Almost Hollywood, Nearly New Orleans

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I didn’t set out to write another book. After Katrina and amidst my own trauma, I took refuge in the archives of the Louisiana Research Collection at Tulane University. There I immersed myself in the local film economy of the 1900s, but when I emerged I confronted the film economy of today. Whether through loving or loathing, labor or leisure, everyone I knew was talking about the experiences of living in Hollywood South. This unexpected collision of my scholarly and personal worlds produced the story I tell here about film, creative economies, and the city I moved to in 2003.

Along the way, I have had funding and research support through many of Tulane’s institutions and colleges. In particular, I would like to thank the School of Liberal Arts (SLA), the New Orleans Center for the Study of the Gulf South, the Murphy Institute, and the Phyllis M. Taylor Center for Design Thinking, through which I received an endowment on behalf of the Louise and Leonard Riggio Professorship and the Carnegie Foundation. Together, SLA and the endowment via the Taylor Center allowed this project to be published as an open-access monograph.

I am forever grateful to the many people who have encouraged me along the way and contributed to this work. They have given me access to their knowledge about the numerous ways that the political economies of media impact and are impacted by the ways we feel about time, space, and place in cities. They have confided their own insights and emotions around the experiences of Hollywood South, from the episodic to the ephemeral. Although the argument in this project is my own, I hope I have rendered their inputs and voices faithfully.

Finally, this work is dedicated to all the creative people of New Orleans, including and especially Tor and Liina.