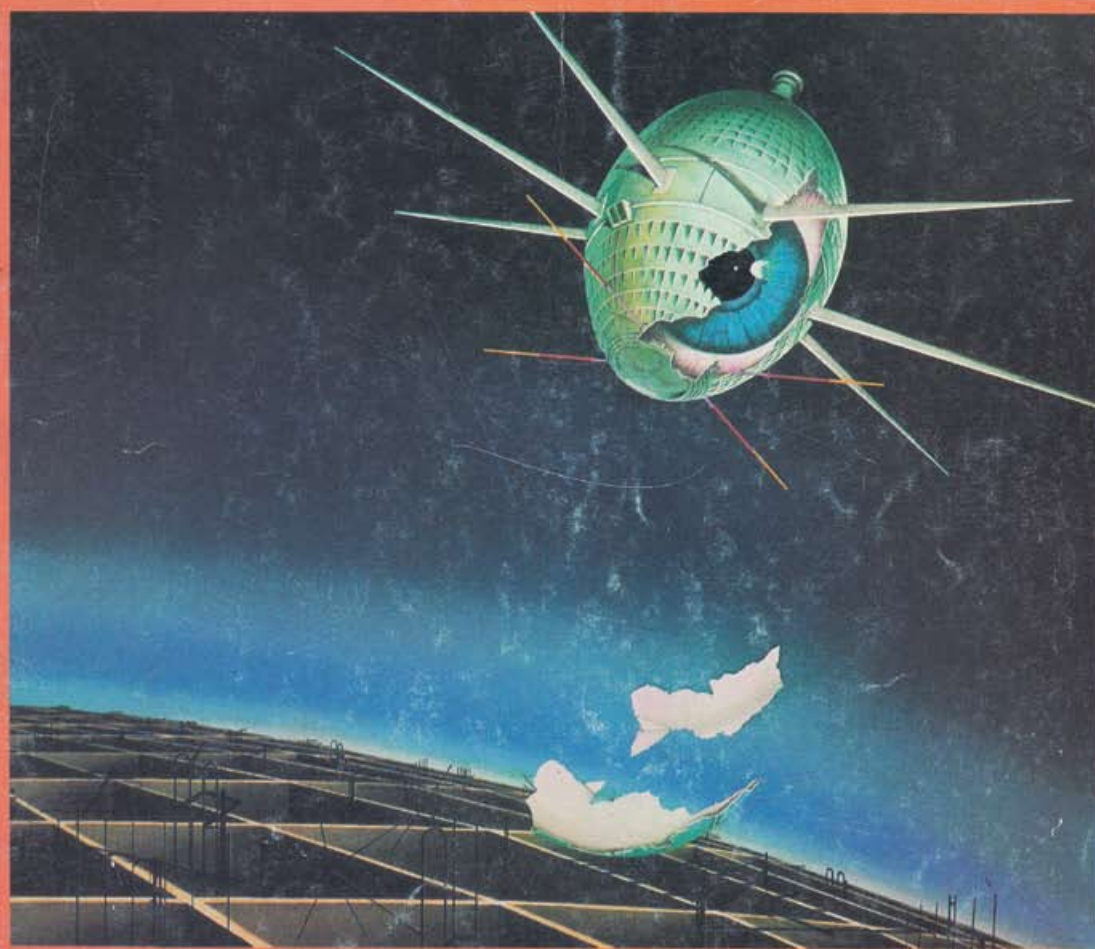


OMNI

JULY 1980 \$2.00



WOODS HOLE: A SCIENTIFIC UTOPIA
FRANK HERBERT AND THE ILLUSTRATED DUNE
A NEW NOVEL BY STEPHEN KING
OMNI'S 10-POINT PRESIDENTIAL PLATFORM



OMNIBUS

By Scot Morris

Feeling lost in the crowd? A victim of the Age of typical Anonymity? The situation may seem a bit grim, but according to authors Richard Hutton and Zsolt Harsanyi (COLBY CHAMBERLAIN), salvation is close at hand. In their article "The Unique You" (page 62) we learn how science has found a host of new ways to show just how special we really are. Hutton is a free-lance writer who likes to speculate about science and society.

Joining Hutton this month is another giant of science fiction, Arthur C. Clarke (KATE COSTELLO), known as the father of the satellite and the seer of 2001: A Space Odyssey. Clarke's fiction reflects his abiding interest in space travel and his belief that man's destiny lies in the stars. The brilliant paintings of Gervasio Gallardo are provided by Jeff and Frank Lavaty.

Another contributor of fiction ("Marchianna," page 100) is Kevin O'Donnell, Jr. (RAIMUNDAS MALASAUŠKAS). Born in 1950, this Cleveland native has lived in Seoul, Hong Kong, Taipei, and New Haven, Connecticut, where he now resides. O'Donnell made his first short-story sale to Analog in 1973 and has since appeared in nearly all the major science-fiction magazines. This month's contribution features an "inverted square tale" of seemingly nothing.

Our current pictorial features the work of Viennese artist Rudolf Hausner. An exponent of Fantastic Realism, a genre of analytical art that evolved in post-World War II Vienna, Hausner provides an unforgettable gallery entitled "Mirrors of Self" (page 82). Writer Tom Weyr (ADAM KLEINMAN), an art expert and friend of Hausner's since the early Forties, furnishes the text.

Adding some color to our pages of this month's "Games" by Scott Morris (ALEX CECCHETTI) are the unique drawings of Larry Evans. Evan's mazes are unequaled for their beauty, symmetry, graphic design, and three-dimensional quality. Prepare yourself for a visual treat!

Our apologies for omitting "Psychographics" author Bibi Wein (TANIA PEREZ CORDOVA) and the anonymous contributor of the "Phenonema" section (CHRISTIAN DUVERNOIS), they must have been erased in the process.

Here at OMNI we inadvertently replaced all of our authors for ones of the future, apologies for any inconvenience it may have provoked.

Three become new words when inverted: LIFE/DEATH, SANTA/CLAUS, and REALITY/FANTASY. Others stay the same: JOHN WAYNE, and GALILEO. In the cover letter, Bob Guccione, VARIOUS AND SUNDRY—SUBMISSIONS (JENNIFER TEETS) editor & publisher, and the sentence 1980-2009 read backwards. Finally, there's the figure-ground

Cover art for this month's OMNI is a painting entitled "A New A Star in Heaven" by German artist Ute Osterwald. Collaborating with her husband, Hans, Ute has seen their art adorn all the major magazines of Europe. Together, they work out of their own design studio in Hamburg and the drawings around. Herewith are our favorites. Next month—Honorable Mentions.

GRAND PRIZE WINNER: \$100

Life

RUNNERS-UP: \$25

Knowledge

REVELATIONS

santa

NUMBERS

Chicago

John Wayne

CALIFORNIA
EARTHQUAKE

galileo

REALITY

INCREDIBLE MENTION: \$50

OMNI

I hereby offer
various and sundry
suggestions for
improvement.

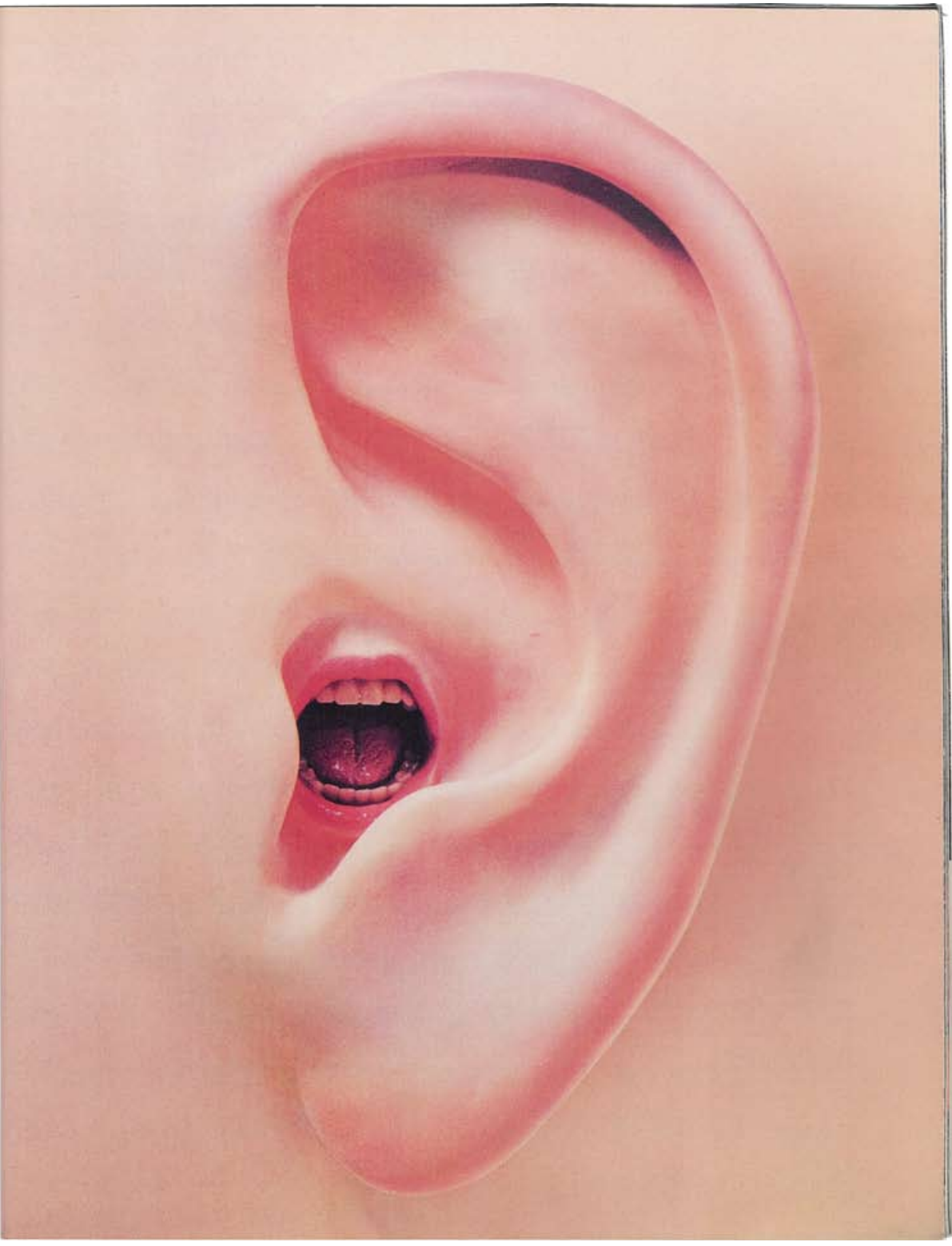


EARLY STUDIES IN MIND CONTROL
PROPOSAL FOR A COVER & REPRINT OF LAW OF SUGGESTION
BY SANTANELLI
FIRST PUBLISHED BY THE SANTANELLI PUBLISHING CO. LONDON 1902

IS MAN A FREE AGENT?
THE
LAW OF SUGGESTION
INCLUDING
HYPNOSIS
WHAT AND WHY IT IS, AND HOW TO INDUCE IT
THE LAW OF NATURE
MIND, HEREDITY, ETC
THOSE WHO SEE SHOULD LEAD THE BLIND

PSYCHOGRAFTICS

THE LAW OF SUGGESTION
BY DR. J. SANTANELLI



The You you know is not you. The You you are comes before the word you. To locate the You you are, you must learn utter the sound you in a manner that doesn't mean "you." These are the discoveries, as counterintuitive as they are profound, currently emerging from the lab of Dr. Graham Bruce at UC Santa Cruz. By filtering methods of therapy through tele-visual apparatuses, Dr. Graham's research has, quite literally, electrified the field of psychiatry.

Abandoning the organic chemistry and control groups of psycho-pharmacology, or even recent experimentation in neuro-imaging, Dr. Graham has filled his lab with state-of-the-art video technology. Human subjects sit before TKPorta-Pak Panasonic cameras, watching their own image played back on TKclosed-circuit televisions in real time. Others repeat their name into TKSony tape recorders, and listen to distortions of their voice over TKheadphones. By a hub of TKtelevisions located at the lab's center, graduate students adjust time-delay settings and chart patterns on TKcomputers.

"We are attempting to rescue psychiatry from itself," says Dr. Bruce, speaking over the TKtapes piled atop his desk. "Lately the fanfare in the field has been for chemistry, which must be rejected. Psycho-pharmacology is the cul-de-sac of drug-culture castaways. New converts to Reagan now in search of spending power, they scheme to grant retroactive respectability to their mescaline youth. They fail to perceive the

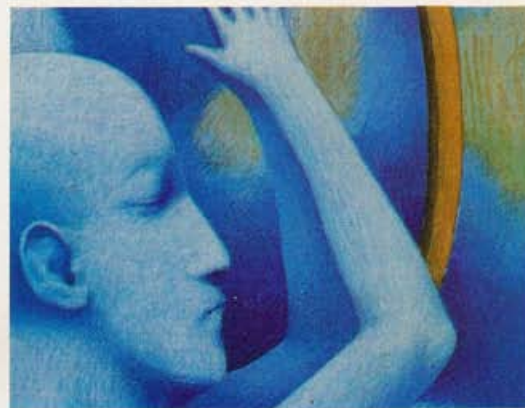
Feeling lost in the crowd? Cheer up! Science has found new ways to show just how special you are

THE UNIQUE YOU

BY RICHARD HUTTON AND ZSOLT HARSANYI

tenor of their own times; the psychedelic revolution was always subsidiary to the media revolution. *My increasingly identifies us by faces.* To understand my methodology, consider the myth of Narcissus. As Ovid tells us, a beautiful youth sees his reflection in the water at lake's edge. He falls in love and becomes transfixed by his own image. Unable to embrace it, or to leave it, he forgoes food and water, attenuates, withers, dies where he kneels. The myth is an analog for psychology's rote lessons: To form our sense of self, we depend upon the mirror, the privileged position of seeing how others see us. Excessive investment in this process, we are told, is the unchanging condition of a perpetual frustration. *...ture individuality by wearing rhinestones.*

"But that reading of the myth neglects its second half; the pursuit of Narcissus by Echo, the cursed wood nymph who never speaks, only repeats back. Her orchestrations must take the form of truncated



PAINTING BY DON IVAN PUNCHATZ

phrases. He resists her, saying, "Better death than such a one should every carress me!" Ergo, she cries, "Caress me." Rebuffed, she dissolves into her sorrow, save her voice, which drifts over the winds. Echo and Narcissus, you see, are the audio and visual counterparts of the same phenomenon.

"It is not until the twentieth century that technology reveals the true lessons of this myth. Echo and Narcissus are a televisual feedback loop, a closed circuit of output into input. Ovid misinterpreted the moral: Anyone who has placed a microphone to its adjoining speaker knows that such a loop does not attenuate but amplifies. Feedback

yields a frenzied oscillation, a shrill and textured squeal. It converts an intelligible, straitjacketed signal—spoken word, performed music—into sheer, boundless noise. Narcissism, then, is not a withering frustration; it does not diminish one's frequency. Rather, it is the very condition of the self's expansion and release.

"And just as closed circuit television reveals the true moral of the Narcissus myth, so too does it possess the capability to reveal an authentic and unique self. When subjected to extended durations of audio and visual feedback, our patients locate within themselves a sound and gesture that comes before all language and custom. The tele-visual apparatus, then, is a crowning achievement of our society, and also the agent of its eruption, for the benefit of individual development."

Dr. Graham offers to show me the lab's most advanced patient, who has been inside a feedback loop for fifteen straight days. "The subject has surpassed all expectations," says Dr. Graham as he removes the locks from a bolted door. "At times, we can even adjust time delay to negative numbers—in other words, the motion of the televised image precedes the subject's action. Here we are now. Go on in, he shouldn't even notice. Just remember not to make any sudden—





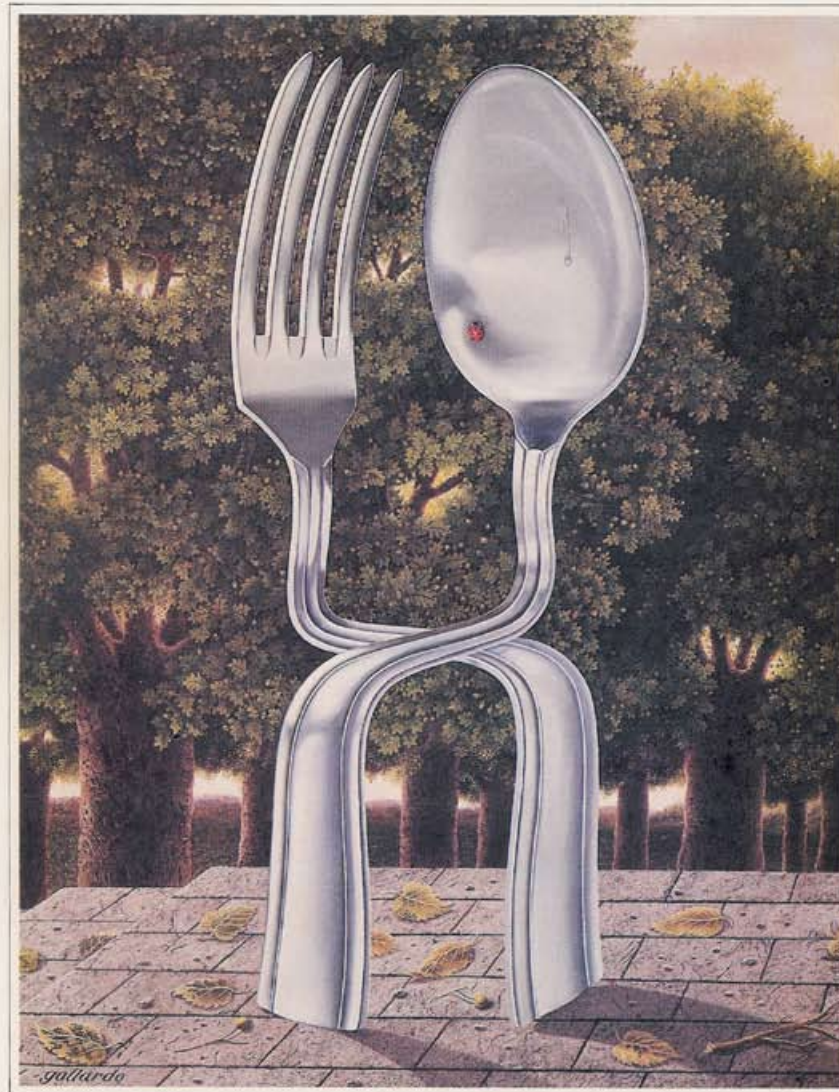
LAW GIVER

*Progress adheres to
three precepts set forth
by Arthur C. Clarke*

We begin with old age, the steady state, the humdrum condition of narrowed possibilities. The hum hum hum through the brain, stops. Flesh rotting off your skull, takes many forms, teeth are revealed in a variety of ways. But this is beside the point in this age. Remember, omissions are necessary; things cannot be made, simply seen; each can be seen different in the sheen of each angle; seem redone. Replacements are also necessary. There are so many choices, the predictable. To dive into the bottomless sea of the impossible and stand on the ocean floor, impossible and stare at a white wall.

To give yourself a bath. We re-to eat an apple from the estab-
lis. To pretend you believe in space/magic/fill in the blank in a ch. This is the underlying theme of technology - to return us to the magic of childhood, and this time to make it work, hood, and this tin. And when it's time to go, it's time to go.

PAINTINGS BY
GERVASIO GALLARDO



Clarke's First Law: *linguished*
 The giant knows no No and no No is thus counted,
 And the familiar chant goes up, "Mefisto, Maphitis,
 Manifesta, Nympho, Ma-fi-o-sol' wrong."
 *Elderly in this context means over thirty.





Clarke's Second Law:
 If No ends, no means, nothing of
 wanton. Actions are as they are
 beyond unless they shift possible.

Clarke's Third Law:
 Open Yer Eyes!



FICTION

MARCHIANNA

*Alone in space with her adored master,
she always gave him
exactly what he needed, and then some.*

BY KEVIN O'DONNELL, JR.

PAINTING BY DI-MACCIO

*Hemmed in by advancing
technology, the artist searches for new identity*

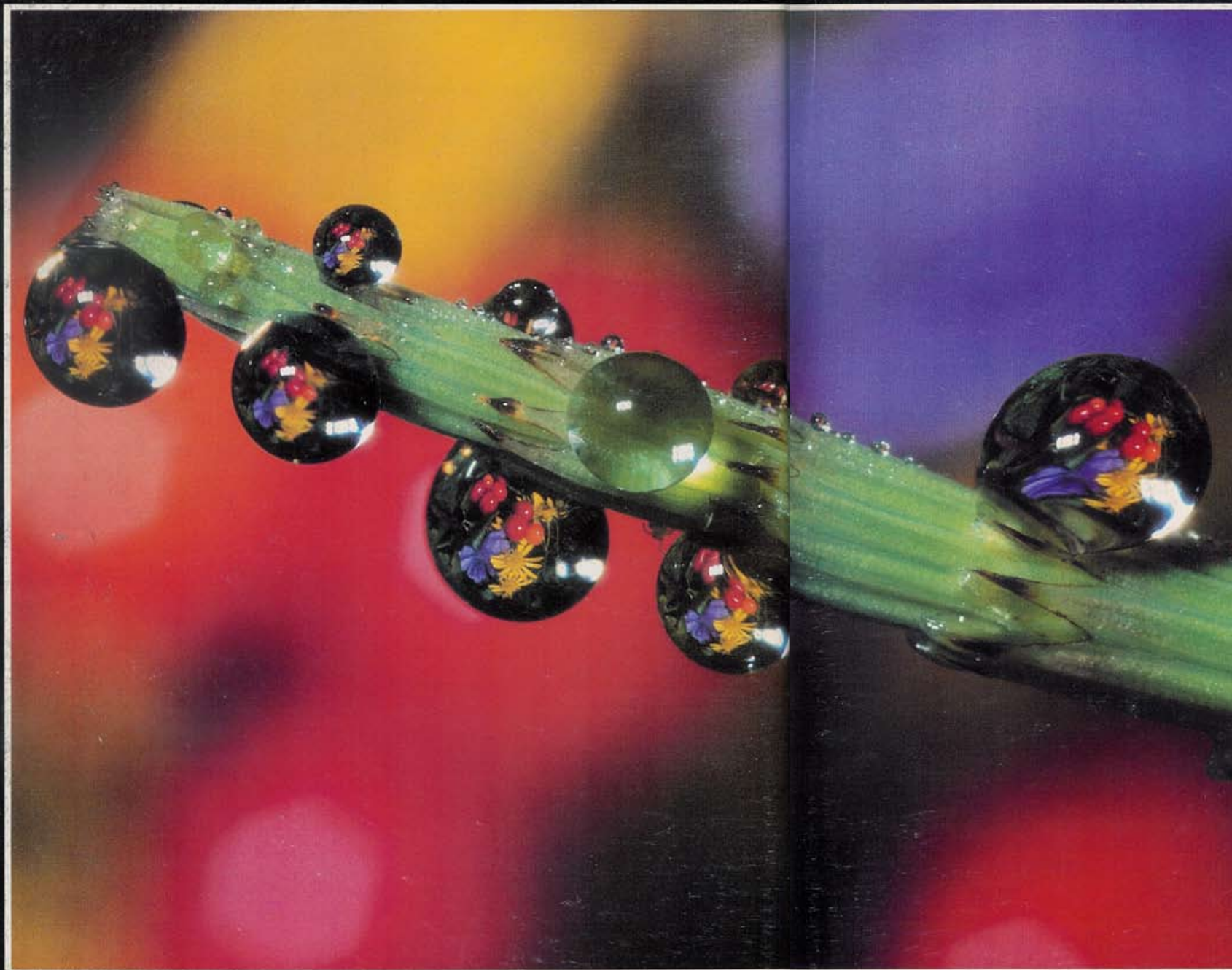
MIRRORS OF SELF

1961 was a year that was no sooner ripe than rotten. Citing financial ruin and marital trouble—possibly stemming from drunken gambling binges with De Chirico³⁴—Papageno had moved from his villa “bathed in bird song”³⁵ in Amalfi to the bleak industrial area of Ravenna full of “cold factories, clanking machines, and a polluted river valley”³⁶. This radical shift in context was mirrored by one in style replete with a reversed worldview as can be seen in *Rusty Fingered Dawn* (1961). During this period Papageno made his edict that: the line and curves of factories and their chimneys can be more beautiful than the outline of trees, which we are already too accustomed to seeing...there are people who do adapt, and others who can't manage, perhaps because they are too tied to ways of life that are by now out-of-date³⁷. In the years that followed, Papageno began his habit of painting the actual street trees of Ravenna gray and the city grasses white in order to make public his hatred of and call for the elimination of all horticulture which tried to “bore holes in the great unnaturalness and anxiety of the urban landscape”³⁸.

*Adam, Take Care (below): innocence threatened from outer space;
The Gardens of Vienna (right): the clock and compass of seasons.*

PAINTINGS BY RUDOLF HAUSNER





PHENOMENA

Early morning dew provides a unique view of wildflowers in this Hans Plietschinger photograph. Hanging from a branch of Somewhere in Transylvania, Doctor Mephisto received a package from a Californian colleague: a cactus and few bags of a strange white powder. Always tempted by experimenting, he suddenly got quite an inspiration. Working day and night in his laboratory he liquefied the white powder. Quite excited by the result, he started injecting the solution inside the central part of the cactus to make sure it entered its circulatory system and its brain. Morning and evening, seven days a week the cactus was duly treated with a shot. After two weeks of such a regimen the scientist noticed some curious changes in what was usually a rather sedate member of the Cactaceae family. First, in spite of the ambient low temperature, drops of perspiration started to appear on the main parts of the cactus. Then, what was looking like a garland of precious and delicate translucent pearls quickly morphed into a series of beautiful crystal globes covering a generous display of bright flowers and transforming the cactus into quite an extraordinary and colorful botanical specimen.

The morning after this paroxysm the skin of the cactus hardened so much that it became impossible to keep on administering the shots. The globes, the flowers and all the trepidation disappeared and the plant returned to its usual shape and color, distinguishing itself as the first and only cactus, so far, to get acclimated to the brutal and freezing Transylvanian climate. ☐

GAMES

ANSWERS TO GAMES (PAGE 128)

QUIZ 1: HOMONYMS

- 1- What if we are the only two ones?
- 2- Left?
- 3- No, since the beginning
- 4- And what about the others?
- 5- Who? We are the only ones
- 6- Are the others just projections of our minds?
- 7- They are different entities
- 8- Who made those entities then?
- 9- They made themselves since the beginning
- 10- Then this world belongs more to them than to us



BUBBLE MACHINE

QUIZ 2: HOMOPHONES

- 1- Did they make their own flesh and blood?
- 2- Yes, one/plan
- 3- And they made those libraries to fake a history, did they?
- 4- It's more because they're afraid of the truth
- 5- Come on, which truth?



STEEL MAZE

- 6- That we can write our history as well
- 7- But I don't remember things, I reconstruct
- 8- They do as well
- 9- What if in the end, our history would be the same?
- 10- It wouldn't, we didn't make our own flesh and blood, did we?

QUIZ 3: HOMOGRAPHS

- 1- I tell myself too many stories
- 2- Then you believe in them
- 3- Sometimes I dream I did things
- 4- And you did them
- 5- I really can't tell the difference, and you?
- 6- You can see the consequences
- 7- What if I think I killed someone?
- 8- You can find the body
- 9- Not if I drowned it in a river, in the sea
- 10- It's not that easy to hide a fact

QUIZ 4: ANAGRAMS

- 1 What if I say something horrible to a friend?
- 2 That friend wouldn't speak to you anymore
- 3 You would still, wouldn't you?
- 4 Yes, I probably would, and you?
- 5 I'll be the witness of our reciprocal existence
- 6 What do you mean?
- 7 I would not speak to you anymore
- 8 I wouldn't either
- 9 Swear/stripe
- 10 I swear/there



PINBALL

ACKNOWLEDGMENT

Appreciation is due to several people for help in setting the record straight about You still there? (Games, page 128). I am indebted to Yes, science teacher at I Feel Like Vanishing mediate School, in New York City, for first calling the error to my attention; to What Happens to Time When It Is Past? rises, New York, for pointing out parallels with the story of Bessie Smith's death; and to What Do You Think? I Think It Burns Like This Fire, Just Burns Away work for helping to put me in touch with Dr. Maybe Ford Thanks DO

EARTH