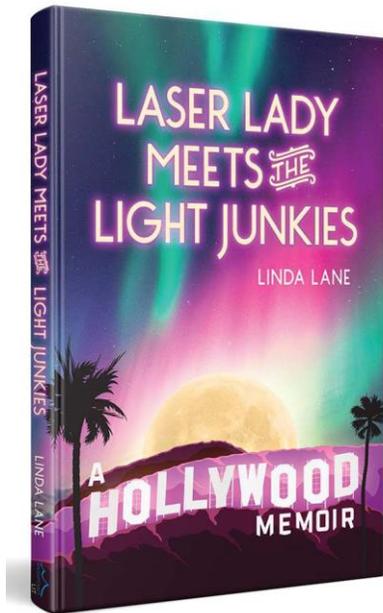


“Keep a diary when you’re young and it will keep you when you’re old.”
– Margot Asquith, 1922

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In the early 1970s the luminaries of pop culture and Hollywood moviemaking collided with an eccentric cadre of cutting-edge scientists in a hurricane of deal-making and unbridled hedonism. They all pursued the hot new thing, holography, and Linda Lane was at the center of it all. Her unforgettable new book, *Laser Lady Meets the Light Junkies: A Hollywood Memoir* (Highpoint Lit, July 21, 2020; hardcover; 326 pages; ISBN: 978-0-9796900-6-8) employs cinematic prose, revealing diary notes and never-before-published archival material to paint an intimate portrait of nascent holography, the movie business, and one woman’s revelatory coming of age during this iconic cultural era.

Torn between writing for film and pioneering everything 3D, Lane takes readers on a hold-your-breath roller coaster ride that includes artists Salvador Dali and Ed Ruscha; pioneer holographers Lloyd Cross, Michael Foster, and Richard Rallison; actors Candy Clark, Richard Harris, and Walter Matthau; and musicians Leon Russell, Artie Wayne, and the Jackson 5.

In her quest to have her original screenplay, *Revelation II* produced, Lane had to find a physicist/holographer capable of making a larger-than-life-sized image for first-run theaters. This, she thought, was a special effect that would forever change the way audiences experienced movies. It was Imax before Imax.

Gossip columnist Rona Barrett recalls: “Linda Lane was one of the most original people I met in the late 1960s. She was slightly ahead of her time creating a story using holography. I knew little about the subject. When I finished reading her script, I knew it was special and so was she.”

By 1975, the author had morphed into Laser Lady, a persona exemplified by her holographic jewelry, white Oldsmobile Toronado with diffraction grating lightning bolts, and a coterie of exotic and talented Salvador Dali-approved friends. There was no turning back. Laser Lady had met the light junkies.

About the Author

The sight of a cannon floating inside of a cylinder, a hologram, a 3-D image, changed Linda Lane's life forever. Born and raised in Los Angeles, California, she graduated from USC and studied screenwriting with Francis Ford Coppola at UCLA. During the 1970s she wrote numerous television pilot treatments and original screenplays while on a mission to find a physicist/holographer who could make a larger-than-life-sized hologram for first-run theaters. In her pursuit, she became a pioneer of holography, attempting to convince connoisseurs that what they viewed as a novelty was evolving into fine art. In 1996, the Lane moved to Henderson, Nevada where she wrote book, travel, and entertainment reviews for *Nevada Woman* magazine and *Jetsetters.com*. She is credited with the Australian feature *Crosstalk* and TV favorite *Full House*. She lives in Burlington, Vermont.

Endorsements for Laser Lady Meets the Light Junkies: A Hollywood Memoir

"Linda Lane is a true original. She recognized the value of the hologram and introduced hundreds of her friends to the phenomenon. I was an early convert and introduced Nic Roeg, director of the movie, *The Man Who Fell To Earth* and he was inspired to put a hologram in the film. This was back in 1976. I wish I knew where that David Bowie hologram wound up. History in the making." – **Candy Clark, actor**

"Linda Lane was one of the most original people I met in the late 1960s. She was slightly ahead of her time creating a story using holography. I knew little about the subject. When I finished reading her script, I knew it was special and so was she." – **Rona Barrett, columnist and television personality**

"1972 to 1975 was a seminal period for holography. We are fortunate that Linda Lane documented it so thoroughly." – **Ana Marie Nicholson, artist and founder, The Center for the Holographic Arts**

"Holographic artists would gather late at night and in the early mornings to avoid vibrations from the everyday world. Working in their hand-crafted laboratories they taught themselves how to create art with leading edge technology." – **Charles Lysogorski, artists, holographic pioneer**

Linda Lane Q&A

Q: Linda, what drew you to holography, and what made you pursue your screenplay and technology interests so enthusiastically back in 1970's Hollywood?

LL: I saw a hologram of a cannon floating inside of a three-inch cylinder and I was hooked. I came up with an idea for a screenplay, got the money to write it, and had to find someone who could make a larger-than-life-sized hologram that would float off the screen. The hologram was an integral part of the film. You couldn't have one without the other.

Q: How would you describe the confluence of big-time entertainment and science in that period?

LL: Oil and water. People in the entertainment industry found holograms intriguing, sort of an eye-catching novelty. They saw potential, but they weren't interested in making holograms. When the film people got together with physicists it was very exciting...until there was a missed deadline.

Q: Who were some of the biggest stars who showed an interest in your work?

LL: Dean Stockwell and Richard Harris, both great actors. Director John Avildsen who went on to win an Oscar for *Rocky*. I met my friend Candy Clark in 1973 when she was nominated for an Oscar for *American Graffiti*. Candy and I bonded over holograms and art. Donyale Luna was the first black supermodel. She wanted to introduce me to (Federico) Fellini in Rome, where she was living. She felt certain that Fellini would want to make "Revelation II".

Q: Hollywood is supposed to be a cutthroat place for business. Was that your experience?

LL: Yes. Navigating Hollywood is like entering a tango contest. Even if you know all the steps, unless you're completely focused, you can trip. And in the early 1970's women didn't have the clout we do today. It was every inch a boy's club.

Q: What is the craziest thing that happened to you during this period?

LL: Going to New York to meet with the people who were making the Salvador Dali holograms and meeting Richard Harris at Max's Kansas City. Of all the crazy moments I think the craziest was when Lloyd Cross, the genius holographer who made the Dali holograms, and a group of us were leaving a medical conference (in NY) attended by Dr. Dennis Gabor, the father of holography and the crème de la crème of optical science. It was raining when the conference ended and we rushed to get inside our rented station wagon. On the way downtown Lloyd asked for something that was inside the suitcase with the holograms. We couldn't find it. Suddenly we realized we'd left it at the curb. We'd left it with all of Lloyd's holograms outside the hospital on the sidewalk. Manhattan traffic was terrible. We couldn't just turn around and go back, we needed someone at the hospital to walk outside to see if the suitcase was still there. The holograms were on what appeared to be clear pieces of film. If someone opened the suitcase, they'd think they found trash. I thought we should alert TV news departments. Lloyd wanted to wait. His patience paid off, the suitcase was still there forty-five minutes later when someone from the conference went outside and it was still there.

Q: What did you learn from all of your experiences?

LL: I learned that before starting a business, you need a good business plan. Just because you have a great idea doesn't mean that everything will fall into place. I learned that the smartest thing to do is to pick one project and stick with it. I was trying to write, make

holographic jewelry, open a store that sold holograms, and represent holographers. Now my philosophy is *pick one thing and stick with it*.

Q: When you started keeping daily diaries, did you have a book in mind?

LL: I did. From the very beginning I felt that what I was witnessing and ultimately becoming part of was history in the making. I also knew that there was so much going on, the only way to capture the moment was by keeping a daily diary.

Q: Do you think holograms have lived up to their initial promise?

LL: No, not really. Thanks to movies like *The Man Who Fell to Earth* and *Star Wars*, the general public thinks they know what a hologram is. Holograms are so much more and serve so many purposes.

Q: You sound disappointed.

LL: I *am* disappointed. What began as a novelty has remained a novelty. Holographic artists are some of the most brilliant and talented people I've ever met. There are also a number of superstar artists who've hired holographers to execute their museum-exhibited pieces. Name brand artists who hire holographers to execute their pieces should give the holographers credit.

Q: You don't cover this in the book, but you went on to form Holographic Management Associates and, along with your partners, produce the first fine arts holography exhibits in Los Angeles.

LL: Yes, that's true. I had been hired to rewrite the Harlan Ellison screenplay for "I Robot" at Warner Bros. In order to show Rudie Berkhout's work you had to buy one of his pieces. I used my Warner Bros. money to buy two pieces. We were able to show four Berkhout holograms at the sold-out group show.

Q: You seem more comfortable talking about holography than Hollywood.

LL: Yes. Hollywood has been a challenge. I started by writing original screenplays, and in the 1970's, you could pitch an idea and if a producer liked it, he'd give you option money to develop it. This meant paying health and welfare to the Writers Guild. In the 1990's producers decided that it made more sense to pay millions of dollars for a completed screenplay rather than paying anything up front to develop an idea. I had a number of close encounters. Producers would option my screenplays and they'd be raising money to go into production, and something would happen.

Q: How do you think that Hollywood has changed since the 1970's for a creative, determined young woman trying to break through and make something big happen?

LL: Owing to technology and our "woke" world, Hollywood is happy and anxious to take a creative YouTube performer and vault her to Influencer, even star status. The Internet is a great platform for young talent. Plus, if someone does you wrong you have a way of shouting about it. Studios want to identify young writers, directors, and producers with an eye on "the now". TikTok is an example of a new phenomenon that will create jobs for new writers, actors and dancers.

Q: Do you think you were victimized by sexism? And has that improved or not?

LL: Yes, absolutely. The men I was dealing with did not treat me as an equal, as is plainly evident in my book. I think #MeToo has gone a long way to laying down the rules - what's okay and what's crossing the line. A lot of people are trying to change culture in Hollywood.

Q: What about the formality of pitching new ideas? Were things more freewheeling then? Are there more or fewer barriers now?

LL: Today there are something like 450 platforms for motion pictures and television. If you're young and talented and you want to be screenwriter, this is your moment. That said, you should be in Hollywood or New York.

Q: Do you see any emerging technology today that has the potential to impact the film business, similar to the way you and others viewed holography in the early 1970's?

LL: A.I. (artificial intelligence) is the disrupter. Some of the lifelike robots have agents. They look and speak like human beings, but since they're not, no one has to worry about them contracting a virus or working overtime. A.I. is a threat to creative talent everywhere. Just watch a few episodes of Westworld.

Q: Your time in Hollywood was obviously pre-"me-too." To what degree was sex (or sexual harassment) a part of the equation for a woman getting ahead in an industry run largely by men?

LL: Men were the decision makers and if you didn't placate them, they'd find someone else who would. The casting couch was aptly named.

Q: Based on your diaries, what would you say is the highlight of the 1970s?

LL: Probably moving to the Chateau Marmont and getting to spend time with people like Leonard Cohen. I lived there for three months before moving to a house off Laurel Canyon in the Hollywood Hills. By the end of the 1970s my writing career had been solidified, director Sam Peckinpah wanted to direct *Revelation II*, and I was part of a team that produced the first fine arts exhibition of holograms in Los Angeles.

Q: What is your advice to a young woman today looking to get ahead in the entertainment business?

LL: Study hard. Know film and television - past, present and future. Surround yourself with a network of ambitious, talented, film-loving individuals and get an entry level job. Working at an agency or at a studio in any capacity will allow one to better understand the business. Having a job means you don't have to rely on anyone but yourself. Keep your eye on the ball and be ready when a door opens. There have never been more opportunities to advance in the film business. And if A.I. marches in, many of those jobs may disappear.

Q: So you're still waiting to make Revelation II?

LL: Yes, I'm still waiting. The storyline is as viable, maybe more so, than it was when I wrote it in 1973.