Almost Hollywood, Nearly New Orleans

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NOTES

INTRODUCTION


2. These figures are drawn from 2012 U.S. census data.


6. See a summary and critique of these images in Diane Negra, ed., Old and New Media after Katrina (London: Palgrave, 2016).


17. This is characterized by Aida Hozic as the triumph of time efficiencies over spatial mobilities in *Hollyworld: Space, Power and Fantasy in the American Economy* (Ithaca, NY: Cornell University Press, 2001), 93.


20. This has the added side effect of creating greater segmentation between workers who do not fit into the cultural network. See Susan Christopherson, “Beyond the Self-Expressive

21. Much of this story is recounted in Miller et al., Global Hollywood 2, 61–4. One other point worth remembering, though, is the push and pull between the different government and industry players at this time. See, for example, W.D. Phillips, “‘A Maze of Intricate Relationships’: Mae D. Huettig and Early Forays into Film Industry Studies,” Film History 27 (2015): 135–63.


27. Shooting schedules were printed in the trade magazine Motion Picture Daily.


34. Information about the geography of New Orleans’s theater district was compiled from city directories for 1900–07 and supplemented by Will Branan, “Movies: The Little Sister of ‘Legit’ and ‘Vodvil,’” The Daily Picayune, July 21, 1912, 31. The directories did not include nickelodeons, which would have been an attraction for working-class audiences. Early Louisiana cinema history has been gathered in a variety of sources, including Ed Poole and Susan Poole, Louisiana Film History: The First Hundred Years (1896–1996) (Harvey, LA: Learn About Network, 2012); and the archival website http://medianola.org.


39. This aggregate number of shooting locations comes via Poole and Poole, *Louisiana Film History*.


49. This is from the standpoint that the state subsidizes an industry that pays no direct taxes and is true of all tax incentive programs. In most cases, however, the losses incurred in a given year would be made up by the stable new industry in that location eventually. This is not the case with a highly mobile production process, such as location shooting. See Tim Mathis, “Louisiana Film Tax Credits: Selling Out to Hollywood,” *Louisiana Budget Project*, November 22, 2010, accessed January 27, 2016, http://www.labudget.org/lbp/2010/11/louisiana-film-tax-credits-selling-out-to-hollywood/.


58. Lewis Simpson quoted in Reed, *Dixie Bohemia*, 57.


CHAPTER 1. THE MAKING OF REGIONAL FILM ECONOMIES:
WHY LA. IS NOT L.A.


2. City directories for 1900–07, supplemented with Branan, “Movies: The Little Sister of ’Legit’ and ‘Vodvil,’” *The Daily Picayune*, July 21, 1912, 31. The directories did not include nickelodeons, which would have been an attraction for working-class audiences.


6. The new neighborhoods of Jockey Club, Fontainebleau, and Carrollton were also mentioned in “Real Estate the Real Thing Here,” *The Daily Picayune*, September 1, 1912, 40. The parceling of the lands lakeside of the bayou can be tracked in the newspaper throughout the period.


8. Building permits alone brought more than $5 million to the budget in 1905, approximately twenty times their value from the previous year, according to John Kendall, *History of New Orleans* (Chicago: Lewis, 1922), 555.


11. From 1907 to 1914, White City Amusement Park was located on what today is the corner of Tulane and Carrollton avenues. A baseball park replaced it. Leonard V. Huber, *New Orleans: A Pictorial History* (New York: Crown, 1971), 239.


14. This is a slightly ironic twist on film scholars’ argument that early filmmakers fled to Los Angeles to escape the power of the Edison Trust on the East Coast. Given that Selig was a member of the trust, it could be that trust members wanted to insulate themselves from independent distributors.


17. Ibid., 160.


25. The city was also unable to collect interest from local banks handling public funds, as detailed by Robert W. Williams, Jr., “Martin Behrman and New Orleans Civic Development, 1904–1920,” *Louisiana History* 2 (1961): 373–400.
31. “Rex Reaches Royal City,” The Daily Picayune, February 20, 1912, 3. To this point, Lyman Howe’s director C. R. Bosworth further had built a reputation as a “businessman” who assisted Howe’s bottom line by contracting industrial films around the country, as told in Arthur Edwin Krows, “Motion Pictures Not for Theater,” Educational Screen 19 (1940): 235.
38. See, for example, the analysis of a nineteenth-century travelogue that helped construct these myths of the city in Jennie Lightweiss-Goff, “Peculiar and Characteristic: New Orleans’s Exceptionalism from Frederick Olmsted to the Deluge,” American Literature 86 (2014): 147–69.
46. Erish, Col. Selig, 94–8.


56. Field, “Plans to Make ‘NOLA’ Films.”


67. “Coquille Changes Release Arrangements,” The Moving Picture World 24 (1915): 1652; “Nola Offering at Columbia Theater,” The Times-Picayune; “Nola Film Bookings,” The Times-Picayune, May 18, 1916, 43; “Camera Eye Sees Defects in Defenses at Panama Canal, and Eye of Camera Furnishes Society Diversions,” The Times-Picayune, August 20, 1916, 20. Little is known of the Associated Film Sales Corporation of America, the distribution company Hannon signed with. It was said to represent several independent manufacturers in 1915 but became part of a scandal of alleged mail fraud in which the company accepted negatives but refused to distribute films when the manufacturers would not pay for services in the form of stock investments. These charges do not seem to have resulted in anything. In his testimony, Associated’s manager oddly implicated Nola Film as one of the companies trying to drive him out of business. See Hearings before the Committee on the Judiciary, House of Representatives, Sixty-Fourth Congress, First Session, and a Special Subcommittee Thereof, Designated to Investigate Charges against H. Snowden Marshall, U.S. District Attorney for the Southern District of New York (Washington, DC: Government Printing Office, 1916), 517.


70. “New Orleans Is Announced to Become Permanent Location for Making Program Pictures,” The Times-Picayune, March 31, 1918, 43.


73. “Film Company Charges Another Owes It Money,” New Orleans Item, March 29, 1919, 3; “Diamond Film Company Faces Receivership,” New Orleans Item, March 29, 1919, 9;


76. Field, “Plans to Make ‘NOLA ’ Films.”

77. “Country Club Sold To Robert F. Werk; Handsome Property on Bayou St. John Brings $18,800,” *The Times-Picayune*, March 1, 1916, 13. Holmes seemed to have his own checkered past, including gambling and horse-racing interests, which may have affected his asking price and his sudden and unexplained departure. Special thanks to Heidi Schmalbach and Peggy Pond for their research assistance in the New Orleans Notarial Archives.


79. It is unclear how many operators were part of the union or how they were represented across the theaters. “New Orleans Trouble,” *The Moving Picture World* 22 (1914): 929–30, 1103. Reprinted letters to *The Moving Picture World* from 1912 to 1914 complained of long hours, low wages, and short tenures to prevent promotions. One such projectionist disclosed that the pay was so low that most night projectionists held day jobs as well. He wrote to inquire about a training handbook, suggesting that workers taught themselves technical skills needed for even sub-par employment. “From New Orleans,” *The Moving Picture World* 18 (1913): 261.


**CHAPTER 2. HOLLYWOOD SOUTH: STRUCTURAL TO VISCERAL REORGANIZATIONS OF SPACE**


13. Ibid., 160.


15. Ibid. My emphasis added.

16. These included Arkansas, Rhode Island, and South Carolina.

17. O’Regan et al., Local Hollywood, 154.


21. Act 456, HB 731 2005. The law allowed tax credits for the building of filmmaking infrastructure “in order to achieve an independent, self-supporting industry.” This could apply to production or post-production facilities and could include activities related to set construction and operation, wardrobes, makeup, accessories, photography, sound synchronization or mixing, lighting, editing or film processing, rental of facilities, leasing vehicles, costs of food and lodging, digital or special effects, payroll, music (if performed by a Louisiana musician or released by a Louisiana company), airfare or insurance (if purchased through a local agency). The only things not included were post-production marketing expenses for indirect costs. The language was so broad that it was modified in 2009 to apply to projects only after 50 percent of the project was completed.

22. The relocation provision was part of Act 1240 HB 892 2003, while the time mandate was part of Act 456 HB 731 2005.

23. Act 551 SB 896 2003 La establishes the statewide role, while a variety of local agencies have sprung up to capture the local marketing angle for tourism.


33. Jade Miller and I conducted interviews in 2011 and 2012. A more extended treatment of the map study and interviews are presented in a journal-article manuscript currently under review.

34. These films were *Ray* and *The Curious Case of Benjamin Button*, which were shot in the Faubourg Marigny and the Garden District, respectively.

35. All union-member data were received with permission of the president and membership of the local chapter of the International Alliance of Theatrical Stage Employees.

36. I conducted this research with a team that included one postdoctoral and two undergraduate students. Since the city issues paper permits for all public-space uses, including parades and construction, the methodology involved the hand retrieval and entry of all permit information into a computer database in the summer of 2011. From there, we developed a database that standardized location addresses, the duration and extent of use, as well as the variety of city services to be utilized in providing security, safety, or transportation. No personal information was recorded. This database was then drawn into a variegated map using standard geolocational software.


38. This observation is made more generally in a critique of New Orleans’s rebuilding after Katrina: “Reinventing the Crescent isn’t about the people . . . in Gentilly, St. Bernard Parish, the Upper and Lower Ninth wards,” in David Wolff, “‘Reinventing the Crescent Reconsidered’: Mere Gentrification or Good For Us All?,” *The Lens*, August 15, 2013, accessed March 4, 2016, http://thelensnola.org/2013/08/15/reinventing-the-crescent-reconsidered-mere-gentrification-or-good-for-us-all/.


42. The introduction of film infrastructure was passed in State House Bill 731, Act 456 (2005). In a personal conversation with Sherry McConnell, she said the policy was never intended to add the proposed 15 percent to the existing 25 percent credit but that is what happened in practice.


47. Maps were plotted by neighborhood, city, and state, based on members’ self-report ed addresses. Identifying names were never provided to me, and address data were disposed after maps were made and shared with the union.


64. Ibid., 28–9.
67. Christopherson and Clark, Remaking Regional Economies, 87.
74. Yang Liu et al., Re-creating New Orleans, 262.
76. See critiques of heterotopias in Harvey, *Spaces of Hope*, and of the new regionalism as a kind of utopic fantasy in Christopherson and Clark, *Remaking Regional Economies*.

**CHAPTER 3. THE PLACE OF Treme IN THE FILM ECONOMY: LOVE AND LABOR FOR HOLLYWOOD SOUTH**


4. Ibid., 100.


8. I identify interviewees by the demographic descriptors they shared with me, while preserving anonymity to the extent required by the Tulane University human subjects board.


10. Several interviewees in this study talked about Mardi Gras Indians, a vernacular black tradition in the city dating to the early twentieth century. A good history and cultural analysis of this culture is found in George Lipsitz, *Time Passages: Collective Memory and American Popular Culture* (Minneapolis: University of Minnesota Press, 1990).


16. See Adams, Markets of Sorrow, for documentation of this dialectic.


19. In light of smaller budgets and public calls for corporate social responsibility, the series has shared common cause with other television programming that promises to improve the well-being not just of the audience member, but of the ordinary people brought into the production itself. For example, reality and talk shows were two genres that have frequently promoted how the people on their staffs and crews were part of a family that left local populations better off than before. In the meantime, these programs cut production costs through their appropriation of local settings and enrollment of local residents, often in the form of volunteers. See Laurie Ouellette and James Hay, Better Living through Reality TV: Television and Post-Welfare Citizenship (New York: Wiley, 2008).


34. The event took place in October 2007 at an evening funeral parade for a murdered musician. It was the basis for the *Treme* episode “Knock With Me, Rock With Me” (season 3).
35. Edgar, “The Uncanny, Alienation, and Strangeness,” 321: “Illness experienced as the uncanny may be authentic, but is ultimately a state of resignation. In contrast, illness redeemed as alienation opens the hopeful possibility that social and medical conditions can be changed.”
36. Mardi Gras was a central event in three episodes and a recurring motif for various characters over the series’ three-and-a-half seasons.
37. Located primarily in the Bywater and Tremé neighborhoods, the music venues featured on *Treme*, such as Vaughn’s, Bullets, and the Candlelight Lounge, became regular outposts for cultural heritage tourists over the course of the series. One interviewee called the new customers in those places “Lonely Planeters,” referencing a travel guide that markets authentic experiences.
40. This quote is taken from the promotional website for the documentary *Trouble the Water* (2008), accessed March 24, 2016, http://www.troublethewaterfilm.com/content/pages/the_story/.

(AMOST A) CONCLUSION


3. Heard on WWBJ, 90.7 FM, April 28, 2015, 3 P.M.


21. Ibid., 84.


23. The research firm contracted by LFEA and the MPAA reports a number that nearly doubles the six thousand or so jobs actually certified by the state government yearly. See HR&A Advisors, Inc., “Economic Impacts of the Louisiana Motion Picture Investor Tax Credit,” report prepared for the Louisiana Film and Entertainment Industry and the Motion Picture Association of America, April 6, 2015.


26. Ibid., 167.

27. Examples of these social movements in New Orleans include the Restaurant Opportunities Center, the local Fight for Fifteen, Blights Out, and the New Orleans Musicians Clinic.


30. Sources of news and advocacy for these laws are Creative Minnesota, Missouri Citizens for the Arts, and the Arts Creative Advocacy Network in Portland. I especially thank Jeanne Nathan of the Creative Alliance for New Orleans (CANO) for providing a knowledge clearinghouse for policy directions that different locales have taken in support of arts and cultural production.

**APPENDIX**

1. Scott’s neoliberal politics is expressed in numerous presentations and interviews posted to the Internet, as well as in scholarly articles dating back at least to the early 1980s. See, for example, Loren C. Scott and James Richardson, “Government Regulation and Market Distortion: The Case of the NGPA and the Louisiana Economy,” *Journal of Energy and Development* 8 (1982): 59–72.
4. Ibid., 14.
7. Ibid., 14.
8. Ibid., 17.