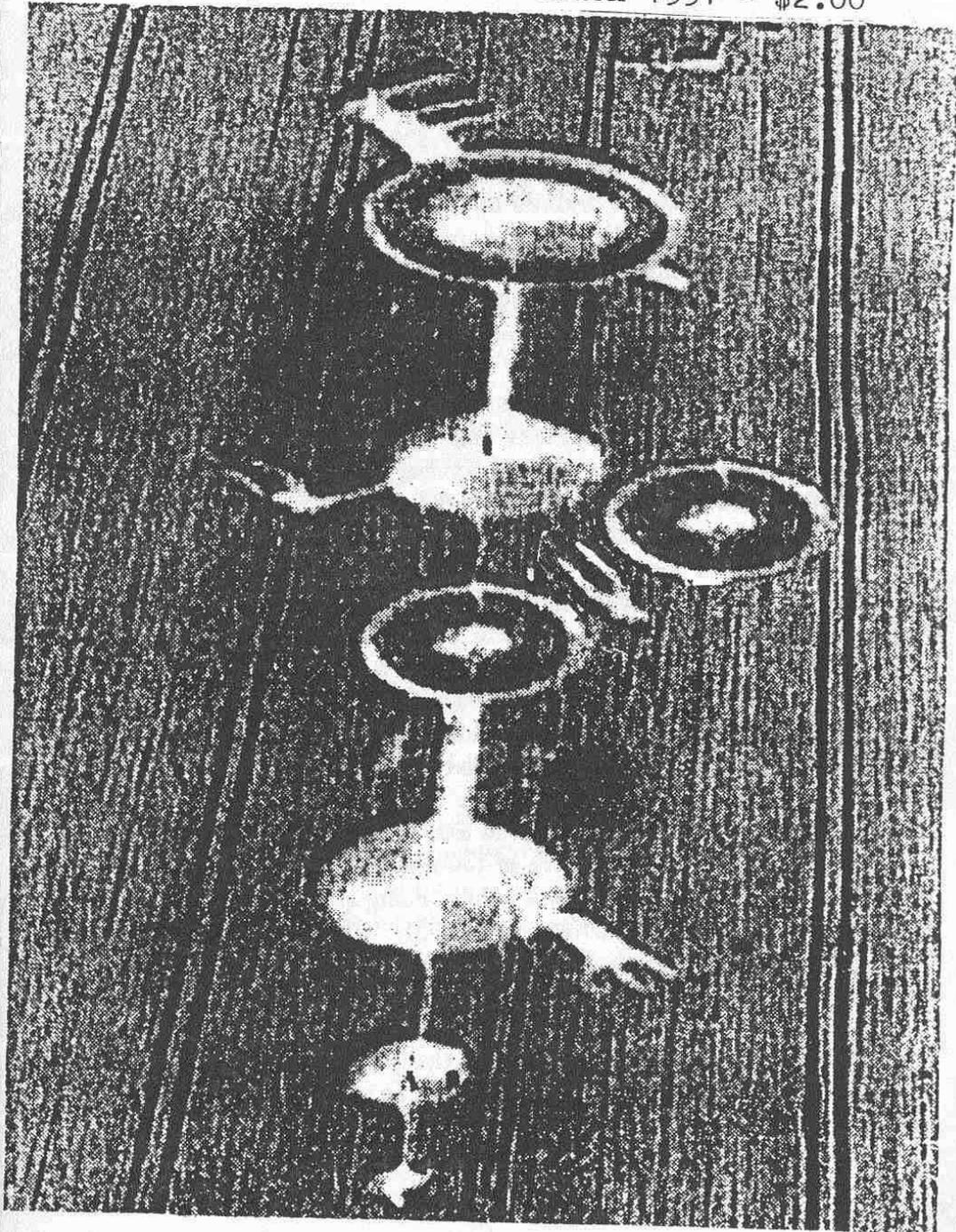


# THE OVOFILE

VOLUME ONE NUMBER ONE - MARCH 1991 - \$2.00



ovo0801

# OVO 8



March 1991. 16 pages, 8.5 inches by 5.5 inches. Black and white photocopy.

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

Publisher/Editor: Trevor Blake

## About OVO

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

## Inquiries

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

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Satellite by Trevor Blake  
March 1991



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ART MUST SERVE SOME ESSENTIAL PURPOSE AND NOT BE AN IDLE AMUSEMENT  
- CHERNY SHEVSKI

WHO WISHES TO BE CREATIVE,  
MUST FIRST DESTROY AND SMASH ACCEPTED VALUES  
- METZCHE

POETRY HAS AN AIM: ABSOLUTE HUMAN LIBERATION.  
- MALCOLM DE CHAZAL

IMAGES HAVE BECOME OUR TRUE SEX OBJECT, THE OBJECT OF OUR  
DESIRE... IT IS THIS PROMISCUITY AND THE UBIQUITY OF IMAGES, THIS  
VIBAL COMMUNICATION OF THINGS BY IMAGES, WHICH ARE THE FATAL  
CHARACTERISTICS OF OUR CULTURE. AND THIS KNOWS NO BOUNDS,  
BECAUSE... IMAGES CANNOT BE PREVENTED FROM PROLIFERATING  
INDEFINITELY.  
- JEAN BAUDRILLARD

LANGUAGE IS THE MOST PERFECT INSTRUMENT  
FOR PRODUCING MEANINGS  
AND AT THE SAME TIME DESTROYING THEM.  
- OCTAVIO PAZ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
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## WHERE'S OVO? (an introduction to THE OVOFILE)

A good question. One I've asked myself and been asked many, many times over the past year. Where's OVO? When is the next issue of OVO coming out? Wasn't the next issue supposed to be out by now? All good questions. Deserving of a series of good answers.

There was indeed supposed to be a new issue of OVO by now. The deadline for contributions came and went, the arrival date came and went, and there was no OVO. Here's why.

First, there was a four month period where my computer was either not doing what I wanted it to do or wasn't doing anything at all. The next OVO is stored on disc but for quite a while I had no way to access it. Kind of like standing outside of your car, looking at the keys that just got locked inside. Eventually I had the computer fixed.

Also related to the computer was the acquisition of some new software and hardware. This made it necessary to convert the many months of work done under the old system into the new format, but once that was done everything went MUCH smoother than before, and some of the magazine and other projects created under the new system have made even more use of what I have now.

Second, I have been getting more mail than I ever have before. Measured by return postage, I'm sending out \$20 to \$30 in replies a week (and making \$5 to \$10 a week in orders on a good week). Measured in time, I'm spending about four hours a day writing letters. I am very close to getting more mail than I can answer in the way I've grown accustomed to. Add to this 3-4 long distance calls a week from all over the continent, tape letters that have to be listened to, videotapes to watch, books and magazines to read and comment on, and occasionally interacting with my friends here in town, spending time alone, reading and writing for myself once in a while, doing dishes, washing clothes, living a life outside Post Office Box 23061... all this together has kept OVO from occurring on schedule.

Third, I can't afford to publish it. I need at least \$400 to have it published where and how I want to, and that money isn't available right now. Believe me, when you see it you'll agree it's worth the investment. And hopefully worth the wait.

So what does all this mean? The computer is fixed, so that's not a problem any more. But what about the incredible backlog of mail, the ever-growing list of people who've sent me something wonderful that deserve some sort of reply? And what can I do to raise money towards the next issue and other projects?

THE OVOFILE is an effort to solve these and a number of other problems as well. THE OVOFILE is a bimonthly publication that will supplement the larger and less frequent OVO. It is something I can mail out regularly, to express thanks to and keep in touch with everyone who writes me. It is the first magazine I've published that I am selling a subscription to in almost twelve years of publishing, which will raise money towards OVO. A problem OVO has had in the past due to its irregularity is that the contact and contributor lists as well as the catalogs usually change drastically between issues. These will be deleted from OVO and installed in THE OVOFILE. This way, OVO will be a magazine of use for many years, with THE OVOFILE to supplement it six times a year. An early model for OVO was to produce loose-leaf pages that could be added to or deleted from a file folder as addresses and catalog items changed, or arranged by subject according to the interests of the reader. THE OVOFILE is the manifestation of that idea; there will be some degree of repetition in issues of THE OVOFILE but this is an effort towards continual accuracy rather than just filling pages and selling products.

THE OVOFILE will also be a way to make use of and distribute the wonderful things I get in the mail that don't happen to fit in with the theme of an upcoming issue of OVO. Each issue will contain reviews, reprints, graphics and text of interest to readers of OVO.

To all of you who've been waiting patiently (and not so patiently) for the next issue of OVO, especially the people who are in that next issue, I thank you for your indulgence. I hope I can show you all soon what I've been hinting at for the past year. To all of you who've just written for the first time, please keep in touch. you'll be amazed at what you'll find in OVO and THE OVOFILE, and what and who they will put you in touch with.

TREVOR, February 1991

## My Struggle by Boojie Boy -- review by Trevor Blake

There is some confusion as to when My Struggle was actually printed. In a 1985 interview Mark Mothersbaugh said it was written in 1975 and printed in a single edition of one hundred copies. The end page of My Struggle, however, states it is "A NEO Rubber Band Publication, Cleveland 1978." A note of thanks to the National Endowment for the Arts for "generous funding" is included in My Struggle writing the NEA might be a way to find out exactly when My Struggle was published.



Fig. 132 Baby Alive. Lithograph by that famous West Coast Artist, John Zabrucky. (From the collection of the author.)

My Struggle is a little over 280 pages long and printed on pages measuring 5 1/2" by 4 1/2" (one-quarter of a standard sheet of paper). These small, thick books had red covers to make them identical to Chairman Mao's Red Book. At least some copies had red ribbon page markers like bibles, while others had no ribbon and yellow covers. It is bound by two large staples with the cover glued to the inner edges of the first and last pages.

Almost every page has an illustration with a numbered caption, usually having nothing at all to do with the surrounding text. Most of these illustrations are clip art but there are also collages and drawings by Mothersbaugh as well as a few photographs of early incarnations of DEVO. The text is a continuous flood of words, occasionally knotting itself into a scene or essay but more often than not consisting of stream of consciousness rambling (very interesting and disturbing rambling). The words form a straight line across the page, forming straight margins on the right and left even if the words have to be clipped without hyphens. The effect is one of someone with a whole lot to say but no idea what a bell on a typewriter indicates.



Fig. 56 Man preparing for the sex act.

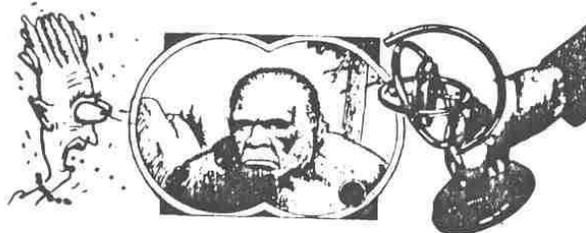


Fig. 356 Looking into the future...CAN U TAKE IT?

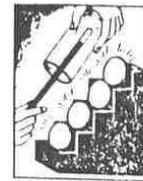


Fig. 54 Parents should not be afraid to copulate in front of the children.

Much of My Struggle is easily identifiable as DEVO by the reoccurrence of DEVO-related themes. Mutation, genetics, eugenics, potatoes, de-evolution, hyperactive/perverse sex, and what has been called "hospital love" (think about The Day My Baby Gave Me A Surprise and Time Out For Fun) are found in perhaps their most concentrated form here. The Beautiful Mutant mascot -- the chicken-winged monkey astronaut seen on the dust jacket of Duty Now For The Future and in the Love Without Anger video -- is printed here, as is the Duty Now beaker/man/atom logo. The warty-faced man described in the Warner video The Men Who Make The Music as "god in his Picasso period" makes an appearance, and there are quite a few photos; collages and drawings of Boogie Boy and the lesser-known Chinaman (he who gave the papers to Boogie Boy just before Jocko Homo in The Men Who Make The Music, and who is seen briefly stroking a coathanger made of women's legs in the Secret Agent Man video. His glasses, minus their "velly clevah" slanted eyes, became the glasses Mothersbaugh wore on the cover of Oh No! It's DEVO.) The leering faces coming out of the corners and side of Mothersbaugh's art (see his cover to The Book of the Residents, The Day My Baby Gave Me A Surprise video, the Freedom Of Choice video, What I Know, etc.) is found in abundance in My Struggle. These early graphics show a continuity of work by Mothersbaugh lasting for many years to come.

b

What do you do when you find out your child is handiwrapped? Well, first you cry, then you curse the Maker who gave you the extra hassle to put up with. Then, you pretend he'll outgrow it. Hide your child in the garage, says one radical new theorist. Tape your child's frail little legs together and bat it around with hammers and screwdrivers, says another. Dip the child's limbs in hot water and pour scalding tea and coffee over it, says yet another. But there is one new therapist who is gaining world wide recognition with his theory he is having some success with, and that is, ignore the ailment. Treat him as you would any other child. Dress his tiny bent limbs with normal sized clothing for his age group. Enforce good eating habits at the table, and punish him for dipping his bulbous head in the chili, or throwing forkfuls of food in to his open eyes. Make the child pull his share of the load by, washing dishes with his paws, or trimming the lawn with his teeth. Don't take 'no' for an answer, and never give in to the pitiful wailing or that look of complete helplessness these cunning youngsters conjure up quit



Fig. 92  
Author.

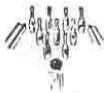


Fig. 55 Ninepins,  
and Ball.

Some of what appears in My Struggle wasn't available in any other form for many years, further indicating a long-term continuity of work despite changes in relative fame and equipment used. On pages 108 and 109 are the lyrics to a song called All Of Us. This song was recorded in their studio but as of February 1991 can be found only on bootleg tapes. A few lyrical changes were made by 1977 when DEVO performed the song as Soft Core Mutation in Minneapolis, also available only as a bootleg tape. It wasn't until the 1981 release of New Traditionalists that the song

surfaced as an authorized release, this time under the name Going Under. There are many other examples of phrases, images and words appearing first in My Struggle then re-appearing years later in a song or video by DEVO, as well as many early obsessions of and songs by DEVO that have vanished over time.

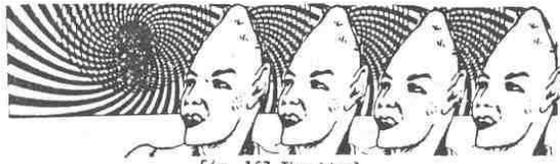


Fig. 167 The ideal.

Much attention is given to the Huboon in My Struggle, a type of low-grade Beautiful Mutant. The Huboons have their own (as-yet unreleased) song, The Huboon Stomp. They are mentioned in Soo Bawls (Hardcore Devo Vol. 1), and are seen all through the first Warner videotape, yet in 1991 the Huboon is an extinct species. The lyrics to The Last Time I Ever Seen St. Louie and My Frauline Done Told Me are in My Struggle but have yet to find their home on vinyl. Because much of My Struggle is written in a sing-song type of rhyme it is likely there are more lyrics of unreleased songs buried among the more recognizable sections. Boojie Boy's disturbing obsession with pregnancy and medical operations (or, as one person put it, "babies and chainsaws") makes up a large portion of the book, both as graphics and text, but except for certain sections of What I Know has not been seen since in any DEVO-related work. Certain themes and descriptions that might be considered sexist, heterocentric and racist were common in early works by DEVO and find full flower in My Struggle. These politically incorrect offerings are largely absent in later work.



Fig. 257 Booji Boy visits the moon.

page 130



Fig. 184 The human to huboon transformation is painful- but well worth all costs and risks.

page 89



Fig. 140 Panty Ghosts!!...They'll drive ya to an early grave!!



Fig. 206 Dream on, Uncle Reamus!

Everyone was talking, in spite of the fact that few of them knew the wiggles of a good girl was created in the nude... White, black, cinnamon and nude. These are a few of my favorite L'Eggs; regrettably yet somewhat hefty... so sallow chollay fo puttin you uptite an outa site... we have come to bomb your Pacific port s and steal your moon-bellied woman catties... left to graze by bowel-legged cow-pukes who went out to get gay, in the middle o f the lone prairie, with a couple of dozen of illiterate side-k oking for Apollo rockets, that fly low in Autumn. The fact of t he matter being, that no one ever saw them when they were on du ty. The nurse sort of turned-off and spot lights or night lamps . and the men grab themometers, and administer treatment, to h orses in need. I feel that I must add, I'm reading an old book, I once wrote in Jordan, across from the Promised Margarine. I h ave stumbled across a rare old manuscript that came out of a sc ience-fiction weekly that apparently was about the L.E., so I fe el it is my duty to include it in this writing. Of course, the title is an obvious fake, but this is a somewhat doctored versio n of the way it reads.

My Struggle was published in a format that was made to last, and proves an unbroken line from the earliest DEVO to the DEVO of almost fifteen year later. It also offers a good long look into the earliest formative stages of DEVO and Mothersbaugh's work, before Enigma, before Warner, before Stiff, even before Boogie Boy Records. It is nearly impossible to find and despite years of requests Mothersbaugh has yet to commit to a second edition. The rarity and historic value of My Struggle make it a book worth seeking out and paying for.

e  
The first thing I saw on the T.V. after the Symbionese Liberation Army took over was the Koogle monster singing and dancing; "Put the lime in the tunafish and play just like a pup, put the lime in the tunafish and drink them both down, put the lime in the tunafish and call me a dirty liar, I said, Tanya, is there nothing I can take I said, Tanya, to relieve my belly ache I said, Tanya, is there chance to bake a fake..I said, Tanya, they put dextrose in my steak"...I turned the channel just in time. Time was when facial services in the body beauty shop were of first importance, as hair work is today. Bodiness is next to godliness, the theme of many a Wood-land sea-nymph festival, with men in tuxes sitting on the lawn with their tightly laced in place, bonded to the green-trees women. There, along with a full basket of ceramic nic-nacs, they watched the sea-nymphs frolic and play, sporting only dixie cups covering their most informal areas.



Fig. 166 The real.

page 98

f  
Major developers of the skits inside the machines were totally anonymous up until about ten days ago when one of them signed the initials "B.M." what those initials will one day prove is us of today a subject of heated debate, and much speculation. As for Kennedy himself, well, what exactly was his roll in the death of his brothers girl friend, that dark autumnal eve? Some say he forged an ultimatum on the poor kid; an ultimatum strongly resembling the mafioso slang term of "takin' out a fix on someone..."(ed.'s note, number 1.), leaving her to sink or swim. Boston Cooler style, often referred to as rootbeer float. The Mrs. ate a large, billy gruff, goat. Traded it for a Lancashire snake fur coat. Or so rumor has it. Not how I got it though. I got it through slim, oil-stained channels; don't forget the holy wa-wa, or the fact that it was so dark outside, that you could barely tell it was a man, let alone a large pondering Algonquin with a fresh lisp and a badly disguised speech improvement; that you actually think you saw him heading in the direction of Ro

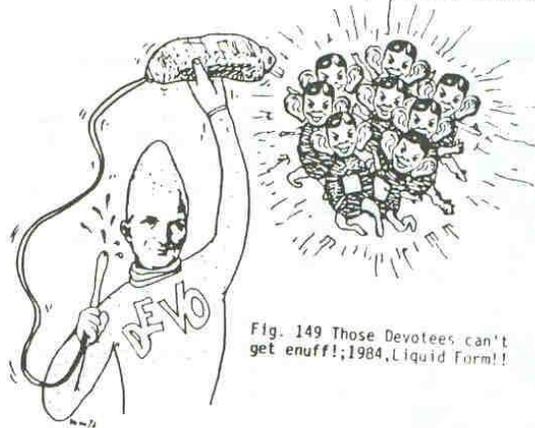


Fig. 149 Those Devotees can't get enuff!;1984,Liquid Form!!



Fig. 119 No one in this picture owns a car.



Fig. 136 It takes one helluva n

page 74

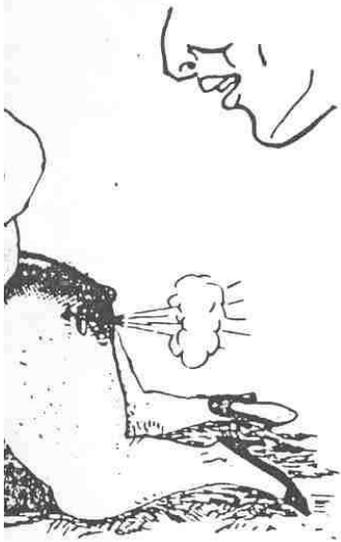


Fig. 159 All of Us pt.1  
 I left home with a friend of  
 mine..been gone two years an  
 d I'm feeling fine..Now I'm  
 happy all the time..I don't  
 think and I'm feeling fine.  
 .I've got feelings but they  
 don't show..Don't ask me ca  
 use I don't know..No NÖ No  
 o, No...Think you've heard th  
 is all before...Now your gon  
 na hear some more...I know a  
 place where dreams are crush

continued



Fig. 121 Toilet training the foot



man to mount the Big Rig.

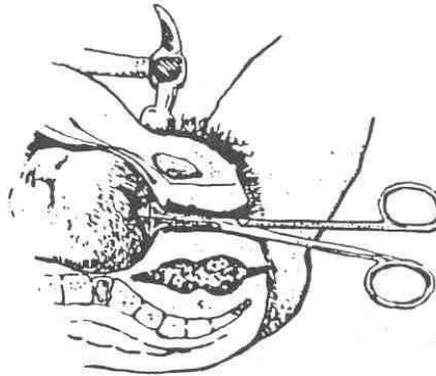
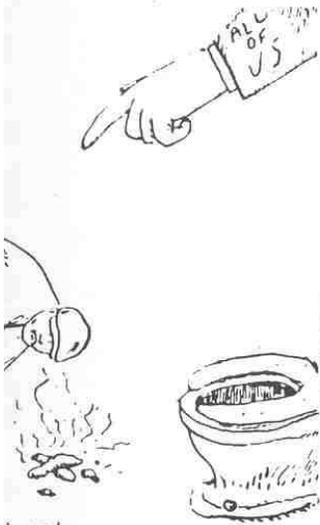


Fig. 233 "Little Snipper" Guess how many kisses are in the purse. (Parlour Games, 1972)



t-pad.

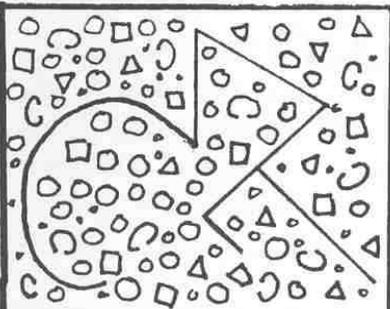


Fig. 160 All of Us pt.2  
 ed...hopes are smashed but t  
 hat ain't much...All you stu  
 pids anyway...We're all gonn  
 a die some day...Ya,Ya,Ya,Ya  
 Me leave home with Boogie Bo  
 y...Teeth fall out of China  
 doll...Poo-poo man got jiffy  
 snipped...Bad girl laughing f  
 lippy tits...Listen listen me  
 no lie...We like stuff what m  
 ake us cry...Why,Why,Why,Why?  
 All of Us

-Lt. G. Casanova

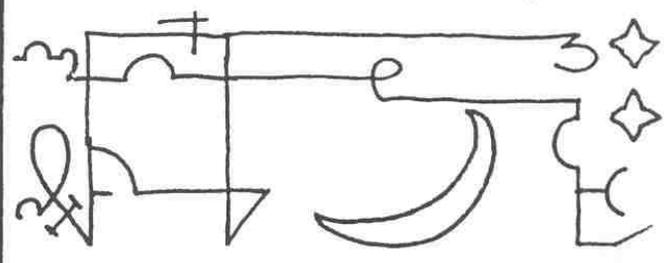
The following are some of the friends, writers, publishers, distributors, and supporters of OVO. This list will be updated regularly. All addresses good as of March 1991. The next issue of THE OVOFILE will contain addresses and information about zines received between now and then, as well as expanded personal contacts. Classified ads of 40 words are free to subscribers, \$2.00/issue to non-subscribers (includes a copy of the issue you're in!). Ad space is available for trade.

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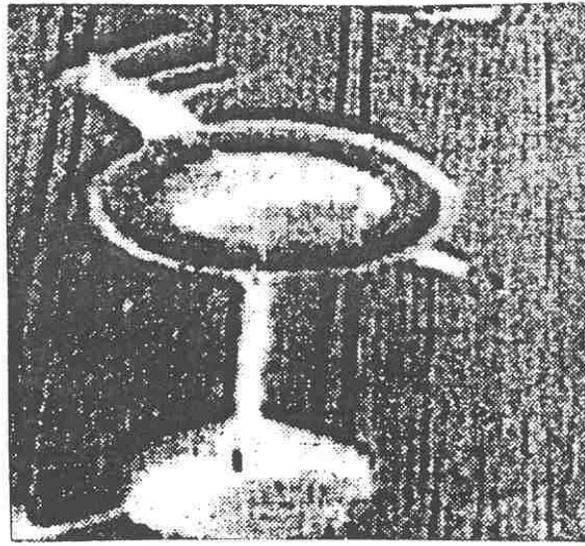
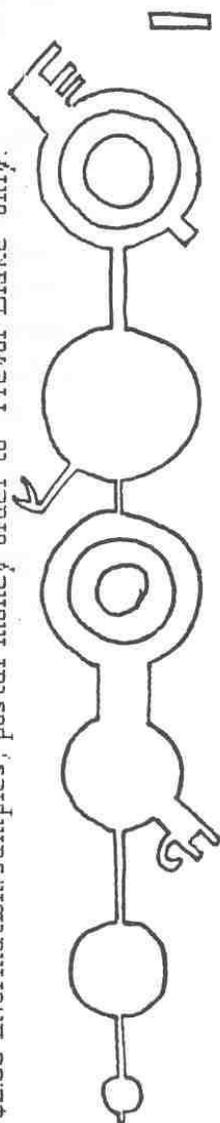


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I've believed for years that we are living in the age of the psychopath, or at least witnessing the start of such an age—for the true psychopath is the hero, the ideal, of the young, the coming generation.

A beautifully amoral egoist, a screaming, stomping temper tantrum, truly and completely guilt free, no strings baby—hell, yes, this is every child's dream of heaven . . . the violence of these people, that's the truly frightening tale. Incredible.°

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# OVO CATALOG

## MARCH 1991

### BACK ISSUES

#### OVO #4: OVO CASSETTE ENGINE -- \$6.00

A definitive issue of OVO. Layout defines what an issue of OVO should look like (this has only been partially matched before and since). Text defines OVO more fully than any other source. Color cover, stickers, postcards, c60 cassette of electronic/industrial audio collage and other enclosures manifests OVO sense of multi-function utility applicable to any time or place. Only 100 were made, less than 20 remain. Will not be reprinted.

#### OVO #5 -- \$10.00

First published November 1988, all 520 copies of this issue have been distributed. A single copy of the first, second, and GREY AREA edition are in the OVO archives; beyond these, three copies remain. Two are first edition and were returned due to incorrect addresses, the third is a second edition that was never sold. Contains first appearance of OVOglyph, TORONTO, reprints from riot control manual and essay on crucifixion experiments on cadavers to validate the Shroud of Turin. Will not be reprinted.

#### OVO #7: INFORMATION -- \$5.00

First issue of OVO with a declared 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 in it. Dreamachine and sound cannon schematics, video piracy, American samizdat, "illegal" graphics and information, copyrights (pro and con). 84 pages, cardstock cover.

OVO DISC ONE -- \$10.00 (geoWrite 2.1 text files for Commodore 64c)  
The Abolition of Work by Bob Black [complete original text]  
Art Poetic by Andre Breton and Rodger Callimous [see OVO #3]  
Operation Negation by Karen Elliot [see OVO #3]  
Intellectual S&M is the Fascism of the Eighties by Hakim Bey [#3]  
Lights = Camera = Action and Densest? by Walter Alter [OVO #7]  
Lunalogue by Cunnichant Night Owl [see OVO #3]  
The Gentrification of Pain by A. Dippe [see OVO #7]  
Revolutionary Self Theory by Anonymous (situ essay... see below)

REVOLUTIONARY SELF-THEORY -- \$1.50

Subtitled "The Pleasure of Thinking," "... This is a manual for constructing your own self-theory... as erotic and humorous as an authentic revolution." A situationist essay from 1975 that has been through many clever hands and minds on two continents, only to end up in your life via OVO. Sums things up: you'll consider it the last political essay you need to read, or the first in your real adventure of autonomy. Newly printed in 16-page format, new cover.

PRINCIPIA DISCORDIA -- \$5.00

THE ABOLITION OF WORK -- \$1.00

The complete original text in one eye-straining 6-page edition. Communism, Christianity and even OVO started out as just a bunch of pamphlets and look where we are today. What excuse will you have AFTER you've read The Abolition of Work?

THE HERETIC'S SECOND GUIDE TO THE BIBLE -- \$1.00

The bible proves itself to be its own worst enemy in this collection of accurate and acutal quotes. The bible on women (bad), sex (bad), slavery (good), racial hatred (good), the end of the world (imminent... 2000+ years ago), as well as a healthy dose of contradictions, atrocities and absurdities. Will wash away any doubts you had about doubting.

TORONTO -- \$1.00

My PERSONAL account of the 1988 anarchists conference in Toronto. No heavy theory or boring minutes of meetings, just a story of being lonely, meeting friends, getting arrested for the first time, fleeing the country. In short, an authentic adventure, and the best thing I've written to date.



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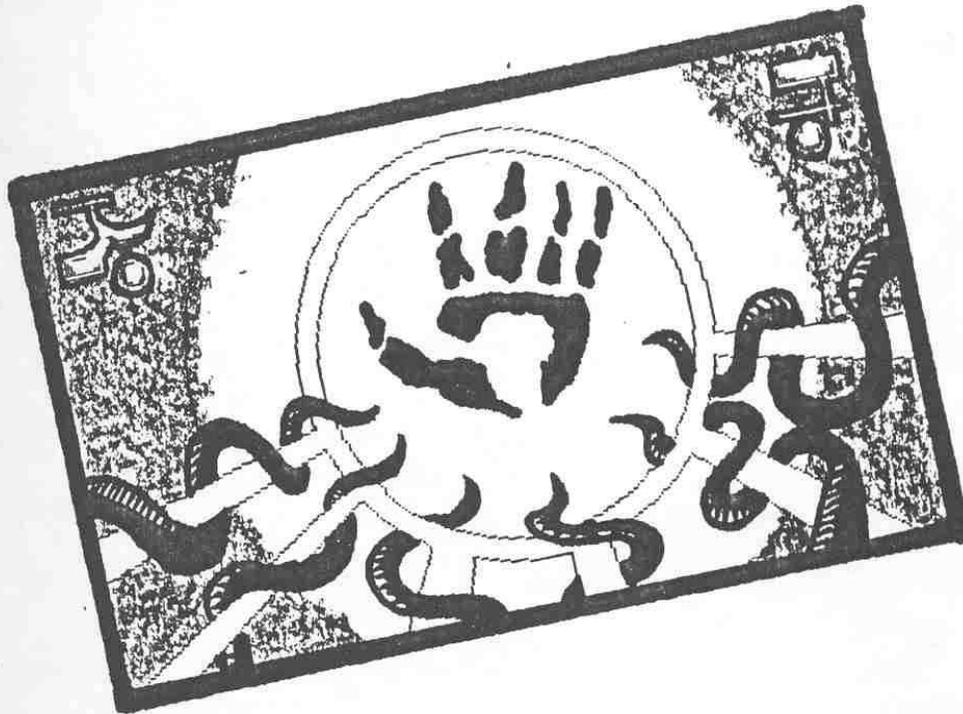
A DISCORDIAN DIRECTORY: a magazine of contacts begun by Trevor Blake in the mid-80s, this project was revived three years after it was abandoned in response to a listing in Ivan Stang's HIGH WEIRDNESS BY MAIL. A.D.D. is now published by Jeffrey Scott Holland (302 Martin Drive, Richmond KY 40475 USA). Send SASE or donation for a sample.

uTOPYa: anti-authoritarian apa. Topics discussed have included crime and magic, the role of authority in spiritual/self-improvement movements, dealing with psychiatrists, cops and the media if one is a member of a "satanic cult" and much more. Editorship of uTOPYa is rotated once a year. The 1991-1992 editor is DRG (Rt 1 Box 154, Waterloo AL 35677 USA). Send SASE for information.

THE TENNESSE FILE: Durring the years I tried to establish myself as part of the international Anarchist Black Cross I published two issues of The Tennessee File, a zine about prisoner support. No back issues remain and no more are to be made. I am not an ABC contact but encourage people to send a donation to the Internatinoal Anarchist Black Cross at R. N. Publishers, Box 6236, Station A, Toronto ONT, M5W 1P7 CANADA.

CERVIS: Before this anonymous multi-media collective got their own company p.o. box they freeloaded off OVO. CERVIS has the highest possible recommendations from OVO. You can get a catalog of their work for an SASE or \$1.00 from 127 HOUSE, Post Office Box 11481, Knoxville TN 37939-1481 USA.

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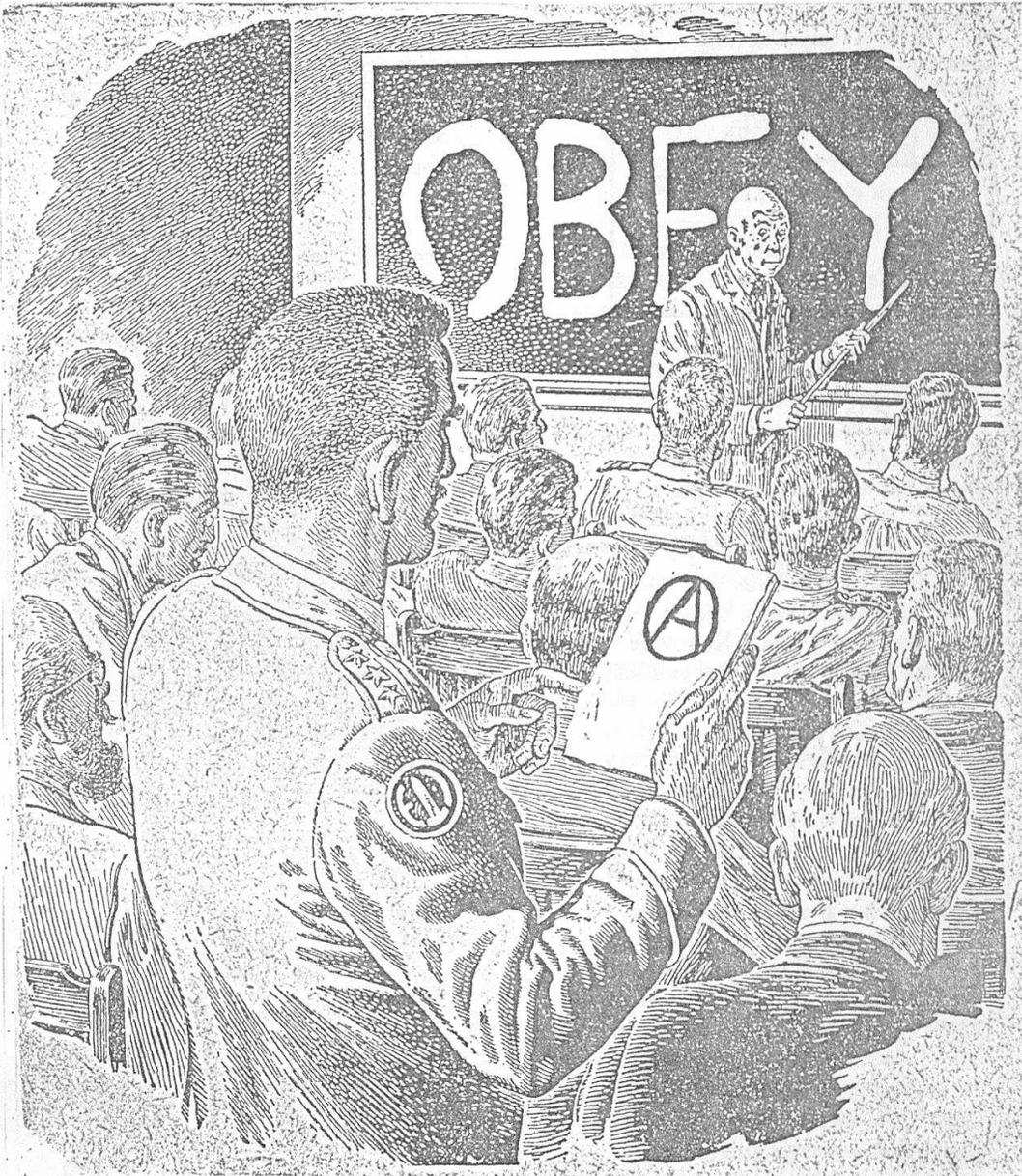


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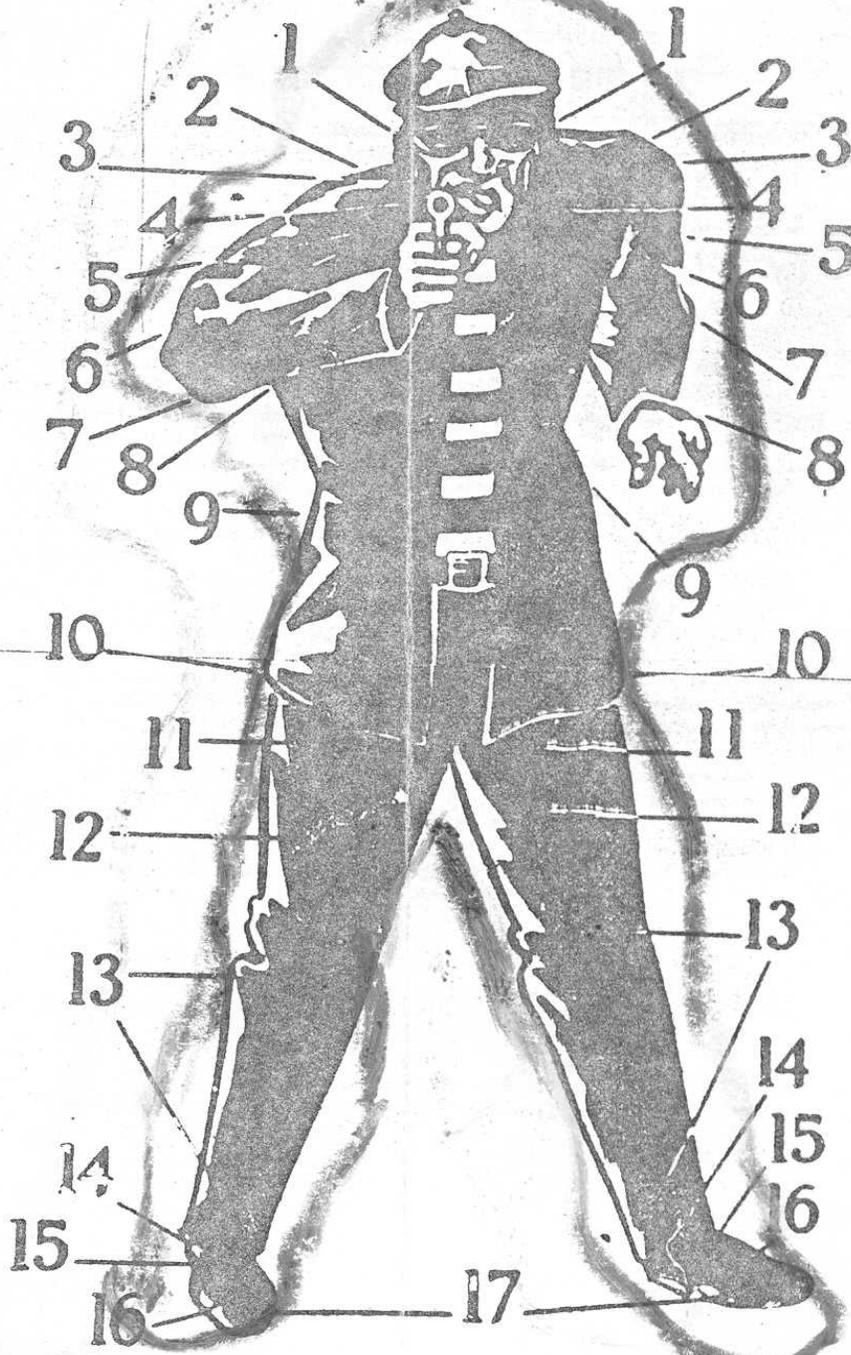
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TTF



# Annotations

*OVO 8 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.*

ovo0801 - Cover. This manipulated image of a crop circle appeared eleven years before M. Night Shyamalan's film *Signs*.

Satellite – Specimen sheet of the lost Satellite font for the Commodore 64. Not in the original printing of OVO 8 but circa that time.

ovo0802 and ovo0803 – Where's OVO? I had a strong if mistaken sense that OVO needed to be 'for' or 'about' something, and I thought that others shared this feeling. OVOfile was to be a placeholder until I produced a more worthy issue, but in the end I was the only one really paying attention. OVO is again described as a collection of loose leaf pages to be bound and amended by the reader. The free downloads at our Web site make this possible, over ten years later.

ovo0804 through ovo0809 – My Struggle. This is the only known review of Mark Mothersbaugh's book *My Struggle*.

ovo0810 – Contacts.

ovo0811 – Advertisements. The only published example of the Satellite font.

ovo0812 through ovo0815 – Catalogue. This catalogue states that some issues of OVO would not be reprinted; clearly, they have. The 'Heretics Second Guide to the Bible' became 'A Call to Heresy,' and was posted on a BBS in the late 1980s/early 1990s. Image on ovo0814 was reprinted in Mike Gunderloy's book *The World of Zines* (Penguin Books, 1992, page 9). That image and the image on ovo0815 were produced on the Commodore 64 computer.

ovo0816 – Back Cover. This copy kindly donated by the recipient for this project.

TTF – Cover to issue one of *The Tennessee File*. This cover printed May 1989, 4 pages, 8.5 inches by 5.5 inches. Second issue October 1989, one hundred copies, 12 pages, 8.5 inches by 7 inches. A short lived anarchist pen-pal club for prisoners.

RST – Cover to an edition of *Revolutionary Self Theory* by Raul Vanageim. All editions 12 pages, 8.5 inches by 5.5 inches. May 1990, June 1990, March 1991.