

\$3.00



TRAVEL

ovo1301

OVO 13



January 1992. 200 numbered copies. 52 pages, 8.5 inches by 5.5 inches. Black & white photocopy.

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

Publisher/Editor: Trevor Blake

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**OVO Number Thirteen
January-February 1992**

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OVO is published bi-monthly, appearing in January, March, May, July, September and November. Additional copies are \$3.00 each. Subscriptions are \$15.00 for six issues (one year). Postal money orders to Trevor Blake are the only accepted form of payment -- no exceptions. See catalog for additional ordering details.

OVO is available in the following stores, all located in Knoxville: Raven Records and Chelsea Station. Thanks to all new subscribers. Remember, a subscription to OVO entails a free classified ad/pen-pal listing of forty words). Thanks to our advertisers.

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Computer Information

OVO is created partially using an IBM XT with 640 K memory, VGA graphics, a 20-meg hard drive and a 360K 5 1/4" floppy drive. I use Geos Ensemble (v 1.2) for almost all software needs, and a Star SG-10 printer. Special thanks to Lowell Cunningham and Joe Stewart for continued technological assistance.

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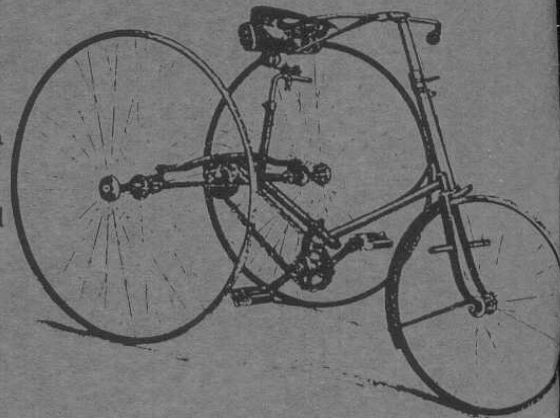
First Edition -- 200 Copies -- Nov. 1991

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introduction to OVO #13: Travel

Why an issue on "Travel?" First, because I knew months ago that the effort involved in publishing issues on mayhem, control and science would be great, and I'd be in need of a more restful topic. Second, because I believe travel has been very important to my growth and therefore fits in the general purpose of OVO; to present what I believe and what I think about. Thus this issue.

The majority of this issue is a calendar: I hope that everyone reading this can travel safely and pleasantly through this year and many more to come. An unsafe journey is represented in an interview with Jennifer Murrian, who describes her first car accident. Yael Dragwyla offers advice on non-physical travel via astral projection, and Ignatz Topo maps out the psychogeography of the greatest of all spots to travel to, Disneyland. Also within the theme of travel is an ad for the PLN Benefit Cassette, proceeds of which will be donated to Prisoners' Legal News. Some people *can't* travel.

There have been many changes in my life since the time I first scheduled this issue and the beginning of this new year, all resulting in my making some important decisions. One is that by the beginning of Summer I intend to move to Portland, Oregon. Knoxville has been a good place to live but I've never lived anywhere else. I'd like the challenge a move would present. If you ever intended to call or come visit me while I'm here, now is the time to do it. I guarantee safe passage for all foreigners traveling through the South.

Another decision I've made is to end publication of OVO. I've been publishing zines for over ten years and it's time to move on to something else now. There will be two more issues of OVO, "Suffering" in March and "Words" in May. If you ever intended to contribute to OVO in its present form, now is the time to do it. Once I have established myself in Portland I intend to begin the next stage of my publishing and writing career by releasing books and starting a BBS. Of course I will maintain my letter writing (I wrote more than 130 letters over the past five months). There is a complete catalog of previous publications in this issue; buying a few back issues would mean a few less things I have to pack! Thanks to everyone who has helped along the way this past decade and be sure that this Summer won't be anything but an improvement in everything you ever may have liked about OVO.

TREVOR

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interview:

Jennifer Murrian

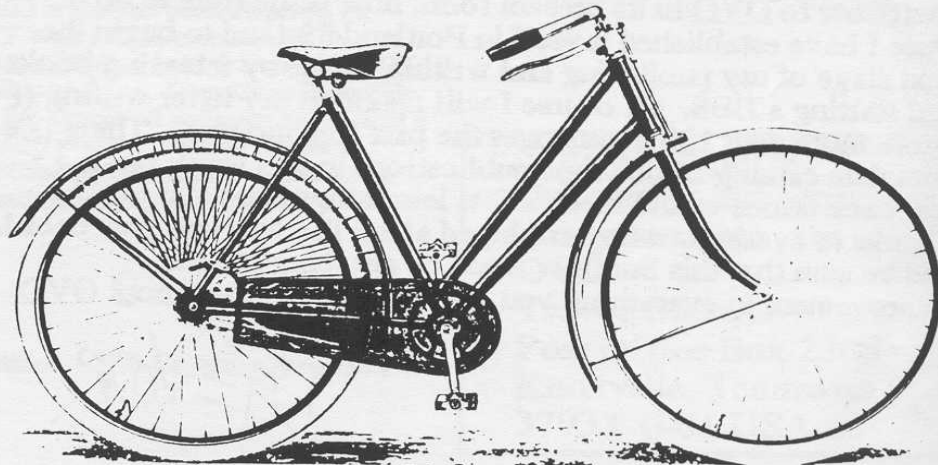
OVO: What was the day of your first car accident?

JM: It was Tuesday, August 5th, 1986.

OVO: What happened?

JM: I was in South Carolina, staying at Polly's Island with my mother for a week. My boyfriend had gone down with me. We were going to Murtle Beach; he was going to go to a skateboard park. We'd taken his mother's station wagon. I was driving because he was getting his skateboard ready or something. It was a highway like Alcoa Highway [in Knoxville TN], with a lot of dangerous intersections. I was going about 50 miles an hour when we came upon an intersection where there was a big Bronco and an old Pontiac. The Bronco pulled out and cleared the intersection in front of us. The woman in the Pontiac pulled up to the intersection, did not stop, and pulled onto the highway right in

front of us. We hit her. The front left of her car and the front right of our car collided. We ended up in the median, in the ditch. I was wearing the lap part of my seat belt but not the shoulder harness, and my face flew into the steering wheel. I knocked out seven bottom teeth. My boyfriend was not wearing his seat belt. He hit the windshield with his head and cut his head up badly. When we impacted with her I hit my mouth and I slung my body against the car door. I had glass in my face from the windshield. Her window was down and we could see her. We were conscious and she was conscious. My boyfriend rolled down his window and leaned his head out the window and said "Are you okay?" She said yes, that she was okay. We sat in the car for... seconds. A woman came up to his window and asked "Do you want me to call an ambulance?" We said yes. We went to the hospital. I stayed the night but I don't think he did. I had surgery the next day. I'd sprained my arm, my back and my neck, and I'd knocked my teeth out.



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OVO: How did that change you?

JM: It made me a much better driver. I don't trust anybody anymore. I don't think anybody knows what they're doing. As far as when anybody gets behind the wheel I don't think people have their right minds. This woman that hit us had been driving for five years. She was 65. She got her license when she was 60 and she didn't know what she was doing. I don't take for granted that people are going to stop at stop signs. I slow down all the time. The biggest change in me is that I'm a horrible passenger. I get ansty when I have to sit in the passenger seat and I tell people what to do. I tell people to slow down. I've learned not to feel bad about telling people when I'm uncomfortable. I've been in a car with people who were going to fast and I've said you've got to slow down or I'm getting out of the car. Because I know that you can die and that's changed my life completely. Facing what I thought was my own death. I thought I was going to die.

OVO



- upcoming issues of OVO -

#14: SUFFERING [March '92]

What is suffering? Why do people suffer? What can be learned from suffering? Is there anything that can only be learned or achieved through suffering other than how to suffer successfully? Is suffering necessary? Is suffering good? Have you ever made someone else suffer? Was that the right thing to do? If there is suffering can there be anything else? Is there a greatest form of suffering? Your answers to these questions are requested.

#15: WORDS [May '92]

Fiction and letters, essays and reviews, experiments and poems. Place pen to paper (or electron to screen) and contribute to this, the last issue of OVO.

Your life is full of wonder and mystery. Capture a shallow reflection of it in words and pictures and send a copy to:

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Ignatz Topo:

The Psychogeography of Disneyland: Exerpts and Analysis of Formulary for a New Urbanism

Frequently, ideas occur in different parts of the world at about the same time, as though it were time for humanity to have that idea. In the following case, it is odd that one of the earliest Situationist texts should so closely parallel what was going on in secret at the Disney studios. - I.T.

And you, forgotten, your memories ravaged by all the consternations of two hemispheres, stranded in the red cellars of Pali-Kao, without music and without geography, no longer setting out for the hacienda where the roots think of the child, and where the wine is finished off with fables from an old almanac. Now that's finished. You'll never see the hacienda. It doesn't exist.

The hacienda must be built.¹

All cities are geological; you cannot take three steps without encountering ghosts bearing all the prestige of their legends. We move within a closed landscape whose landmarks constantly draw us toward the past. Certain shifting angles, certain receding perspect-

¹ *The park is constructed on land once known as "Rancho San Juan Cajon de Santa Ana."*

ives, allow us to glimpse original conceptions of space, but this vision remains fragmentary. It must be sought in the magical locales of fairy tales and surrealist writings: little forgotten bars, mammoth caverns, casino mirrors.

(...)

This city could be envisaged in the form of an arbitrary assemblage of castles, grottos, lakes, etc. It would be the baroque stage of urbanism considered as a means of knowledge. But this theoretical phase is already outdated. We know that a modern building could be constructed which would have no resemblance to a medieval castle but which could preserve and enhance the *Castle* poetic power (by the conservation of a strict minimum of lines, the transposition of certain others, the positioning of openings, the topographical location, etc.)²

The districts of this city could correspond with the whole spectrum of diverse feelings that one encounters in everyday life.³

- Bizarre Quarter
- Happy Quarter (specially reserved for habitation)
- Noble and Tragic Quarter (for good children)
- Historical Quarter (museums, schools)
- Useful Quarter (hospital, tool shops)
- Sinister Quarter, etc.
- And an *Astrolaire*, which would group plant species in

³ *The park is divided into seven "lands."*

accordance with the relations they manifest in the stellar rhythm, a planetary garden comparable to that which the astronomer Thomas wants to establish at Laar Berg in Viena. Insispensable for giving the inhabitants a consciousness of the cosmic. Perhaps also a Death Quarter, not for dying in but so as to have somewhere to live in peace, and here I think of Mexico and a principle of cruelty in innocence that appeals more to me every day.

The Sinister Quarter, for example, would be a good replacement for those hellholes many people once possessed in their capitals: they symbolized all the evil forces of life. The Sinister Quarter would have no need to harbor real dangers, such as traps, dungeons or mines.⁴ It would be difficult to get into, with a hideous decor (piercing whistles, alarm bells, sirens wailing intermittently, grotesque sculptures, power driven mobiles called *Auto-Mobiles*⁵), and as poorly lit at night as blindingly lit during the day by an intense use of reflection. At the center, the "Square of the Appalling Mobile." Saturation of the market with a product causes the product's market value to fall: thus, as they explored the Sinister Quarter, the child and the adult would learn not to fear the anguishing occasions of life, but to

⁴ All featured in *Pinocchio* and *Snow White* rides.

⁵ Imagineer's system of automating sculptures is called "Audio-Animatronics."

be amused by them.⁶ The principal activity of the inhabitants will be the CONTINUOUS DERIVE.⁷ The changing landscapes from one hour to the next will result in complete disorientation.

Later, as the gestures inevitably grow stultic, this derive will partially leave the realm of direct experience for the of representation...

The economic obstacles are only apparent.⁸ We know that the more a place is set apart for free play, the more it influences people's behavior and the greater is its force of attraction. This is demonstrated by the immense prestige of Monaco and Las Vegas -- and Reno, that caricature of free love -- although they are mere gambling places. Our first experimental city would live largely off tolerated and controlled tourism. Future avant-garde activities and productions would naturally tend to gravitate there. In a few years it would become the intellectual capital of the world, and would be universally recognized as such.

-I. Chitchevlov, October 1953⁹

⁶ "... a place where parents and children can go to have fun together." - Walt Disney.

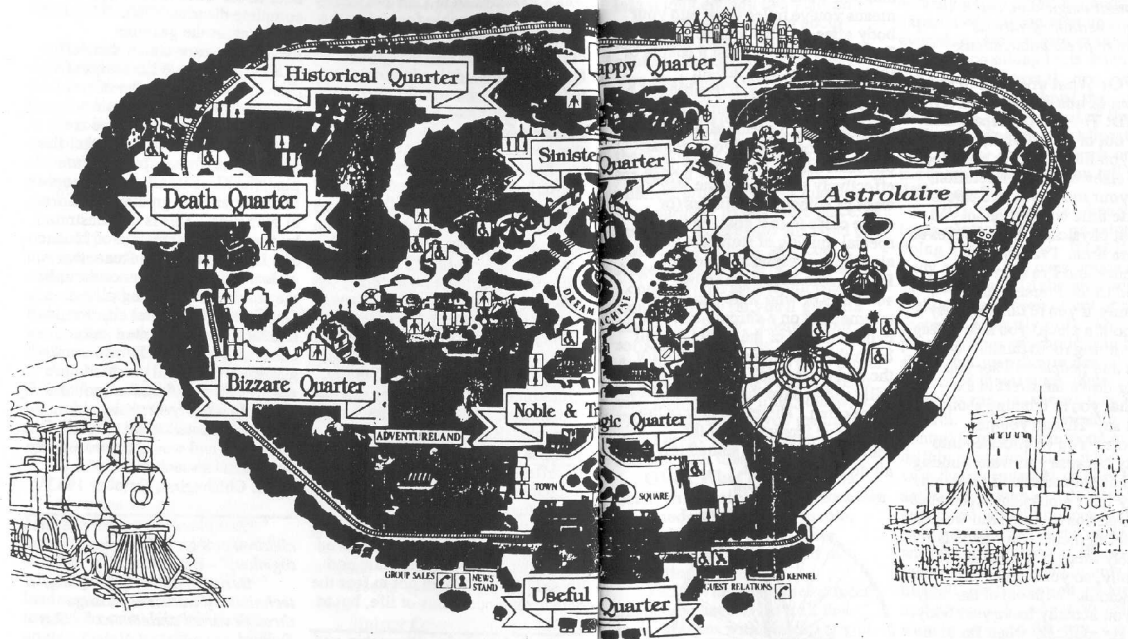
⁷ Derive: "Literally, 'drifting,' a technique of transient passage through varied ambiances." - Guy Debord.

⁸ \$17 million by the park's 1955 opening.

⁹ Just one month after Disney and artist Herb Rymian completed the first full rendering of the park.

Disneyland is there to conceal the fact that it is the 'real' country, all of 'real' America, which is Disneyland (just as prisons are there to conceal the fact that it is society, in its banal omnipresence, which is carceral).

- Jean Baudrillard



As for Baudrillard's criticism, Christopher Parr said, 'We suspect he just didn't choose the right rides.'

- John Dart, Los Angeles Times, November 1989

interview:

Yael Ruth Dragwyla

Yael Dragwyla is a writer, a ceremonial magickian, and sometimes editor of various alternative press publications.

OVO: What are some of the varieties of non-physical travel?

YRD: The two principal kinds are the out of body [OBE] stuff, where you literally leave your body and go elsewhere, and bilocation, where your mind is in two places at the same time whether or not you manifest physically in two places at the same time. I've found by experience and I've seen this reported in the literature that sometimes if you're thinking very hard about a place, you'll be sitting in your living room thinking about a place and people will see you walking down the street in the place that you're thinking about. They'll say 'Hi' and you just disappear. You've bilocated into that city because you were thinking so hard about something. You may actually have a physical appearance if you don't have a physical weight or anything there. Your mind is definitely there as well as in your own body, so you're not unconscious. With out of the body stuff, you actually leave your body. I bilocate routinely when I'm doing a magickal ritual.

OVO: Is this something that anyone could experience?

YRD: Anybody can experience it and I think at least a few times in

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your life everybody experiences it. If you've ever had a dream where you're walking along and you suddenly stumble and there's a bad jolt as if you've fallen on your face and you wake up, usually that means you've fallen back into your body after an OBE dream.

Everybody's had at least a couple of those. Everybody's had an experience where you're sitting in a chair and thinking about a place and suddenly it seems almost as if you were there. Everyone *almost* bilocates *all the time*, but to do it effectively and exactly the way you want to without any hitches (or come close to that goal, anyway), special training of stuff that is already in everybody is needed. People who have been in bad accidents or who were seriously traumatized on a chronic basis as children, a lot of the filters in their brain that are normally present for the rest of us aren't there and they will tend to have these experiences more often. Therefore they're the ones most likely to need the training. But this is something we all do at some point.



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OVO: What does the training involve?

YRD: One of the things you can do is get the traditional crystal ball or bowl of water, and you gaze into it long enough that your mind gets bored with thinking about things and gives it up while you continue to stare into this thing. You start seeing pictures, pictures in your mind's eye. When that starts happening you can train the pictures into being where you want them to be. If you keep doing this for quite a while you'll find yourself projecting your mind at least partially to this other place. If you're projecting into this bowl of water and you're in, say, Los Angeles, and you're thinking about London, you'll start to bilocate into London. How far you'll get with that I don't know. There are all sorts of books on the subject. Another technique is to get a poster of a place you'd very much like to visit and you keep it on your wall. Five minutes a day you meditate on it and pretty soon you'll be going there in your dreams.

OVO: What is the relation between something like bilocation and modern electronic media, which has some of the same effects as those attributed to bilocation?

YRD: With modern electronic media you have to have all that junk, whereas with bilocation you can do that spontaneously and all you need is your own head. Bilocation can produce more real manifest effects and do it in a real world way than electronics. Electronics is always planted and

less complex than real life is. You don't get to touch and smell things on TV, you just see them. With bilocation all sorts of real life things can come across. If you actually get an out of the body experience you can pick up everything from music to smells to the way something feels when you rub your hand over it.

OVO: What about the difference between out of the body experiences and bilocation and the like and psychosis or madness? How can you tell the difference?

YRD: Psychosis is when you lose control. If you can't stop doing it it's madness. It's as if your body were in full panic mode and everything was frightening whether it should have been or not or your thoughts endlessly drift. The person who is psychotic is in bad shape, because they're not fully in control of themselves, their thoughts run on in ways they can't control. They can't maintain control over their emotions so they drift in a psychological wind. But with these properties of bilocation and OBEs, when you do them spontaneously, if you're sound and sane you get back home again without any problems. If on top of that you have training in how to utilize these things you get there and come back and you've achieved something along the way, you have control over this process.

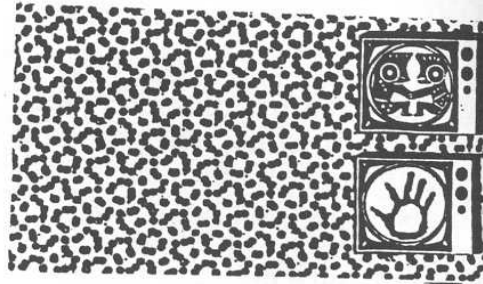
OVO: What is a way for someone to test the reality of it if someone thinks they can billocate?

YRD: If you think you're in a city and you've never been there before, try to go to a corner where there's a street sign. Get the names of the streets, addresses, if possible names off mail boxes. When you're awake again write all this down as quickly as possible so you don't forget and go to a library and look it up on a map. If you can, stop and talk to somebody. Say 'hello' and engage them in a conversation, in which you ask them about their city. Say you're a stranger. If they're speaking in a foreign language that you don't understand that's a pretty good test of it.

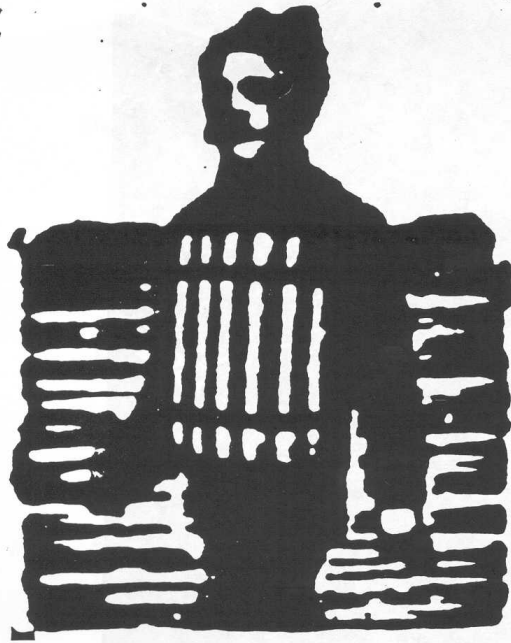
OVO: Do you know of example of that happening?

YRD: I've read of it in the literature. Beyond that it's by guess and by god.

One of the things that is very hard to do in dreams and in astral projection is to look at your own hands. I've tried it. Raise your own hands in front of your face and look at them. If you can't do that or if you have trouble even putting the thoughts together to do that, that may be something that tells you that you're astral-travelling rather than in a normal waking state. If you can think about doing it you're not in a normal dream.



I'd like someday to found my own university of esoteric science - *for real*, such that eventually it would produce graduates who simultaneously have a degree in some esoteric field, like say alchemy, and at the same time in something that would get them a job, a top-level job, working, say, for the government, or cities, or environmental protection. In Kipling's book Kim the main character says "I thank Allah for both sides of my head." This culture does not educate both sides of the head as they did in medieval times when they had the Ciriculum. The point of the Ciriculum was the well-rounded man. We need to do that again but we can't go back to the medieval way of looking at the world. We know better, so we have to go forward, to a spiritual literacy that is up-to-date with all our experiences, good and bad, in the twentieth century. That's what I want to start some day, *real* education. Not new age bullshit but education for both sides of the head in a way that is appropriate to the late twentieth century and the early twenty-first.



OVO 1992 TRAVEL CALENDAR

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January 1992

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February 1992

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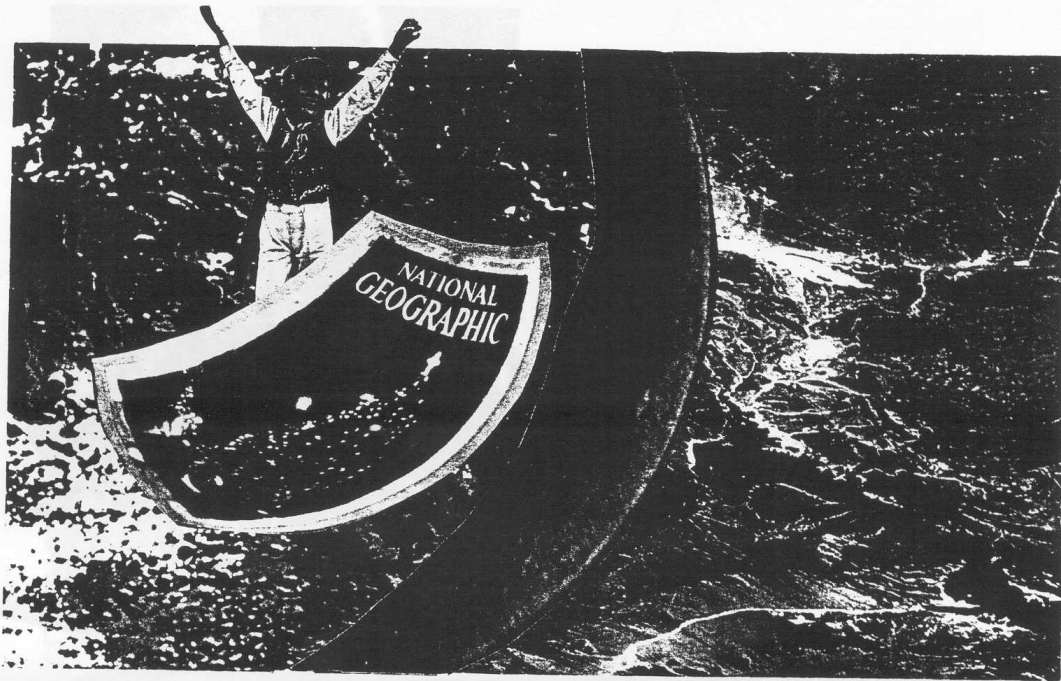
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March 1992

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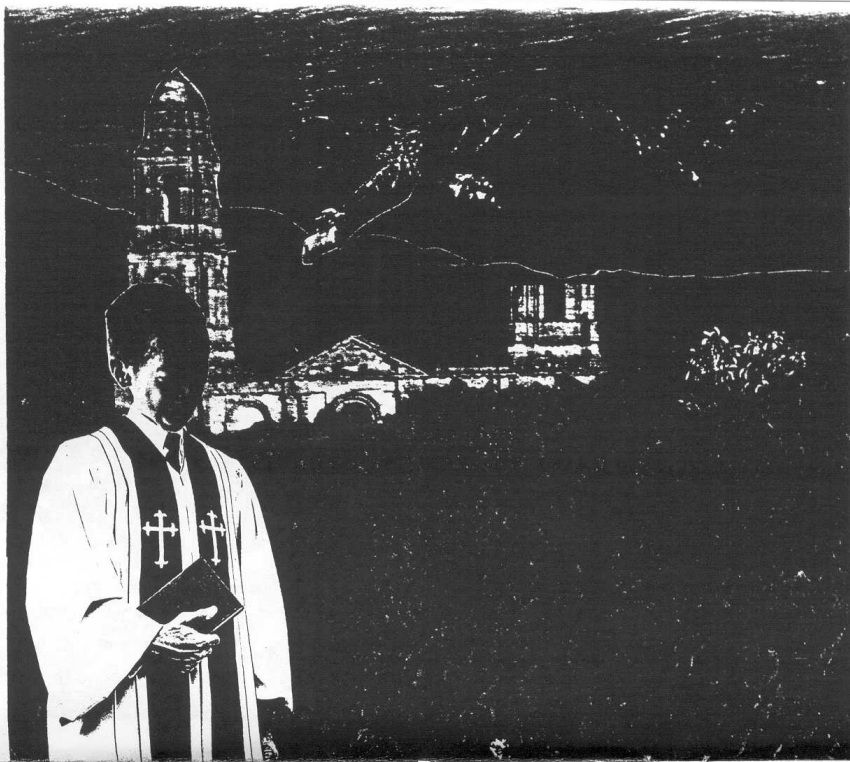
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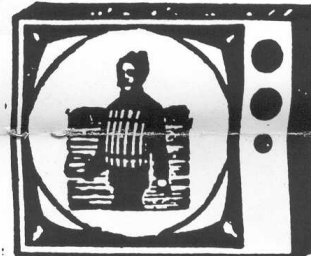
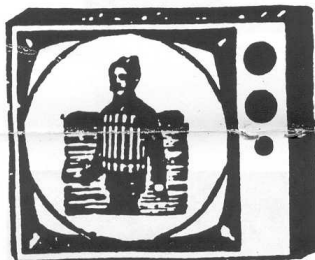
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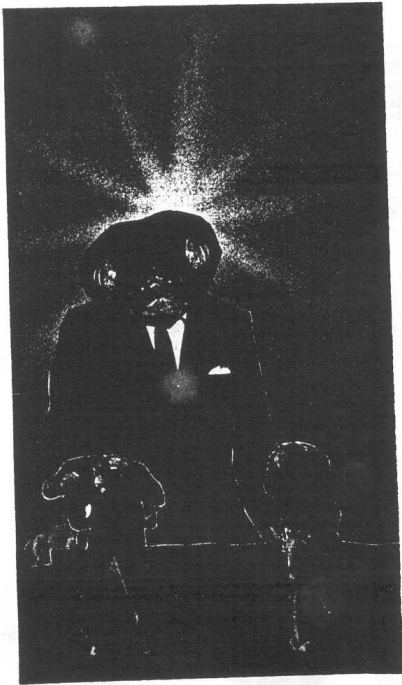
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July 1992

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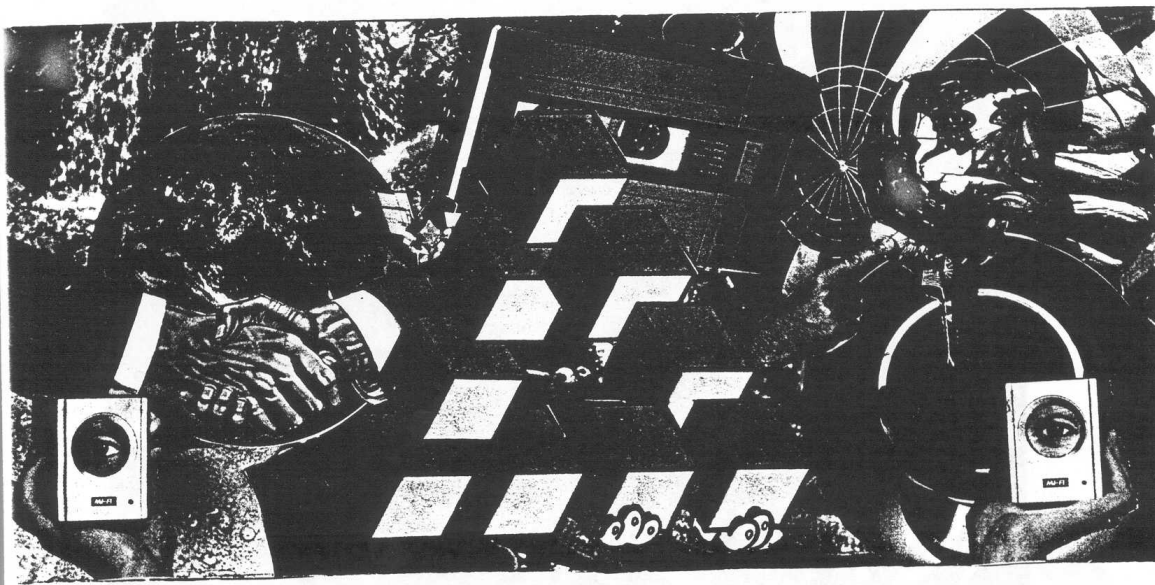
ovo1326



August 1992

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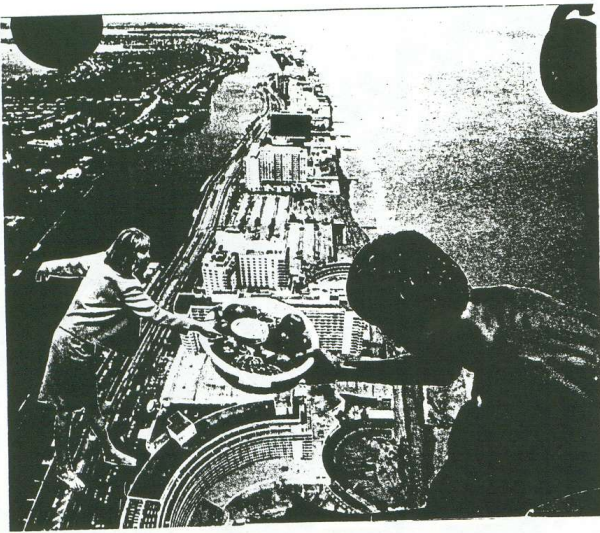
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September 1992

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ovo1330



October 1992

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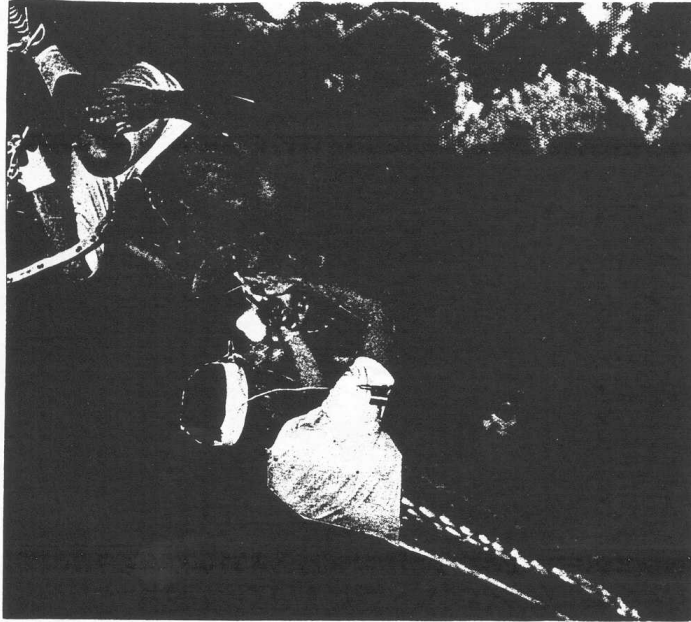
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November 1992

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ovo1334



December 1992

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ovo1336

OVO Post Office Box 23061
Knoxville Tennessee 37933

ovo1340

- Index -

Yael Dragwayla [Box 45792, Seattle WA 98145-0792] is also known as the **Infa-Red Woman of the Church of the SubGenius** and is the author of **Book of the Outlaw**.

Jennifer Murrian [c/o OVO] is a student, a poet and an assistant manager at a food co-op.

Ignatz Topo [Box 40038, San Diego CA 92164] is co-host of the 1993 Fictional World's Fair (send SASE for information). Ivan Chitchevlov is said to reside in a mental institution, where he is continuing to work on his book on urbanism. Walt Disney is said to be frozen.

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There is no substitute for traveling to new places, meeting new people and experiencing new cultures. No book can describe it and no film can capture it. By traveling you will learn about yourself and what you really need, much more so than what you will be or were taught in school. Not everyone is physically or economically able to travel, and some who are otherwise capable are confined against their will. If you can travel, do so, and remember those who cannot. Cultures all over history relate stories of those who went away and came back, or people who wander with wild freedom. Travel fosters autonomy. Travel can reshape entire societies. Travel is romantic. Travel is an adventure. Travel!

OVO

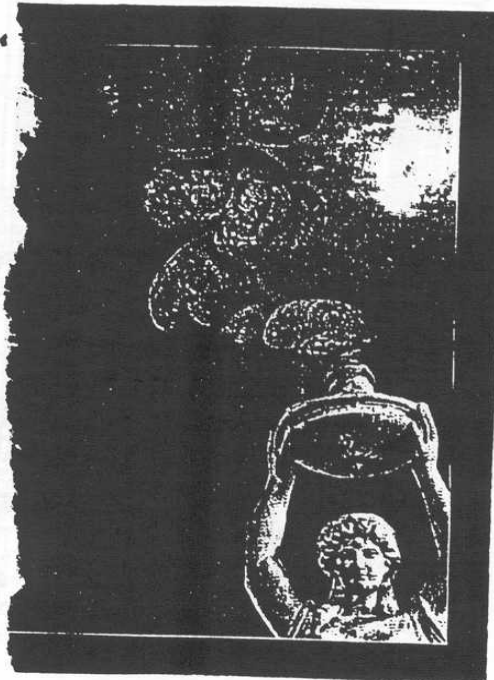
...receives far more than it can review, but wishes to encourage contact with the following, all of whom sent something of note since last issue. Write at least five of these people.

J. D. Armstrong 04617-051, 9595 W. Quincy, Littleton CO 80123
Autonomedia, Box 568, Williamsburg Stn., Brooklyn NY 11211
Bayou La Rose, 302 N "J" St. #3, Tacoma WA 98403
Ben Is Dead, Box 3166, Hollywood CA 90028
Brick, Box 1153, Russellville AL 35653
Church of New Faith, Box 9152, VA Beach VA 23450
Crawl or Die, Box 8531, Salem MA 02197
DADATA, Box 33, Stillwater PA 17878
Yael Dragwyla, Box 45792, Seattle WA 98145-0792
Eeyore Squelch Socket, Box 14502, Ritchmond VA 23221
EIDOS, Box 96, Boston MA 02137
Fair Witness Project, 4219 W. Olive Ave #247, Burbank CA 91505
Freedom Network News, 1800 Market, San Fransisco CA 94102
Humeurs Noires, BP 79, F-59370, Mons-En Barceue FRANCE
IllumiNet Press, Box 746, Avondale Estates GA 30002
Imminent Strike, 504 W 24th #81, Austin TX 78705
Kooks, box 953, Allston MA 02134
Left Bank Books, 4142 Brooklyn NE, Seattle WA 98105
The Libertarian Mutualist, Box 40391, St. Petersburg FL 33710
Little Free Press, Box 54177, Minneapolis MN 55454
Mutual UFO Network, 103 Oldtowne Rd., Seguin TX 78155
Phineas Narco, Box 1247, San Jose CA 95108
Notes From Oblivion, 626 Paddock LN, Libertyville IL 60048
No Title No Talent, 5550 E 26th A-9, Tucson AZ 85711
Prisoners' Legal News, Box 1684, Lake Worth FL 33460
Profane Existence, Box 8722, Minneapolis MN 55408
Re/Search, 20 Romolo St #B, San Fransisco CA 94133
Silent Records, 540 Alabama #315, San Fransisco CA 94110
Steamshovel Press, 5927 Kingsbury, St Louis MO 63112
The SubGenius Foundation, Box 140306, Dallas TX 75214
Technology Works, Box 477, Placentia CA 92670
Tempe Crimewave, Box 874, Tempe AZ 85281
Tentatively a Convenience, Box 382, Baltimore MD 21203

If you like OVO, your interests are shared by these people.

OVO CATALOG

#4: OVO Cassette Engine [1987] -- \$6.00
A definitive issue of OVO. Layout defines what an issue of OVO should look like (this has only been partially matched since, in #10). Text defines OVO more fully than any other source. Color cover, stickers, postcards, and other enclosures manifest OVO sense of multi-function utility applicable to any time or place. Also includes professionally reproduced c60 cassette of electronic and collage music. Only 100 copies were made and fewer than 20 remain.



#5 [1988] -- \$15.00
The most read issue of OVO to date. A first edition of 300 copies was supplemented with a second of 20 more, then the entire issue was reprinted with additions by GREY AREA in the UK. All copies save one have been distributed, and three copies total are available. A single copy of the first, second and GREY AREA edition are in the OVO archives, and beyond these three copies remain. Two are first edition copies that were returned due to incorrect addresses. The third is a second edition edition copy that was never sold and is in considerable better shape than the other two copies. Contains the first appearance of the OVOglyph, Toronto by Trevor Blake, reprints from a riot control manual and an essay on crucifixion experiments on cadavers to validate the Shroud of Turin. (D-52)



43

ovo1343



INFORMATION



NUMBER TEN
JULY 1991
MAYHEM
\$5.00



44

#7: Information [1987] -- \$5.00
First issue of OVO with a defined theme; Information. Tools and contacts to better understand and autonomize the media landscape are provided in a format designed to exercise one's ability to move in three dimensions within it. Dream machine and sound cannon schematics, video piracy, American samizdat, "illegal" graphics and information, ACMTC expose, copyrights (pro and con), original works by James Scianna, Hakim Bey, Walter Alter and Kerry Thornley. Also the largest issue to date at 84 pages, standard size, with a card stock cover. Less than 30 copies remain of the original print run of 300. (S-84)

#9: OVOfile V2 #2 [May 1991] -- \$2.00
Somewhat puny for a fourth anniversary issue but serving its purpose as an "in-between" issue quite well. Reviews of zines received in the previous two months, introduction of "tendency" as a political term, and a review of the Anarchist's Guide to the BBS. (D-12)

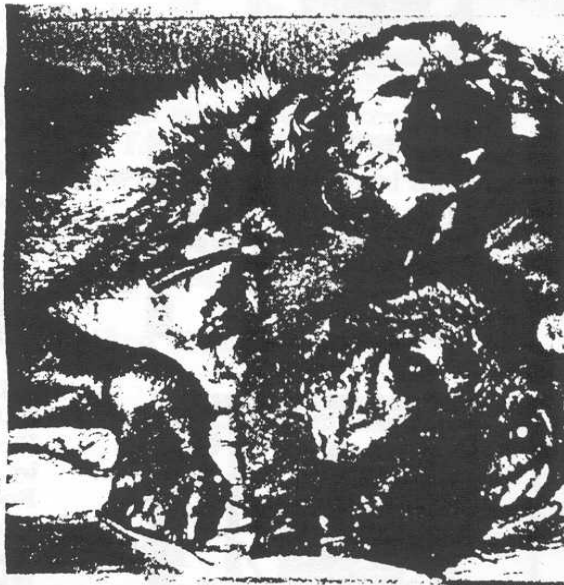
#10: Mayhem [July 1991] -- \$3.00
OVO gets serious, both in its presentation and subject matter. Offers well-informed viewpoints on the fascination of mayhem: serial killers, true crime books, violent pornography, industrial-subculture death art, more. Includes interview with Stuart Swezey of AMOK books, two full-length reviews of Peter Soto's PURE, Hakim Bey, G.J. Schaefer and Media Queen, amazing graphics and layout rivaling OVO #4. Banned from a local bookstore. Although strongly worded this is not a glorification of mayhem. Instead, it is a study of the spectrum of mayhem studies, from utter horror and denunciation to absolute sadistic shadenfreuden, and suggestions on the relevance of mayhem studies to any anti-authoritarian tendency. Has generated more controversy than any other OVO project. Watch for review in upcoming FILM THREAT VIDEO GUIDE! (D-48)

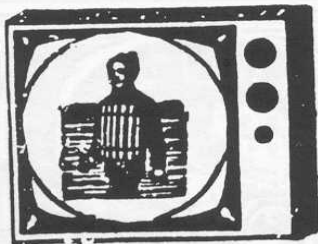
#11: **Control** [September 1991] -- \$3.00
 Second of a series formerly grouped under the heading "Experiments and Evidence" that began with #10 and will conclude in #12 with the "Science" issue. The real reason for gun ownership, the Evil Eye, prison, S & M, Lee Harvey Oswald, the role of psychiatry in Nazi Germany, eating disorders, drugs, world conspiracy, and an interview with V. Vale of Re/Search. Three incompatible and equally valid perspectives on control are given. Control is: (a) the war between the individual and society; (b) a necessary evil; and/or (c) a sign of individual growth and social harmony. Featuring cover art by James Ellis. (D-52)



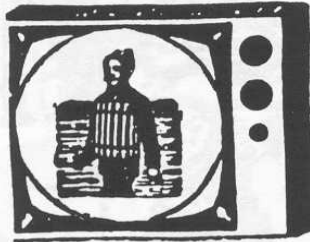
#12: **Science** [November 1991] -- \$3.00
 A collection of mad science, hard science, fringe science, anti-science, experimental science and social science presented as an index of reference points for those who think "science" has no place in their lives. Two works by Tentatively, A Convenience demonstrate an unparalleled unity of thought and action, life and art (example: "1979: ... Crab Feast #2, which involved loosing approximately two dozen live crabs with baby-doll parts tied to them near the Santa Claus stand at a large suburban shopping center on the Saturday before Xmas. Seemed very effective in semi-instantaneous trance inducement of the masses. One shopper said she was glad someone was doing this -- ?"). The mistaken and dangerous recipes for explosives and poisons found in The Anarchist's Cookbook are examined -- and corrected. Silent Weapons for Quiet Wars offers an uncomfortably paranoid and accurate analysis of the role of high-tech media in social control. J. Scianna details a psychotic breakdown and Chris Gross offers evidence of contact with "Communion"-style aliens. The inherently democratic nature of technology is celebrated by Walter Alter, countered by a critique of science as inherently alienating is offered by Feral Faun. More words-per-page than any other issue; not a quick read. (D-60)

TWO-HEADED dogs are favorite lab gambit, but are of very doubtful scientific value . . .

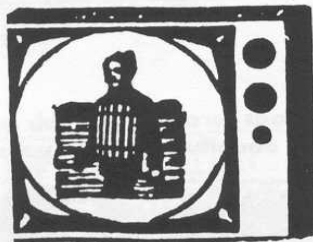




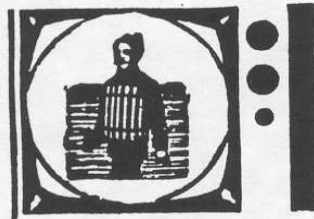
#13: Travel [January 1992] - \$3.00
Astral travel, the psychogeography of
Disneyland, car crashes, calendar. (D-52)



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Knoxville Tennessee 37933-1061

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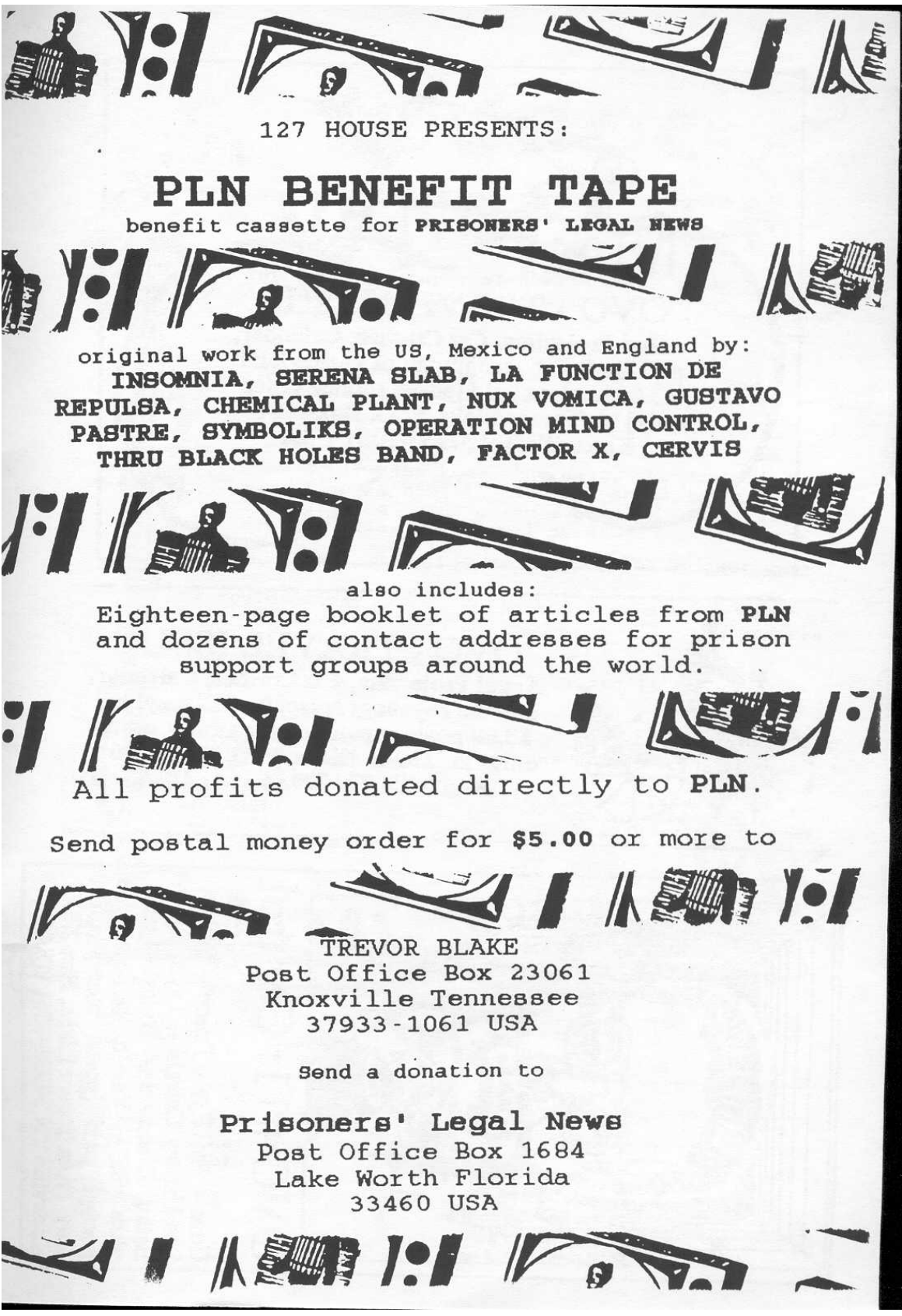
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2		
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non-US postage fee		
OVO Credit		
TOTAL AMOUNT ENCLOSED		

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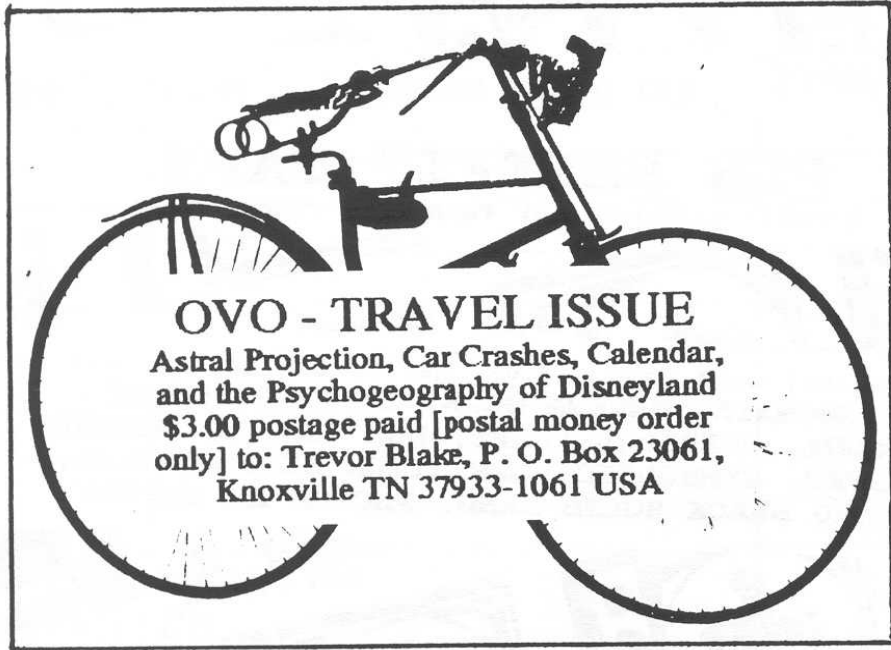
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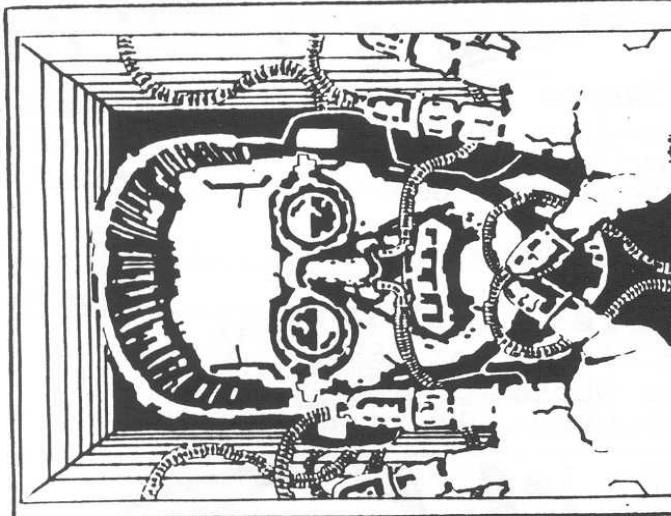
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OVO #11: Control

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Lee Harvey Oswald -- Psychiatry --
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C. Dracula

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G. Busch

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liked it"
A. Hun

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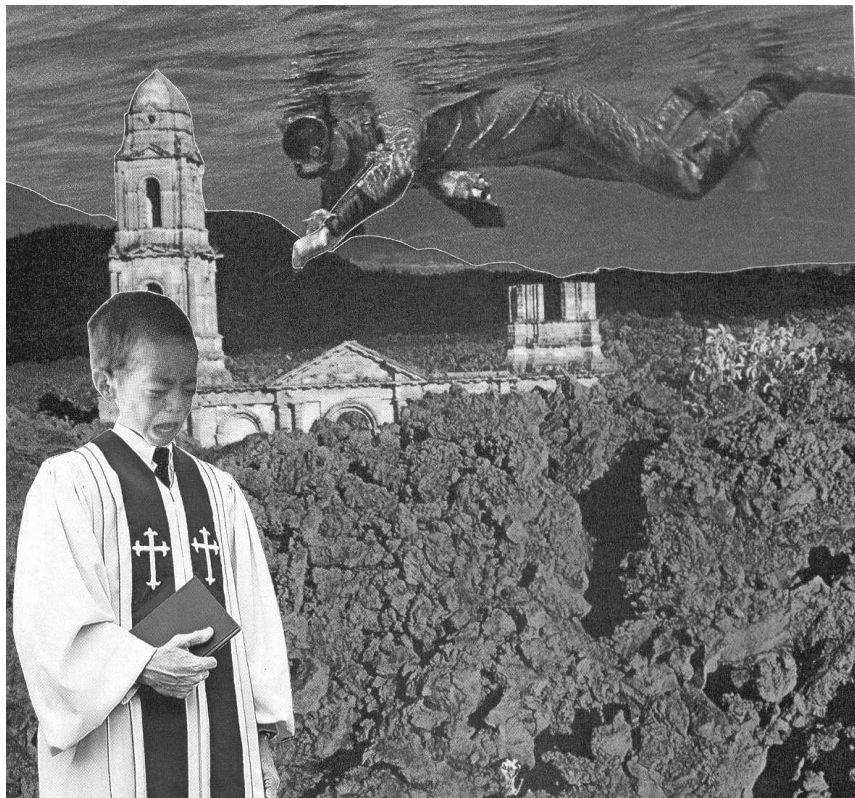


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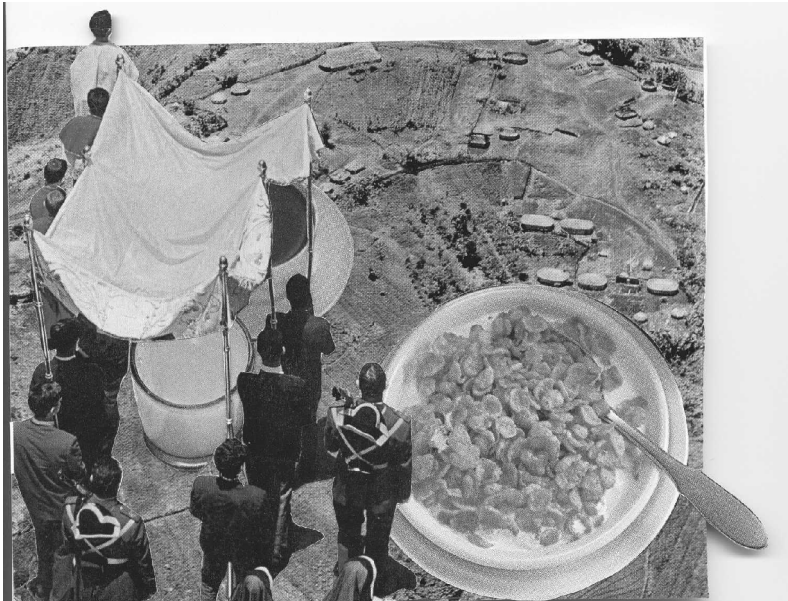
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Priest



Corporate



Breakfast



Lunch



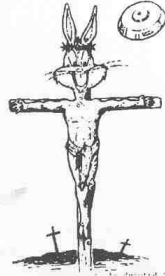
Ηλεκτρικό Μαχαίρι, είναι μία ανθολογία-κατοπτρο, μέσα στην οποία αντανακλάται ένα εξαιρετικά σημαντικό μέρος της underground δημιουργίας. Αν το χάσετε, θα σας πρότεινα να μπειτε σε μία μπανιέρα και να κόψετε τις φλέβες σας. Έτσι απλά!



Το επόμενο φανζίν, μας έρχεται από την Ουαλία. Λέγεται "Hoax!" και εκανε την παρθενική του εμφάνιση πριν λίγο καιρό. Το κύριο θέμα του "Hoax!" είναι οι φάρσες. Ο όρος βέβαια είναι πολύ γενικευμένος και φτάνει στα όρια του εσχάτου βιομηχανικού σαμποτάζ. Η εισαγωγή είναι έντεχνα γραμμένη, έτσι ώστε να αποποιείται παθών νομικών ευθυνών και δίνει στον αναγνώστη ένα γενικό περίγραμμα του trend των φάρσων (4). Υστερα ακολουθούν θεματικές ενότητες όπως, "σαμποτάζ στο γραφείο", "κυβερνοφάρσες", "φάρσες με φάι", "ψεύτικα γκράφιτι" κ.τ.λ. στις οποίες είναι ταξινομημένες εκατοντάδες πανέξυπνες φάρσες. Ειδικά το μυαλό του John C.S. Quells(5), αγυγίζει τα όρια της σατανικότητας και σκαρφίζεται τις πιο παλαβές (αλλά και ανηλθείς για το θέμα) φάρσες. Θέλετε μερικά παραδείγματα. "Αφήστε κρυπτικά μηνύματα σε κάθε πιθανό σημείο, π.χ πίσω από ένα κάδρο, η έναν καθρέφτη και γράψτε. Βοηθήστε με, με έχουν φυλακισμένο εδώ!", "Βάλτε το χέρι κάποιου που κοιμάται σε ένα μπωλ με ζεστό νερό και αυτός/αυτή θα κατουρηθεί πάνω του"(6), "σχεδιάστε με κωμιλία περιγράμματα πτωμάτων στην άσφαλτο, σα να έγινε προσφάτως φόνος σε εκείνο το σημείο", "αλείψτε το κάθισμα της τουαλέτας με κόλλα", "δέστε με σχοινί τον προφυλακτήρα ενός παρκαρισμένου αυτοκινήτου σε μία κολώνα της ΔΕΗ", "πηγαίνετε σε ένα fast food, πάρτε το μπουκάλι της κέτσαπ μαζί σας στην τουαλέτα και κατουρήστε μέσα". Φτάνουν αυτά, Εξυπακουείται βέβαια πως ένας καθώς πρέπει φασέρ (prankster), λαμβάνει όλα τα απαραίτητα μέτρα για να μην έχει δυσάρεστες συναντήσεις με το νομο, γι' αυτό, προτού επιχειρήσετε οτιδήποτε, δια-

βάστε τον "Δεκάλογο του Καλού Φασέρ" στις πρώτες σελίδες του "Hoax!". Εκτός από όλα αυτά, το πνευματικό παιδί του Quells, έχει μία στήλη συνομωσιολογίας, καθώς και ένα καταπληκτικό ευρετήριο διευθύνσεων μερικών από τα πιο σπουδαία φανζίν του πλανήτη. Στα συν μπαίνουν επίσης τα ζόρικα computer graphics και το λιτό, αλλά ουσιώδες στυλ γραφής. Το 2ο τεύχος θα βγει κατά τον Αύγουστο και εάν είναι τόσο καλό όσο το πρώτο, τότε το "Hoax!" σίγουρα θ' αφήσει εποχή στον underground Τυπο Πρωλαβέτε το όσο είναι καιρός! (Φιλική προειδοποίηση: Μην αποπειραθείτε να διαβάσετε το "Hoax!" ενώ επιβαίνετε

HOAX!



σε κάποιο μέσο μαζικής μεταφοράς. Δε θα μπορείτε να συγκρατήσετε τα γέλια σας και όλοι οι υπόλοιποι θα σας κυττούν σα να είστε ηλίθιος! Σας μιλάει ένας παθών!



Επιστροφή στην Ελλάδα για το επόμενο φανζίν. Μιλάμε για το Splatter Zine, το πρώτο τεύχος του οποίου εκδόθηκε πρόσφατα από τα παιδιά του Ultra Splatter Club. Υστερα από τα πετυχημένα πάρτυ και τις πιο cool μεταμεσονύχτιες προβο-

λές της πόλης, το U.S.C. ξαναέκανε το θαύμα του, ξερνώντας μέσα από τα θρομβωμένα σπλάχνα του, αυτό το χάρτινο νόθο παιδί. Στις σελίδες του παρελαύνουν τα κατακρεουργημένα θύματα του Τζακ του Αντεροβγάλη, οι υπέροχα σκοτεινές ταινίες του Dario Argento, οι κινηματογραφικές μεταφορές έργων του H.P. Lovecraft, μία αρκετά περιεκτική λίστα ταινιών με ζωντανούς-νεκρούς και πολλά άλλα θέματα μικρότερης έκτασης. Ως πρώτη προσπάθεια, το "Splatter Zine" αφήνει πολύ καλές εντυπώσεις και φανερώνει το μεράκι των συντελεστών του. Υπάρχουν έξυπνα σκίτσάκια, λίγες αλλά καλές φωτογραφίες, πολιτικά συνειδητοποιημένες απόψεις κι ένα πανεμορφο εξώφυλλο. Και βέβαια να μην ξεχάσουμε και το εξμνητότατο άρθρο με τίτλο: "To Splatter Στην Αρχαία Ελλάδα", που αναφέρει βία και αιματοβαμμένα περιστατικά από έργα του Ομήρου, του Ηρόδοτου, του Ευριπίδη κ.α. Αν το επόμενο τεύχος έχει περισσότερες κριτικές (και λιγότερα ορθογραφικά!), τότε θα μπορούμε να μιλάμε για άλλο ένα σπουδαίο ελληνικό φανζίν. Προς το παρόν, διαβάστε το "Splatter Zine" και γράψτε στο U.S.C. για να μάθετε τι άλλο σκαρώνουν αυτά τα αρρωστημένα μυαλά.



Η Αυστραλία εκτός από χώρα προέλευσης διαφόρων περιεργών ζώων, όπως τα καγκουρώ, τα κοάλα και οι Αυστραλοί, είναι και η πατρίδα του "Skined Alive", ενός φανζίν που θα μπορούσε να χαρακτηριστεί ως απαραίτητο ενημερωτικό έντυπο για κάθε horror-fan που σέβεται τον εαυτό του. Η ιδιαιτερότητά του είναι πως η έμφαση δίνεται στη λογοτεχνία με δεκάδες καλογραμμένες κριτικές βιβλίων που καταλαμβάνουν το μισό περιοδικό. Υπάρχουν

ακόμα στήλες για κόμικς, ταινίες και φανζίν και μία σελίδα με τίτλο "Fuck Censorshit", που ασχολείται με τα τελευταία ανδραγαθήματα των λογοκριτών σε όλο τον κόσμο. Στην πλειοψηφία της η ύλη του "Skined Alive" είναι επίκαιρη, ενώ τα κόμικς που παρουσιάζονται, είναι μερικά από τα σπουδαιότερα που κυκλοφόρησαν τα τελευταία 1 - 2 χρόνια. Το 4ο τεύχος το οποίο κυκλοφόρησε πριν δύο μήνες, έχει ένα αφιέρωμα στα βιβλία με σειριακούς δολοφόνους (7) και ιδιαίτερα στο "American Psycho" του Bret Easton Ellis (8), για το οποίο υπάρχουν κριτικές και αναλύσεις από τρεις διαφορετικούς συντελεστές του περιοδικού. Το layout είναι λιτό αλλά λειτουργικό, ενώ τα πραγματικά υπέροχα σχέδια, είναι του ίδιου του εκδότη, του Rod Williams (παλυτάλαντο το παιδί!). Χωρίς να έχει κάτι το ιδιαίτερα ξεχωριστό, το "Skined Alive" περιέχει ένα μεγάλο αριθμό σημαντικών πληροφοριών και θα ενδιαφέρει σίγουρα κάθε οπαδό της λογοτεχνίας του Τρόμου.



Και ήρθε η ώρα, να μιλήσουμε για το "Ovo", το τελευταίο φανζίν γι' αυτό το τεύχος. Εκδίδεται από τον Trevor Blake, ένα πολύ γνωστό μέλος της Αναρχικής κοινότητας του Τέξας. Κάθε τεύχος έχει ένα κύριο θέμα ("Ελεγχος", "Επιστήμη" κ.τ.λ.) και πάνω σ' αυτό καλούνται και γράφουν άρθρα, η εκφράζουν τις απόψεις τους σε συνεντεύξεις, μεγάλα ονόματα της underground λογοτεχνικής σκηνής, όπως ο Robert Shea(9), ο James Scianna(10), ο Hakim Bey(11), ο V. Vale(12) κ.α. Στα χέρια μας έχουμε δύο τεύχη. Το No 10, με τίτλο "Mayhem", βγήκε τον Ιούνιο του '91 και ασχολείται με τους φετχιστές δολοφονιών (με τον όρο αυτό, ο Blake περιγράφει όλους εκείνους που διαβάζουν βιβλία με



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[postal money order to T. Blake for \$3 for sample]



αληθινά εγκλήματα -True Crime- και μελετούν τη ζωή διάσημων δολοφόνων, αλλά και εκείνους που μέσα από την έρευνά τους ηρωποιούν ψυχοπαθείς δολοφόνους και αναζοπυρώνουν κατά καιρούς το ενδιαφέρον της κοινής γνώμης γι' αυτούς). Περιέχει δύο συνεντεύξεις, μία με τον **Stuart Sweze**, συνδιοκτική του βιβλιοπωλείου **Amok** και μία με τον **Ginger Hutton**, έναν φίλο του Blake, που δουλεύει σε μαγαζί με μεταχειρισμένα βιβλία. Στις σελίδες του βρίσκει ακόμη μία εκτενή κριτική άρθρο του Blake για το **Pure**(13), ένα γράμμα του **J. Scianna** και ένα γράμμα του **G.J. Schaffer**(14), που συνοδεύεται με μερικά αποσπάσματα από τα διηγήματά του. Δε θα ήταν σωστό να εξετάσουμε τα περιεχόμενα αυτού του τεύχους χωριστά. Τα συμπεράσματα βγαίνουν από το σύνολο του περιοδικού και είναι πολλά και σημαντικά. Το "Ονο", χωρίς να προσφέρει έτοιμες απαντήσεις στο γιατί ορισμένοι άνθρωποι παρουσιάζουν αυτό -το συχνά νοσηρο- ενδιαφέρον για τον πόνο και την φρίκη των άλλων, θίγει την εισοδό μας στην "Εποχή του Ψυχοπαθούς"(15), την αγνία του ανθρώπου μπροστά την θνητότητα και την προσπάθεια κατάματης αντιμετώπισης της μέσα από τακτικές - σοκ, όσο η ενασχόληση με όσο γίνεται πιά βάνουσε και αληθινές μορφές λογοτεχνίας, απομυθοποιεί το "Pure", ξεγυμνώνοντάς το από τις έντεχνα στημένες αυταπάτες της ύστατης έκφρασης των πιο κρυφών μας επιθυμιών, μέσα από πράξεις παθολογικού σαδισμού και τονίζει τις επιπτώσεις της διαβίωσης/επιβίωσης του ανθρώπου σε μία κοινωνία στην οποία αναγκάσαμε τους εαυτούς μας να ζήσουν, χωρίς τελικά να έχουμε τις απαραίτητες προδιαγραφές(16).

Το άλλο τεύχος που μας έστειλε ο Blake, είναι και το τελευταίο της σειράς. Πρόκειται για το Νο 14 τον Μάρτιο του '92, κάτω από τον γενικό τίτλο "Suffering". Εδώ ο Blake εξετάζει την προέλευση και τη χρησιμότητα της οδύνης στη ζωή μας, παραθέτοντας μία σειρά αποσπασμάτων από έργα των Philip K. Dick, Anton Svandor LaVey, Israel Regardie,

De Sade, Bob Black, Ernest Mann κ.α. Η πληθώρα των οπτικών γωνιών, απ' τις οποίες βλέπουν το θέμα οι πα-

μενων τευχών του "Ονο" και των περιεχομένων τους Η βασική ιδέα του τεύχους εκφράζεται τέλεια στο δίπτυχο που



Από το "CUT: the unseen cinema"

ραπάνω συγγραφείς, εξασφαλίζει μία συναρπαστικά ευστοχη συλλογή απόψεων. Ακολουθεί ένα απίθανο άρθρο του **Orton Nenslo**, που δίνει πρακτικές συμβουλές για το πως να ξεφορτωθείτε όλους τους φίλους σας και να μείνετε μόνος, σπάζοντας κάθε προηγούμενο ρεκόρ κακού Κάρμα. Το κείμενο ξεκινάει σαν ελεγεία στον εγωισμό, την αναισθησία και την αλλαζονία, αλλά το τέλος ανατρέπει όλα τα παραπάνω. Το τεύχος συμπληρώνει ένα ερωτηματολόγιο για τον πόνο, φτιαγμένο από τον ίδιο τον Blake (και να είστε σίγουροι πως θα αισθανθείτε πολύ... άβολα όταν θα δείτε τις απαντήσεις σας) και ένα κείμενο του **Hakim Bey**. Τέλος υπάρχει και ένας λεπτομερής κατάλογος όλων των προηγού-

μενων τευχών του "Ονο" και των περιεχομένων τους Η βασική ιδέα του τεύχους εκφράζεται τέλεια στο δίπτυχο που

υπάρχει στην εισαγωγή. "Η Γνώση είναι Οδύνη - Η Οδύνη είναι Γνώση". Αυτό τα λέει όλα, νομίζω. Χωρίς ίχνος υπερβολής, πιστεύω ότι το "Ονο" είναι ανάμεσα στα τρία καλύτερα έντυπα που έχει βγάλει ποτέ ο Υπόγειος Τύπος. Ένα ψυχαναλυτικό ταξίδι σε σκοτεινές γωνιές του μυαλού, θέτει ερωτήματα που πάντα φοβόμασταν να κάνουμε στον εαυτό μας και τα απαντάει με μία ευθύτητα και μία ευστοχία που σε κάνει να ανατριχιάζεις. Εχω διαβάσει τα δύο αυτά τεύχη ίσα με δέκα φορές, αλλά κάθε φορά που τα ξαναπιάνω στα χέρια μου, νοιώθω πάλι το ίδιο συναίσθημα. Το "Ονο" μοιάζει με ένα σοφό, γερασμένο δάσκαλο και θα ήταν ηλίθιο εκ μέρους σας να μην επωφεληθείτε από τη

Γνώση του



ο "Fortean Times" είναι ένα περιοδικό που πήρε το όνομα του από

τον **Charles Fort**(17), τον πατέρα του συγχρονου φαινομεναλισμου. Στα 19 χρόνια που βγαίνει, έχει καλυψει χιλιάδες μυστηριώδη συμβάντα, που κυμαίνονται από τη συμβατική εμφάνιση U.F.O. (βλ. Μητσotάκης), ως τα πλέον εξωφρενικά περιστατικά που μπορείτε να σκεφτείτε. Ηλεκτρικοί άνθρωποι, γυναίκες που γεννάνε ψάρια, πηγές με νερό που μεθαί, εγκλήματα όπου το φονικό όπλο ήταν κάποιο είδος λαχανικού και γενικά της Παναγιάς τα μάτια. Το τεύχος 61 είναι αφιερωμένο στα 500 χρόνια από την ανακάλυψη της Αμερικής από τον Χριστόφορο Κολόμβο και στο κυριο άρθρο του φροντίζει να γελοιοποιήσει την όλη υπόθεση, παραθέτοντας αποδείξεις για την "ανακάλυψη" της Αμερικής (πριν από τον Κολόμβο, εννοείται) από τους Κινέζους, τους Βασκούς, τους Φοίνικες, τους Πολυνησίους, τους Σκωτσέζους, τους Νορβηγούς Βικινγκ και ένα σωρό άλλους λαούς. Εγώ πάντως, πολύ στενοχωρήθηκα διαβάζοντας το άρθρο. Τώρα που πολλοί πιστεύουν ότι ο Κολόμβος ήταν από τη Χίο, αν ήταν πράγματι αυτός που είχε πατήσει πρώτος το πόδι του στην Αμερική, θα μπορούσαμε να ξεκινήσουμε μία παγκόσμια καμπάνια για την ελληνικότητα της Αμερικής! Οι τακτικές στήλες του "Fortean Times", φιλοξενούν διάφορους συγγραφείς και ερευνητές που εκφράζουν τις απόψεις τους ορθόκοφτα και χωρίς να ακολουθούν την γνωστή τακτική των περιοδικών του είδους, να παίρνουν ένα ασήμαντο γεγονός και να το παραφουσκώνουν, παρουσιάζοντάς το σαν ΤΟ μεταφυσικό συμβάν του αιώνα(18) Αυτό πάντως που κάνει το "F.T." διαφορετικό από παρόμοια έντυπα, είναι τα αναρίθμητα αποκόμματα από εφημερίδες, που καταγράφουν περίεργα φαινόμενα σ' ολόκληρο τον κόσμο, δίνοντας έτσι μία εντελώς ασυνήθιστη εικόνα του πλανήτη μας. Να σημειώσουμε εδώ ότι από αυτό το ποτ-πουρί του Αλλόκοτου, δε λείπει ούτε το χιούμορ

Annotations

OVO 13 was first published in 1992. The information on page two is accurate but it is unlikely that any of the addresses seen elsewhere in this issue are still valid.

ovo1301 – Front Cover. The Volkswagen image comes from a button catalogue. I don't remember where the image of the bicycle comes from. Both were personal symbols of controlling ones own destiny when I was young, and self-direction was the kind of travel that this issue of OVO was about.

ovo1302 – Indicia. I don't remember where the image of the tricycle came from.

ovo1303 – Introduction. Here I announced I would be moving to Portland, starting a BBS and publishing books. I did move to Portland, I made Web sites instead of a BBS and I wrote books: not bad! I also announced that I would cease publication of OVO, which turns out to not be the case. I only took a break.

ovo1304 through ovo1305 – Interview with Jennifer Murrian. The influence of reading J. G. Ballard is plain. More bicycle images from unremembered sources.

ovo1306 through ovo1308 – The Psychotopography of Disneyland by Ignatz Topo. This analysis of an early situationist text through the lens of Disneyland is one of the first published examples of what was later called Ride Theory (see Dan Howland's *Journal of Ride Theory Omnibus*). Charles Fort also wrote about ideas occurring as if on a schedule in many places at once: he called it 'steam engine time.' All graphics by Ignatz Topo.

ovo1310 through ovo1312 – Interview with Yael Ruth Dragwyla. This interview was transcribed from a telephone call. When Yael describes how to learn about a place she suggests going to the library: it is much more likely now that she would suggest going online. I have succeeded in remembering to look at my hands in a dream, and I have succeeded in looking at my hands in a dream. Yael later wrote the 'Brag of the Female SubGenius,' which had a significant influence on the Church of the SubGenius. She later disavowed the Church as being the work of an evil magician who had caused her cat to die. I do believe that if you think intently about something you will 'go there' in your dreams. But I have more faith in seeing something beyond my body's capacity by way of television than by astral travel. Yael and Hakim Bey hosted the Astral Convention in 1988. I said I couldn't go because I didn't believe in astral travel, and instead suggested they hold the convention inside my head so I could at least watch. This comment was quoted by Hakim Bey in the rare book *Akashic Record of the Astral Convention, A.A.A.Z.* Contributors to this book include Peter Cristopherson, John Balance, Hakim Bey, Yael Dragwyla, James Koenline, Tutor Turtle, Ivan Stang, Feral Faun, David Crowbar and others.

ovo1313 through ovo1340 – Calendar. Like most of this issue, I didn't invest as much effort as I could to make this good idea come across well: the calendar looks sloppy. Note there are no holidays in the OVO calendar. Some of those collages are now lost.

ovo1341 - Index, Table of Contents and Reference.

ovo1342 – Received. *Kooks* was published by Donna Kossy. I contributed an essay on Iben Browning to the book compiled from issues of *Kooks* (Feral House 1994).

ovo1343 through ovo1348 – Catalogue. Orders for OVO were increasing enough to cause me to think a more detailed catalogue was in order. But this was not the case; I was the only one taking OVO *that* serious. But this catalogue has some good bibliographical data in it. At the time I thought OVO CASSETTE ENGINE looked the best, but now I think issues 10-14 look better. OCE just cost the most to produce, that's all. I don't recall why I said this issue was going to be reviewed in the *Film Threat Video Guide*, or whether it was or not. *Film Threat* editor Chris Gore may have suggested this was going to happen. One of

the readers of my essay in *Anarchy and the End of History* pointed out that I had asked 'if anarchism is such a good idea, why don't people accept it' – and then failed to answer my own question. Having that challenge put before me led me to spend several years defining what anarchism is, which then allowed me to ask if I was an anarchist. I ended up talking myself out of anarchism, and I have George Walford to thank for that. I thanked him by making a Web site about his work, which can be viewed at <http://www.gwiep.net/>. In *Three Fisted Tales of "Bob"* I was paid at the same rate as all the other contributors (including Robert Anton Wilson, John Shirley, Paul Mavrides, Mark Mothersbaugh and William S. Burroughs); I made \$12.50 from that book. Selling books and magazines through the mail on a small scale then was helpful years later when I had a successful but short lived mail order book business.

ovo1349 – PLN Benefit Tape Advertisement. Two copies of this tape sold, but one of the buyers sent in not \$5.00 but \$100.00 in support of *Prisoner's Legal News*. This was definitely a successful project. It was through this project that I learned I was under surveillance. I received mail at two post office boxes, one for OVO and one for other projects such as this one. There was no name or home address common to either – they were completely distinct as far as the Post Office was concerned. But one day I received a letter addressed to one post office box at the other post office box. Either (a) wild coincidence placed it there or (b) someone was going through all my mail and when they were done had it sent to the wrong final address. My car was being broken into every few weeks but nothing was being taken. I was getting hang-up calls night and day (to check if I was in?). What it all meant I never learned, and if the surveillance continued when I moved to Portland it was carried out by more subtle hands and eyes.

ovo1350 – Advertisements to reprint in other zines. No one ever did.

ovo1351 – Paid advertisement.

ovo1352 – Back Cover.

Magic Carpet – Collage.

Priest – Collage.

Corporate – Collage.

Breakfast – Collage.

Lunch – Collage.

mmb1 and mmb2 – Merlin's Music Box. Bill Babouris, editor of *In Extremis*, also wrote for the Greek magazine *Merlin's Music Box*. These two pages review OVO.