



ovo0201

# OVO 2



Test print. One copy. July 1987. 16 pages. 8.5 inches by 5.5 inches. Black and white photocopy.  
First edition. One hundred copies. July 1987. 16 pages with eight-page insert. 8.5 inches by 5.5 inches (insert 4.25 inches by 3.6 inches). Black and white photocopy. Includes Mike Film.

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

Publisher/Editor: Trevor Blake

## About OVO

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

July 1987

Dear Friends:

This is the second issue of OVO. The long delay between the first issue and this one was caused mainly by a lack of money to produce and distribute this magazine in a satisfactory way. The next issue of OVO will appear as needed and affordable -- hopefully sooner than this one did.

I do not care to have an audience, but rather friends. OVO is for my friends. It is not a secret; in fact, nothing that appears in OVO is copyrighted in any way and I encourage you to reprint what you enjoy. However, do not review or advertise OVO. If you know someone you think would like it please put us in contact with one another directly (or simply copy the relevant sections). Please write soon.

I love  
TREVOR



ovo0202

# BECOMING MORE FREE

## A. Getting More Free Time:

1. I am wasting less of my time (LIFE) watching, listening to and reading THOUGHT LEADERS, i.e., TV, movies, radio, music, newspapers, magazines and novels.

These are like spectator sports. They cause me to live life vicariously, i.e., second-hand, not real, only in fantasy. These mind conditioners are subtly designed to create not only fear and anger emotions but also create feelings of guilt and inadequacy. These feelings stifle growth and keep one securely in ones rut. And of course the more visible purpose of the media is to create the desire to acquire (BUY! BUY! BUY!) and keep up with the Joneses. "Buying" uses up my savings. I spent 22 years of my TIME (life) working as a Wage Slave. I helped perpetuate the status quo, i.e., a world of 98.6% Slaves and less than 1% Elite (Billionaires) (see: Little Free Press #51). I don't wish to do that any more.

2. I am talking less "trivia." I will try to take responsibility and lead conversations into areas that are meaningful and interesting to me (or I will find someone else to talk with).

This will give me more meaningful input and more free time; to think about what I would really like to do with my life, to experiment with different ideas and to experience the ones I like best. I wish to discover what it would be like to be a "Natural" human being (instead of a "Normal" one, who conforms and obeys) to see if I would like that better. I plan to spend more of my time trying to discover what makes ME happy.

B. Got rid of all my debts and credit cards.

C. Getting rid of my surplus possessions.

D. Getting my rent down as low as I can.

E. Teaching myself how to choose my thoughts, so that I can choose not to linger on self-destructive thoughts, and I am learning to focus on thinking about creating more freedom and happiness for myself. (see LFP #48)

G. Learning ways to live happily on very little money, i.e., becoming more independent. (People with lots of money don't need to do this. In the present system -- MONEY IS INDEPENDENCE).

H. Experimenting with food. I'm discovering which foods and how much my body prefers. It tells me when I pay attention.

- I. Got rid of my vehicle as soon as it feels like a burden.
- J. Won't attempt to gain Power over anyone. A slave's chain has two ends.
- K. Striving to be free and happy. I share my methods of happiness with others if they are interested.
- L. Overcoming the fear of being alone. I realize that loneliness is only a thought and I am gaining control of my thoughts.
- M. Worrying less about what people (including mother) think about me.
- N. Starting to try some new things, friends, places, skills, routes, foods, ideas, etc.
- O. Absorbing new and useful input into my biocomputer and avoiding much-trivia helps me surpass my old programing of "garbage in -- garbage out", i.e., my old way of life.

"Each has the potential to become a genius in some area. But most are busy with trivial diversions."

"How your furrows deep, while sluggards sleep, and you shall have corn to sell and keep."

Benjamin Franklin

How much is too much?

What portion of my conversation is trivia?

How can I expect to accomplish anything but TRIVIA if I allow that to be my major focus???

(However, at this point in my evolution, I seem to need some trivia. My ability to focus on the important is still limited).

**DEMOCRACY IS NOT FREEDOM (Except for the Elite)**

I was programed to feel reverent whenever I heard, saw or thought the word democracy. Tears would almost form in my eyes. I assumed that Democracy was a wonderful thing to have. I never looked it up in the dictionary. I never thought of it as "Government and Bureaucrats." I thought of it as an entity; being there to protect, care for me and give me FREEDOM! What an ignoramus I was. I had no notion that there was any "alternative" except some worse kind of government. I took it all for granted. I assumed I (we) controlled it because I (we) had voted. It was a DEMOCRACY!!! How naive I was. Just another one of the "suckers" Barnum said are born every minute.

Webster's New World Dictionary:

Democracy: Government by the people, directly or through representatives.

Government: The exercise of authority over a state (of people), organization, etc.; control; rule.

The "Rule of the Majority" is a farce! In practice it has always been, "The Rule of the Minority", i.e., the manipulators, i.e., the Elite. No thank you! You can have them both. I don't have a need or desire to be ruled by either or anyone!!!

DEMOCRACIES and other governments have kept people in wage slavery for the past 5,00 years or more. ALL GOVERNMENTS are basically the same -- they RULE!!! Rules reate conformity. Rules create the status quo.

Rules create slavery. Rules stifle creativity. Rules prevent INDIVIDUAL freedom!!! I do not desire to have people rule me directly or through representatives. I am not a cow or a sheep. I refuse to remain domesticated. I am fully capable of ruling myself. I do not desire to rule anyone.

I just want to be FREE! And I am getting more free because I'm not playing their games much anymore. I no longer GIVE my consent to be ruled. I no longer vote for a Ruler or for Laws!

My chosen work right now is writing and publishing. I give my work for free. My past 18 years of payless working has been far more fun than my previous 22 years of paid working. We volunteers are in control of the how, when, if, where, why, what and who we give our work to.

Volunteers have more freedom than paid workers. When everyone is a volunteer -- everything will be free for me, and for everyone else as well!!!

(CHANGE OF ADDRESS)

New Address:

Little Free Press  
Rt. 2, Box 38C  
Cushing, MN 56443



Old Address:

2714 1st Avenue S.  
Minneapolis, MN 55408

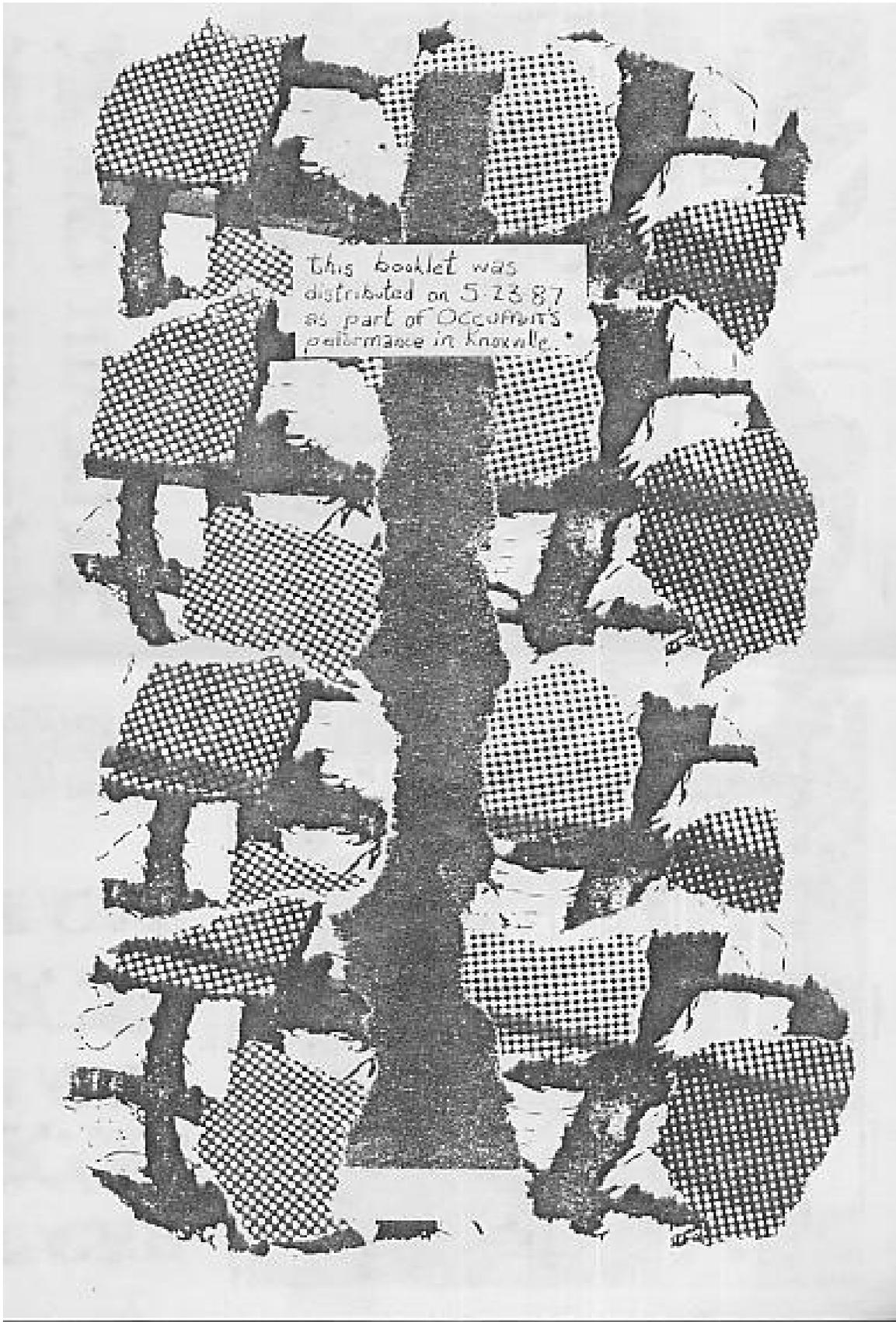
**Subscriptions**

Merely send me a card or letter saying you agree to make at least two copies of each issue and will distribute them. Send no money. I find giving to be more fun than selling. I have been publishing between five and nine times per year since 1969.

Ernest Mann

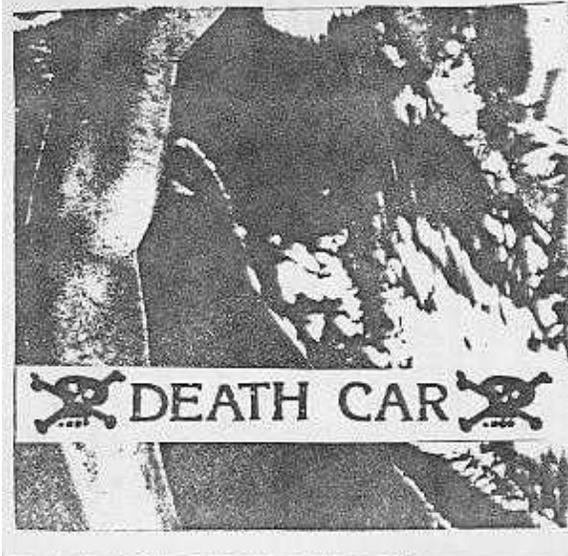
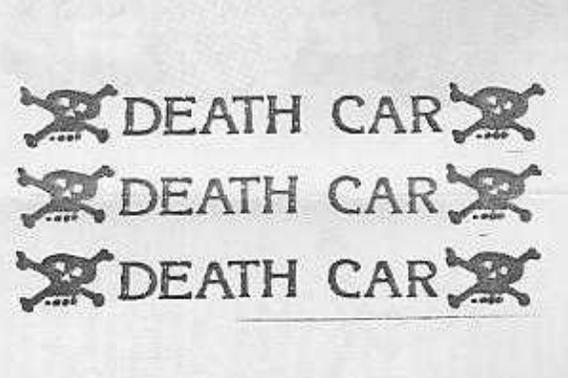
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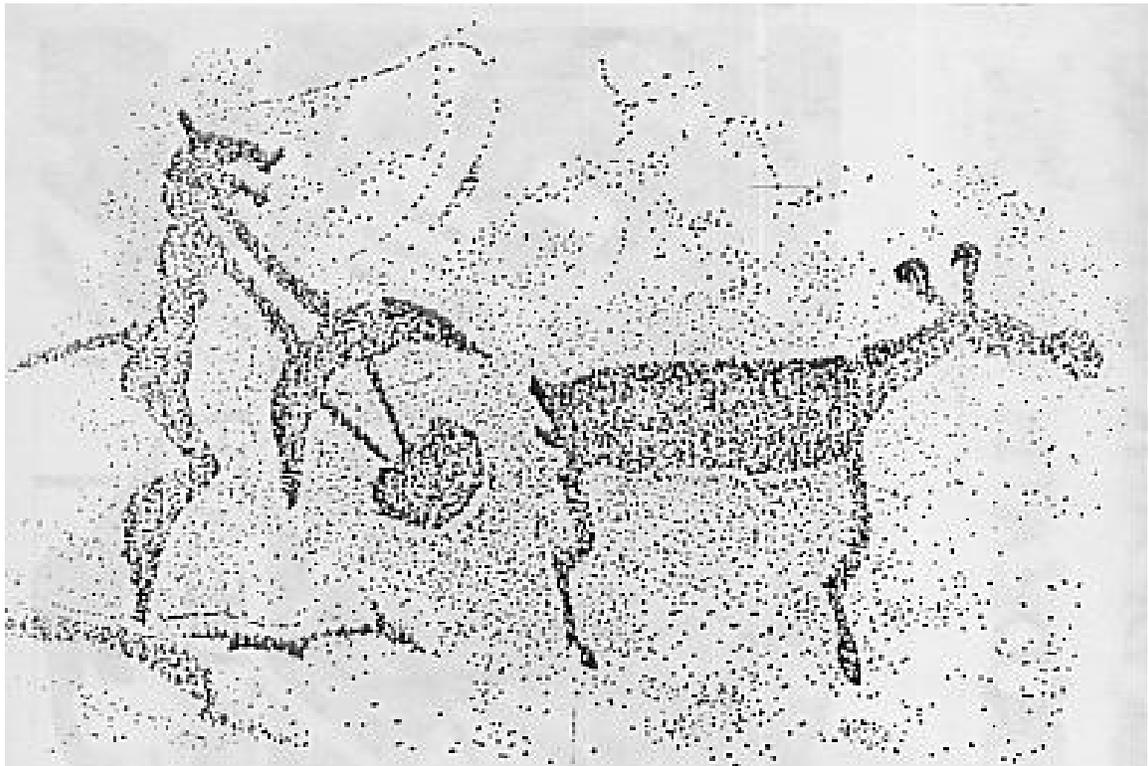


This booklet was  
distributed on 5-23-87  
as part of Occorff's  
performance in Knoxville.

ovo0207



ovo0208



salon apocalypse  
"secret theater"  
Hakim Bey

As long as no Stalin breathes down our necks, why not take some art in the service of... an insurrection?

Never mind if it's "impossible." What else can we hope to attain but the "impossible?" Should we wait for someone else to reveal our true desires?

If art has died, or the audience has withered away, then we find ourselves free of two dead weights. Potentially everyone is now some kind of artist -- & potentially every audience has regained its innocence, its ability to become the art that it experiences.

Provided we can escape from the museums we carry around inside us, provided we can stop selling ourselves tickets to the galleries in our own skulls, then we can begin to contemplate an art which recreates the goal of the sorcerer: changing the structure of reality by the manipulation of living symbols (in this case, the images we've been "given" by market, war, famine & greed).

We might now contemplate aesthetic actions which possess some of the resonance of terrorism (or "cruelty," as Artaud put it) aimed at the destruction of abstractions rather than people, at liberation rather than power, pleasure rather than profit, joy rather than fear. "Poetic Terrorism."

Our chosen images have the potency of darkness -- but all images are masks, & behind these masks lie energies we can turn toward light & pleasure.

For example, the man who invented aikido was a samurai who became a pacifist & refused to fight for Japanese imperialism. He became a hermit, lived on a mountain sitting under a tree.

One day a former fellow-officer came to visit him, & accused him of betrayal, cowardice, etc. The hermit said nothing, kept on sitting -- & the officer fell into a rage, drew his sword & struck. Spontaneously the unarmed master disarmed the officer, & returned his sword.

Again & again the officer tried to kill, using every subtle kata in his repertoire -- but out of his empty mind the hermit each time invented a new way to disarm him.

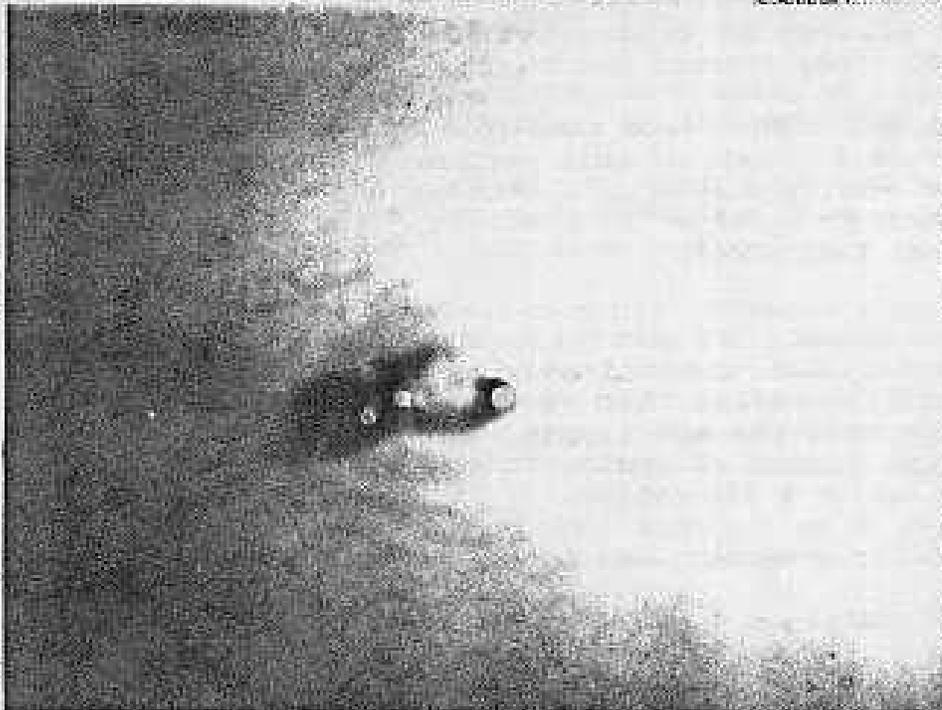
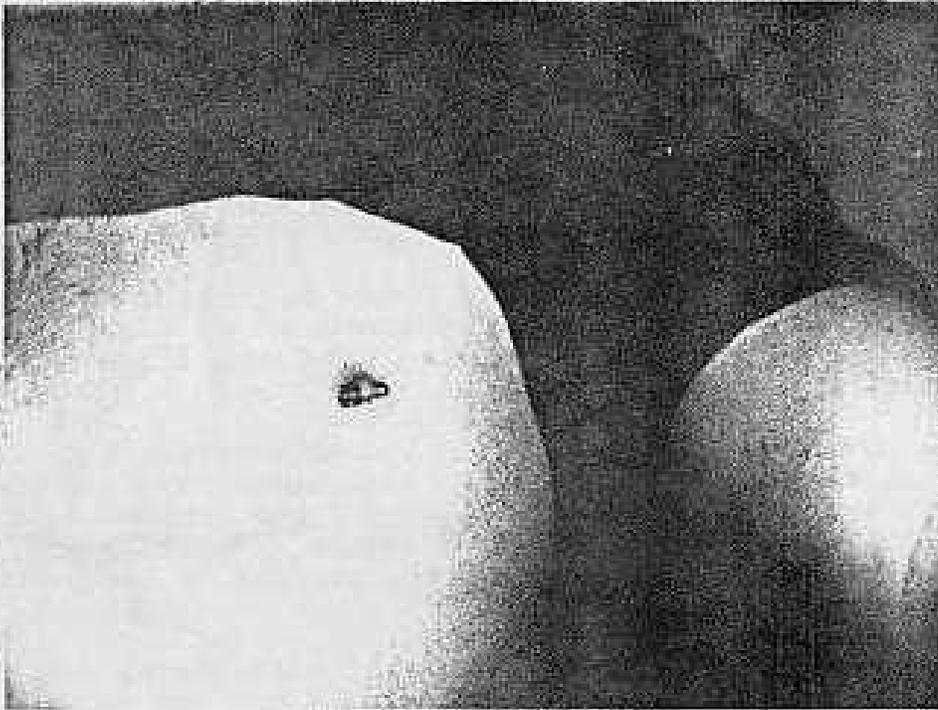
The officer of course became his first disciple. Later, they learned how to dodge bullets.

We might contemplate some form of metadrama meant to capture a taste of this performance, which gave rise to a wholly new art, a totally non-violent way of fighting -- war without murder, "the sword of life" rather than death.

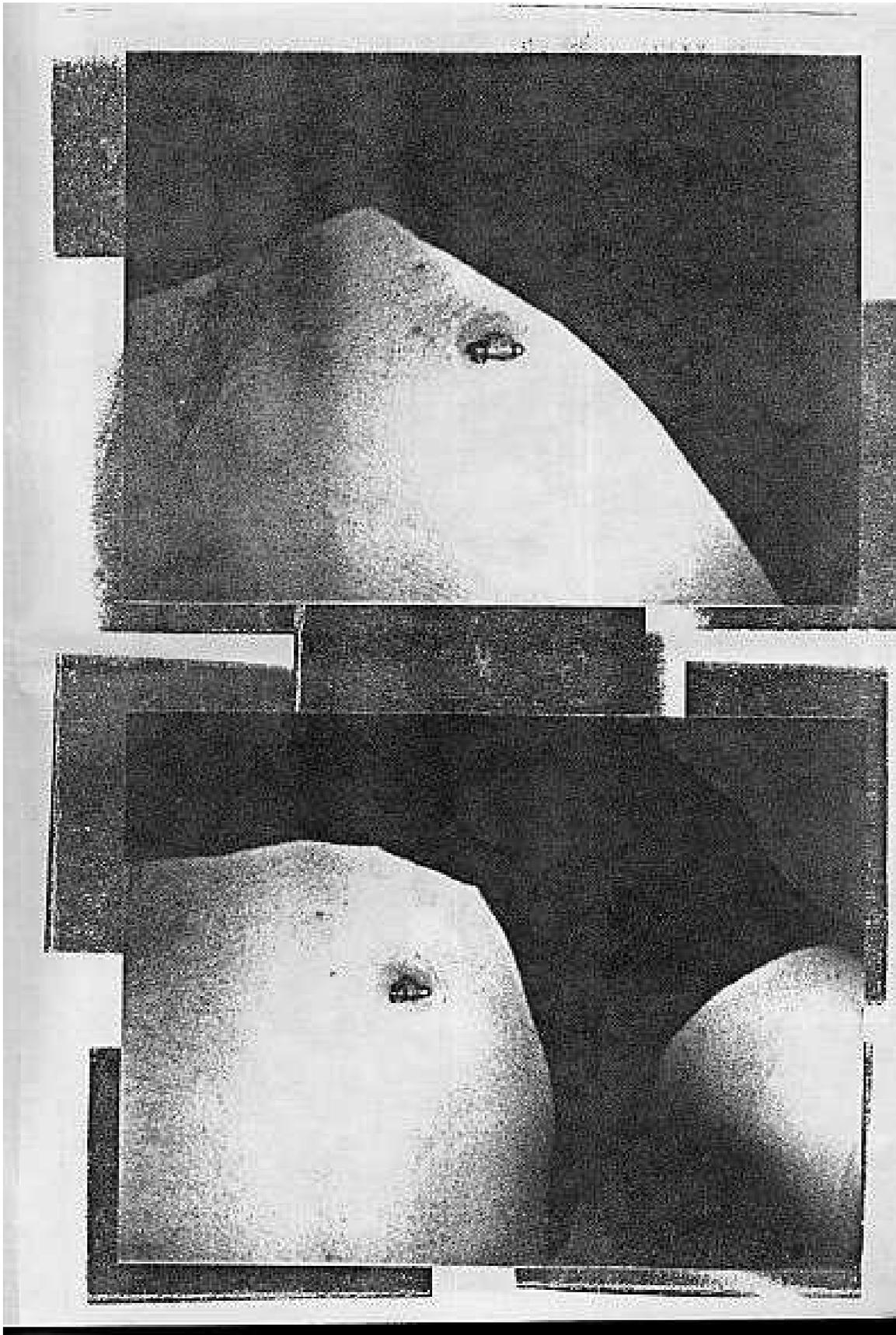
A conspiracy of artists, anonymous as any mad bombers, but aimed toward an act of gratuitous generosity rather than violence -- at the millenium rather than the apocalypse -- or rather, aimed at a present moment of aesthetic shock in the service of realization & liberation.

Art tells gorgeous lies that come true.

Is it possible to create a SECRET THEATER in which both artist & audience have completely disappeared -- only to re-appear on another plane, where life & art have become the same thing, the pure giving of gifts?



ovo0211



ovo0212

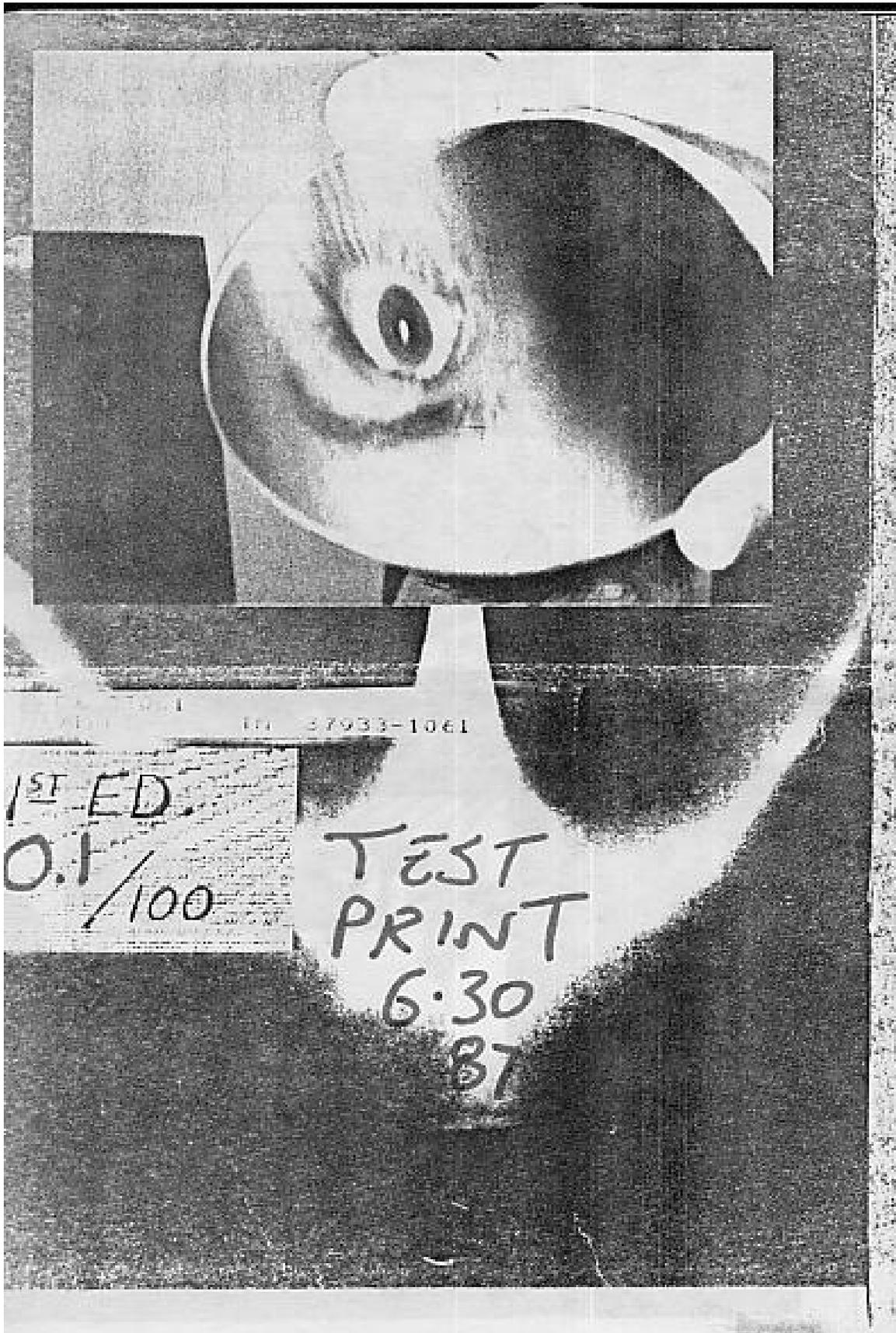


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ovo0214



ovo0215

# Annotations

*OVO 2 was first published in 1987. The information on page two is accurate but it is unlikely that any of the addresses seen elsewhere in this issue are still valid.*

ovo0201 – Cover. Copy art, photocopier, prosthetic eyes and pen.

ovo0202 – Introduction. I was no more than 21 years old in this photograh.

ovo0203 through ovo0205 – Becoming More Free. Ernest Mann. It took a special effort to find somewhere to print this essay with a laser printer. Ernest Mann advocated refusing to take pay for one's work, with the idea that if everyone worked for free then the need to charge for goods and services (and scarcity of goods and services) would vanish, bringing universal prosperity. After decades of publishing his own newsletter and two books, Ernest Mann was murdered by his grandson in the 1990s.

ovo0206 – Mike Film. tENTATIVELY, a cONVENIENCE. Actual cells of Mike Film were taped to pages in this issue of OVO. I still have a few hundred pieces of Mike Film, and every few years tENTATIVELY, a cONVENIENCE distributes an update as to where Mike Film has been distributed.

ovo0207 – OCCUPANT booklet. Booklet not shown in this scan. Collage elements drawn from album cover art by The Residents. OCCUPANT was the first band I was in.

ovo0208 – Death Car. Top left background by Trevor Blake using an Amiga computer. Top right background is the burgler image used many times in OVO. Bottom left background unknown, tape deck same as ovo0105 (see OVO 1). Bottom right background from 'teenage' collage by Trevor Blake (including surrealist photography and David Merrik). The hundreds of tapes I was making and receiving seldom had labels. These j-cards were designed for any cassette; any tape could be 'Death Car.' 'Death Car' and the skull are from a police museum in Pidgeon Forge, Tennessee – the same museum I'm standing in front of on page 88 of Pagan Kennedy's book *Zine*.

ovo0209 and ovo0210 – Salon Apocalypse. Hakim Bey. First appearance of this essay. Published four years later in *T.A.Z. The Temporary Autonomous Zone*.

ovo0211 and ovo0212 – Body art. These photographs of a nipple pierced in 1985 were published in 1987, two years before the Modern Primitives issue of *Re/Search*.

ovo0213 – Collage.

ovo0214 – Collage. Elements drawn from album cover art by The Residents. Stencil graphitti by Trevor Blake from the mid-1980s in Knoxville, Tennessee.

ovo0215 – Collage. Background is a photocopy image a plastic fork spinning on the scanning glass while being copied.