SHIT AND LIKES IT

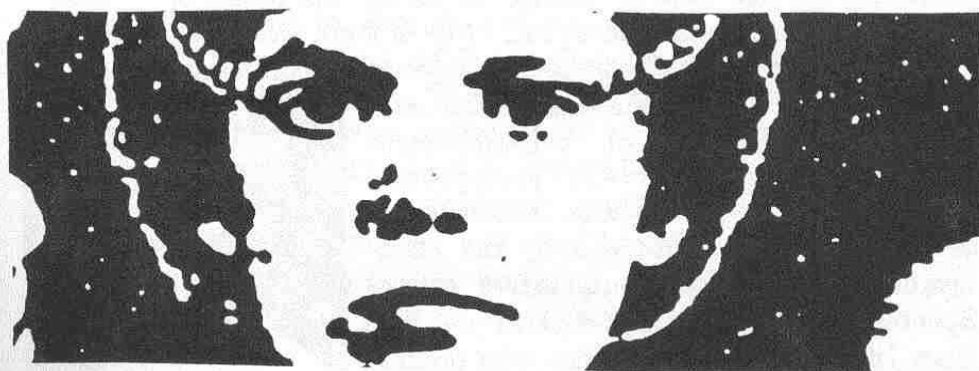
ASSOCIATION FOR ONTOLOGICAL ANARCHY

Comrades!

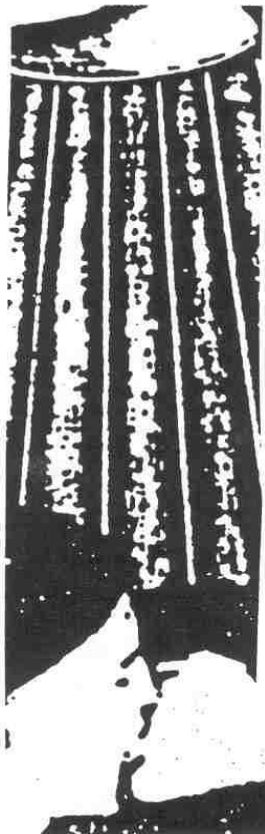
Recently some confusion about "Chaos" has plagued the AOA from certain revanchist quarters, forcing us (who despise polemics) at last to indulge in a Plenary Session devoted to denunciations *ex cathedra*, portentous as hell; our faces burn red with rhetoric, spit flies from our lips, neck-veins bulge with pulpit-fervor. We must at last descend to flying banners with angry slogans (in 1930's type faces) declaring what Ontological Anarchy is not.

Remember, only in Classical Physics does Chaos have anything to do with entropy, heat-death or decay. In our physics (Chaos Theory), Chaos identifies with Tao, beyond both yin-as-entropy & yang-as-energy, more a principle of continual creation than of any nihil, void in the sense of potentia not exhaustion. (Chaos as the "sum of all orders.")

From this alchemy we quintessentialize an aesthetic theory. Chaote art may act terrifying, it may even act grand guignol, but it can never allow itself to be drenched in putrid negativity, thanatoxis, shadenfreude (delight in the misery of others), crooning over Nazi memorabilia & serial murders. Ontological Anarchy collects no snuff films and is bored to tears with dominatrices who spout french philosophy ("Everything is hopeless and I knew it before you did, asshole. Nyahh!")



ovo1039



Wilhelm Reich was driven half-mad and killed by agents of the Emotional Plague -- maybe half his work derived from sheer paranoia (UFO conspiracies, homophobia, even his orgasm theory) -- BUT -- on one point we agree wholeheartedly -- sexpol: sexual repression breeds death obsession, which leads to bad politics. A great deal of avant-garde art is saturated with Deadly Orgone (DOR). Ontological Anarchy aims to build aesthetic cloud-busters (OR-guns) to disperse the miasma of cerebral sado-masochism which now passes for slick, hip, new, fashionable. Self-mutilating "performance" artists strike us as banal and stupid -- their art makes everyone more unhappy. What kind of two-bit conniving horseshit... what kind of cockroach-brained art-creeps cooked up this apocalypse stew?

Of course the avant-garde seems "smart" -- so did Marinetti & the Futurists -- so did Pound & Celine. Compared to that kind of intelligence we'd choose real stupidity, bucolic New-Age blissed-out inanity -- we'd rather be pinheads than queer fox death. But luckily we don't have to scoop out our brains to attain our own queer brand of satori. All the faculties, all the senses belong to us as our property -- both heart & head, intellect & spirit, body & soul. Ours is no art of mutilation but of excess, super-abundance, amazement.

The purveyors of pointless gloom are the Death Squads of contemporary aesthetics -- and we are the "disappeared ones." Their make-believe ballroom of occult Third Reich bric-a-brac and child murder attracts the manipulators of the Spectacle -- death looks better on TV than life -- and we Chaotes, who preach an insurrectionary joy, are edged out towards silence.

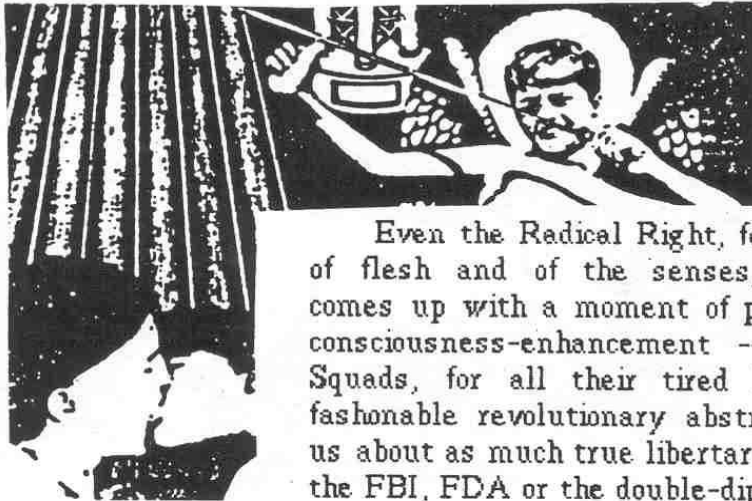


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Needless to say we reject all censorship by Church and State -- but "after the revolution" we would be willing to take individual and personal responsibility for burning all the Death Squad snuff-art-crap and running them out of town on a rail. (Criticism becomes direct action in an anarchist context.) My space has room neither for Jesus & his lords of the flies nor for Chas. Manson & his literary admirers. I want no mundane police -- I want no cosmic axe-murderers either; no TV chainsaw massacres, no sensitive brilliant post-structuralist novels about necrophilia.

As it happens, the AOA can scarcely hope to sabotage the suffocating mechanism of the State and its ghostly circuitry -- but we just might happen to find ourselves in a position to do something about lesser manifestations of the DOR plague such as the Corpse-Eaters of the Lower East Side and other art scum. We support artists who use terrifying material in some "higher cause" -- who use loving/sexual material of any kind, however shocking or illegal -- who use their anger and disgust and their true desires to lurch towards self-realization and beauty and adventure. "Social Nihilism," yes -- but not the dead nihilism of gnostic self-disgust. Even if it's violent and abrasive, anyone with even a vestigial third eye can see the differences between revolutionary pro-life art & reactionary pro-death art. DOR stinks, and the Chaote nose can sniff it out -- just as it knows the perfume of spiritual/sexual joy, however buried or masked by other darker scents.



Even the Radical Right, for all its horror of flesh and of the senses, occasionally comes up with a moment of perception and consciousness-enhancement -- but Death Squads, for all their tired lip-service to fashionable revolutionary abstractions, offer us about as much true libertarian energy as the FBI, FDA or the double-dip Baptists.

We live in a society which advertises its costliest commodities with images of death and mutilation, beaming them direct to the reptilian back-brain of the millions through alpha-wave-generating carcinogenic reality-warping devices -- while certain images of life (such as our favorite, a child masturbating) are banned and punished with incredible ferocity. It takes no guts at all to be an art sadist, for salacious death lies at the aesthetic center of our Consensus Paradigm. "Leftists" who like to dress up and play Police-and-Victim, people who jerk off to atrocity photos, people who like to think & intellectualize about splatter art and highfalutin' hopelessness and groovy gouliness and other peoples' misery -- such "artists" are nothing but police without power (a perfect definition for many "revolutionaries" too). We have a black bomb for these aesthetic fascists -- it explodes with sperm and firecrackers, raucous weeds and piracy, wierd Shiite heresies and bubbling paradise-fountains, complex rhythms, pulsations of life, all shapeless and exquisite.

Wake up! Breathe! Feel the world's breath against your skin! Seize the day! Breathe! Breathe!

**Wake up! Breathe! Feel the world's
breath against your skin! Seize
the day! Breathe! Breathe!**

INDEX AND REFERENCES

Stuart Swezey (c/o AMOK, PO Box 861867, Terminal Annex, Los Angeles CA 90086-1876 USA). AMOK Fourth Dispatch available for \$8.95 -- highly recommended.

Ginger Hutton (PO Box 11838, Knoxville TN 37939 USA) is an anarchist and the 1991 National Secretary of the Workers Solidarity Alliance, the US branch of the International Workers Association

Sondra London (c/o Media Queen, 8825 Roswell Rd. #474, Atlanta GA 30350 USA) is facing a possible charge of "conspiracy" in relation to the work she publishes, and may be the subject of an upcoming episode of television's A Current Affair. At present she discourages contact with GJ Schaefer.

GREY AREA is at present surfacing slowly from several years of underground activity and is not yet ready for contact. GREY AREA is located in England and is the UK branch of OVO.

Mike Diana (c/o Boiled Angel, PO Box 5254, Largo FL 34649-5254 USA) is selling his two-hour videotape Baked Baby Jesus for \$12 (overseas add \$3). "Has lots of filth in it."

CERVIS (c/o 127 House, PO Box 11481, Knoxville TN 37939-1481 USA) is participating in a benefit compilation tape for Prisoners' Legal News -- see ad elsewhere in this issue.

James V. Scianna (641 S. 11th Street #14, San Jose CA 95112 USA) offers tapes of amazing audio collage. A steady contact and staunch supporter of OVO.

Hakim Bey (c/o A.O.A., PO Box 568, Brooklyn NY 11211 USA) cannot be praised highly enough in a one-sentence review.

Trevor Blake (c/o OVO, PO Box 23061, Knoxville TN 37933-1061 USA) welcomes your letters and phone calls.

RECOMENDED READING:

Hunting Humans by Edward Layton * A Criminal History of Mankind by Colin Wilson * Thrill Killers by Clifford Linedecker * The Family by Ed Sanders (1989 ed) * Zodiac by Robert Graysmith * Muder Whatdunnit by Gaute and Odell * Apocalypse Culture by Adam Parfrey

OVO

...receives far more than it can review but wishes to encourage contact with the following, who sent something of note since last issue.

The Sound Theatre, 3325 S. Woodmont, Cincinnati OH 45213
John Petrovato, 94A-1 Lake Road, Valley Cottage NY 10959
Ben Is Dead, Box 3188, Hollywood CA 90028
Elvis & Marilyn, 5312 Magazine #C, New Orleans LA 70115
David K, PO Box 571, Greenwood Lake NY 10925
Ernest Mann, Rt. 1 Box 102, Cushing MN 56443
Nikki Crafts, PO Box 2085, Rancho Cordova CA 95741
Prison News Service, Box 5052 Station A, Toronto ONT, M5W 1W4 CANADA
Lake, 118 E. Goodheart Ave., Lake Mary FL 32746
Profane Existence, PO Box 8722, Minneapolis MN 55408
Jittery Spincter Labs, PO Box 710147, Houston TX 77271-0147
Ziggurat, PO Box 25193, Rochester NY 14625
Mike Diana, PO Box 5254, Largo FL 34649
Canvas Chautauqua, PO Box 361, Bloomington IN 47402
Carl Bettis, PO Box 32631, Kansas City MO 64111
I.H.O.F., PO Box 235, Williamstown MA 01267-0235
Jim Romensko, PO Box 1334, Milwaukee WI 53201
Johnathan Hews, 93 East Ashland, Phoenix AZ 85004
Chris Gore, 9171 Wilshire Blvd # 300, Beverly Hills CA 90210
Tranet, PO Box 567, Ranglely ME 04970
Dave Mitchell, PO Box 5094, Winterpart FL 32793-5094
Derek Chusholm, PO Box 281, Chattanooga TN 37401
Wanda Duck, PO Box 80044, Akron OH 44308
Mitchell, PO Box 55138, Atlanta GA 30308-0138
Mike Gunderloy, 6 Arizona Ave, Rensselaer NY 12144-4502
On The Spot, PO Box 70614, New Orleans LA 70172
Prisoners' Legal News, PO Box 1684, Lake Worth FL 33460
Greg Pettix, 37 Geymer Drive, Mahopac NY 10541
Tim Buchmiller, 517 W. Monroe St., Greenville IL 62246-2033
Church of New Faith, PO Box 9152, Virginia Beach VA 23450
Dadata, PO Box 33, Stillwater PA, 17878
The SubGenius Foundation, PO Box 140306, Dallas TX 75214
C.A.L., PO Box 1446, Columbia MO 65205-1446
Demolition Derby, C.P. 1554 Succ "B", Montreal PQ H3B 3L2 CANADA

Trades with OVO are extremely selective: don't count on it. S.A.S.E. insures your letter will receive a reply or your work will be returned. Prisoners don't need to send an S.A.S.E. or money, all others aren't so lucky. If you like OVO your interests are shared by these people, so please make use of these addresses.

ovo1044

- OVO #4** OVO CASSETTE ENGINE (1987): Tape. 13 left \$6.00
OVO #5 (1988): 520 made, two left. \$15.00 and rising.
OVO #7 INFORMATION (1989): S-84. \$5.00
OVO #8 [ovofile 1] (March 1991): My Struggle review. \$2.00
OVO #9 [ovofile 2] (May 1991): @BBS review. \$2.00
OVO #10 MAYHEM (July 1991): \$3.00

for a limited time I will sell copies of PURE for \$25.00 each.
All profits will be donated to shelters for battered women.

PRINCIPIA DISCORDIA: \$5.00

SUBSCRIPTION: \$15.00 for six issues (one year). Includes free year-long 40-word classified ad!

AD RATES:

- FULL PAGE (V 7 1/2 x H 4 1/2): \$10.00
HALF PAGE (V 7 1/2 x H 2 1/4): \$7.00
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QUARTER PAGE (V 3 1/4 x H 2 1/4): \$4.00

ORDERING INFORMATION

1. Payment must be in full amount.
2. Payment must be a postal money order. No other form of payment will be accepted or returned.
3. Make all postal money orders out to Trevor Blake.
4. Discounts available for non-profit, anti-authoritarian and small-time distributors and stores. Write for information.
5. List your name and address, what you want and how much you sent to get it. Print legibly.
6. Send all orders and inquiries to:

OVO

Post Office Box 23061
Knoxville Tennessee 37933-1061 USA.



OVO #10 JULY 1991
MAYHEM ISSUE

Stuart Swezey (AMOK)
Zodiac cypher explained
Ginger Hutton (WSA)
GREY AREA (UK)
Mike Diana (BOILED ANGEL)
CERVIS (Atrocity)
analysis of PURE (Sotos)
James Scianna (CoSG)
GJ Schaefer/Media Queen

\$3.00 Postal Money Order
Trevor Blake c/o OVO
Post Office Box 23061
Knoxville TN 37933-1061



OVO #10 7/91
MAYHEM ISSUE

Stuart Swezey
Zodiac Cypher
Ginger Hutton
GREY AREA
Mike Diana
CERVIS
Hakim Bey
rvw. of PURE
James Scianna

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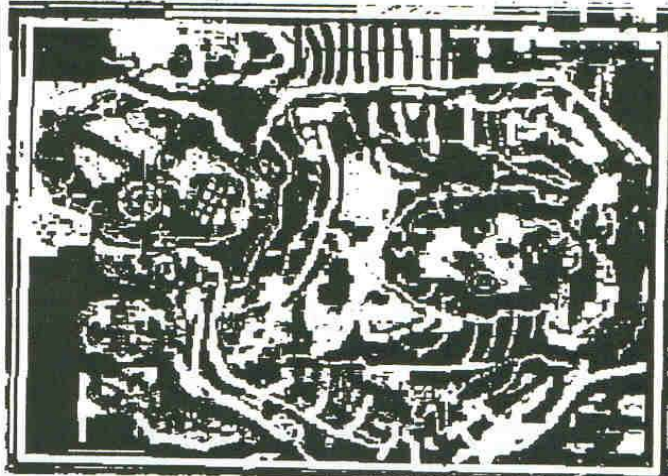
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Knoxville, TN
37933-1061

\$3.00 ppd

CLASSIFIED AD:

OVO Number Ten: MAYHEM issue. Stuart Swezey (AMOK), Zodiac cypher, GREY AREA, Boiled Angel, CERVIS, Hakim Bey, review of Peter Sotos' PURE, James Scianna. \$3.00 postal money order only to Trevor Blake, PO Box 23061, Knoxville TN 37933 USA

OVO #10 - MAYHEM ISSUE - \$3.00
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Trevor Blake - P.O. Box 23061
Knoxville, TN 37933-1061 USA

1993 Fictional World's Fair

"A Fair for All, and No 'Fare' to Anybody!"

The FictExpo committee is accepting designs and writing for the '93 fair. Descriptions and/or artwork of pavilions, transportation systems, kiosks, Fun Zone rides, etc., will be published in a guidebook in mid-'92. No admission fee to participants; you'll receive a free copy of the finished booklet as payment. Looking for black and white drawings, diagrams, models (or photographs thereof), written descriptions (neatly handwritten, typed or ASCII'ed). Send a SASE for guidelines. The safety bar will close automatically, no flash photography, thank you.



1993 FICTIONAL WORLD'S FAIR
-ATTN. TOM CHAN-P.O. Box 40038
SAN DIEGO, CA. 92164 USA



OVO UPCOMING:

video
control
d.i.y.
suffering
travel
music (?)
how to-
coloring
book
experiments
evidence
science
etc....

INDUSTRIAL/ELECTRONIC BENEFIT FOR PRISONERS' LEGAL NEWS

PLN is an anti-authoritarian magazine by and for prisoners. 127 House is now accepting contributions to a benefit tape for PLN. Send your type-2 cassette with all appropriate band and copyright information to 127 House. A booklet on prisoner support groups in North America will accompany the tape, so if you are involved in prisoner support please write and describe your abilities and goals. Send all contributions by 1 September 1991 to:

127 House
Post Office Box 11481
Knoxville Tennessee 37939-1481 USA

OVO
Trevor Blake
Post Office Box 23061
Knoxville, Tennessee
37933-1061 USA

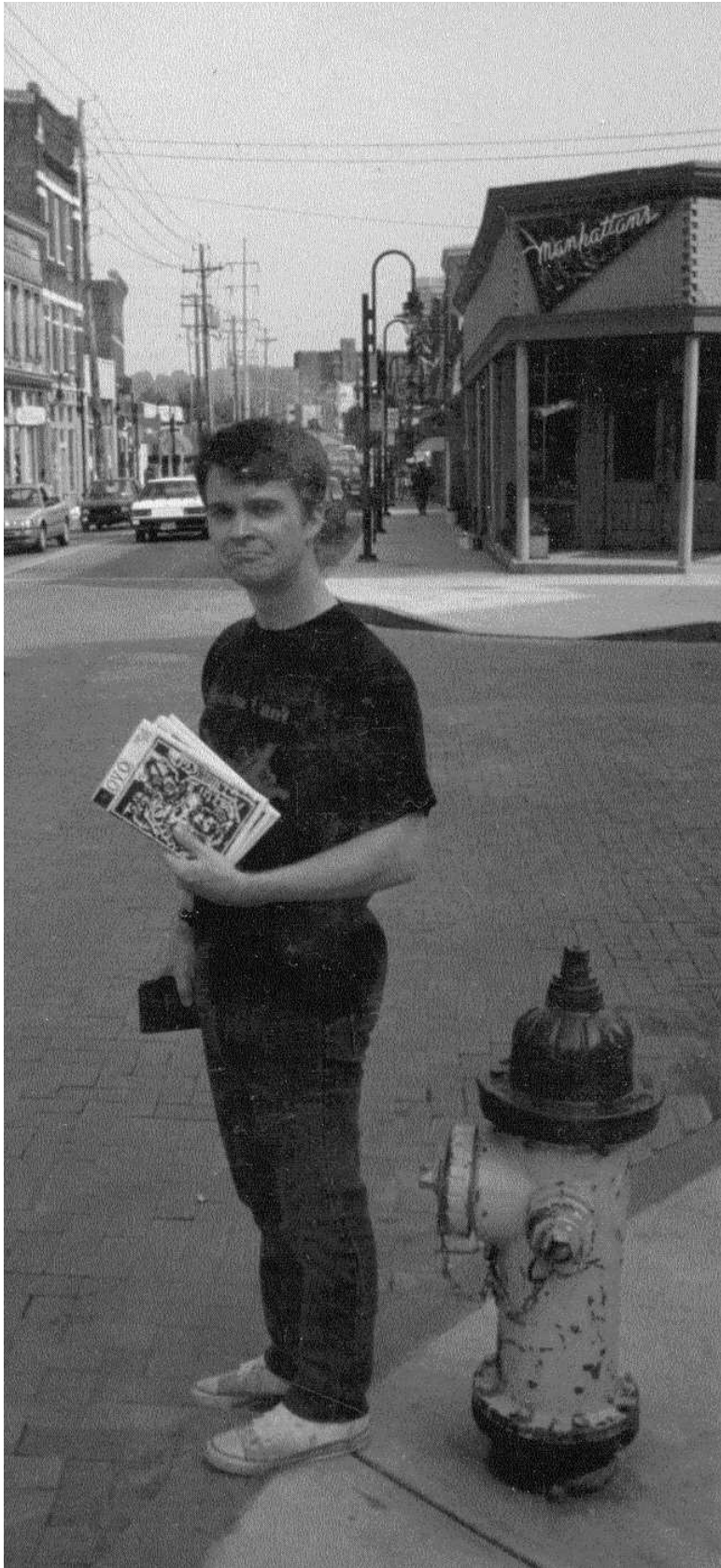


Address Correction Requested
Return Postage Guaranteed

"S" means you are a subscriber.
"O" means you are one of the Inner Circle.
"C" means you contributed something used in this issue.
"T" means we trade.
"P" means you are a prisoner.
"R" means you reviewed OVO, or I'd like you to please.
"A" means you are an advertiser.
"D" means you are a distributor -- keep a copy for yourself!

A number (such as S-28) indicates the last issue of OVO you will receive unless you do something about it, like send more postal money orders or trade goods. A question mark indicates I'm not sure what I'm doing or how you'll react. Everyone except subscribers must establish contact in some way at least every other month or expect to be dropped from the mailing list.

ovo1048



denied

Annotations

OVO 10 was first published in 1991. The information on page two is accurate but it is unlikely that any of the addresses seen elsewhere in this issue are still valid.

ovo1001 – Cover. Commodore 64. Graphic by Jim Ellis. This was the first image that Jim produced on a computer. He went on to master the tool, as he did with every other tool he took up.

ovo1002 – Editorial. Rubber stamp image from a painting by William Blake.

ovo1003 – Introduction. Background image same as graphics from ovo1039 through ovo1042. The themes discussed in this issue of OVO did indeed become 'normal' in mainstream media.

ovo1004 through ovo1010 – Interview with Stuart Swezey. Images from the AMOK catalogue. After initial inquires about small press publications fascinated with death I said there seemed to be no end to their number. More than a decade later I still receiving unsolicited requests and publications on this theme; some people think because I once wrote objectively about violence in the media that I am impressed with murderers.

ovo1011 – Zodiac Cypher Explained. This is the only time the means to use the Zodiac cypher has ever been published. I backwards-engineered the code from the description in Robert Graysmith's book *Zodiac*. Since the letters J, Q and Z were not used in the initial Zodiac cypher, there is no symbol for them in this explanation.

ovo1012 – Interview with Ginger Hutton.

ovo1013 through ovo1019 – These pages consisted of a letter from Sandra London and chapter headings in the book *Beyond Killer Fiction* by G. J. Schaefer. These works were copyrighted, and are therefore not present in this public domain edition.

ovo1020 – Grey Area. Grey Area reprinted OVO 5 in its entirety in a UK edition.

ovo1021 through ovo1026 – Mike Diana. Original art and art reprinted from *Boiled Angel* and other publications by Mike Diana. The US government jailed Mike for obscenity, and ruled he could not produce art - even in private and for his own consumption - under penalty of imprisonment. He has since paid his debt to society and achieved success as a professional artist. James Scianna wrote for both *Boiled Angel* and OVO. "How to Be a Successful Serial Killer" was, I believe, written by Full Force Frank. I wrote about my exchange with Full Force Frank in the book *In Extremis* (Survival Kit, Athens, Greece). The pages from *Boiled Angel* reprinted here were specifically cited as to why this issue of OVO was barred for sale from a magazine store in Knoxville.

ovo1027 – This work was copyrighted, and is therefore not present in this public domain edition.

ovo1028 through ovo1038 – *PURE*, reviewed by Trevor Blake. I was born interested in what is outside the norm, and while that interest has changed it has never left me. For some time it seemed that what was most outside the norm was that which was cruel and angry. Since the cruel and angry was the furthest from the norm, that was where my interests were for many years. I'm glad I read what I read, wrote what I wrote, saw what I saw and did what I did in what I called 'filth studies.'. And like all good things, bad things end too. I have other interests now. But for that time when I was rooting around in the filth for the filthiest thing I could find, *PURE* was my most-sought possession. Reading my review today, it says more about me than about *PURE*. I sent a copy of *PURE* to one person, although in years to come I was asked for copies several times. I offered it for sale for \$25, intending to donate the cash to an abused woman's shelter, but had no buyers. I don't have my copies any more. Giving *PURE* a (bad) review and offering it for sale put me in hot water with a few friends. Some were supporters of *PURE* and felt I'd

disrespected a colleague, others hated that *PURE* and thought I was creepy. Both charges were probably true. Years later, Peter Sotos (publisher of *PURE*) wrote me a very nice letter and some cash asking for a copy of OVO 10.

ovo1039 ovo 1042 – The Avant Garde Eats Shit and Likes It by Hakim Bey. First appearance of this essay, later published in *T.A.Z. The Temporary Autonomous Zone*.

ovo1043 – Index and References. The recommended reading lists found in the Industrial Subculture issue of *Re/Search* inspired my reading and the compilation of this reading list.

ovo1044 – Contacts. OVO was becoming part of a network of people with similar interests, and this address list was a way to encourage the growth of that network.

ovo1045 – Catalogue. I wasn't paying to print or bind OVO so my only only expense was postage. That allowed me to have a large print run and send out many copies. Having a large print run and putting copies in many people's hands made it something more people asked for. OVO was 'successful.' As an experiment, I began in this issue to offer advertising space. It was hypocritical of me to offer ad space, subscriptions and a cover price in the same embezzled zine in which I railed against capitalism. Now I refrain from railing against capitalism and give the zine away for free. Time changes many things.

ovo1046 – Advertisements. Collage, paper, ink, glue. Ads for OVO for other zines to print. I don't think anyone ever did. Twenty-first Century readers may need to be informed that the ads on this page were produced partially on a computer, partially on an electric typewriter.

ovo1047 – Advertisements. These ads were given away for free to give the illusion people were buying ads in OVO. The Fictional World's Fair of 1993 predated the Internet World's Fair by three years. The benefit cassette for *Prisoner's Legal News* generated over one hundred dollars, all of which was donated to the group that published *PLN*.

ovo1048 – Back cover.

denied – OVO was sold at Chelsea Station in Knoxville. They took OVO 10 off the shelves after a patron complained. Here I stand, rejected zines in hand. Photograph by Chris Cilla, who did artwork for OVO 7.