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Race and Ethnicity in Arkansas: New Perspectives

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“Two-Faced Woman,” 20. Cinderella Stories, 21. In High Society, 22. Branching Out, 23. A Virgin and a Housewife, 24. Spoiled Spinster, 25. “What Elephant?”, 26. Ain’t Down Yet, 27. After the Lion, 28. Final Ovation, Appendix: The Works of Charles Walters, Acknowledgments, Notes, Index, and Illustrations follow page 130. The work has some connection to the Southern USA by content. Judy Garland, best known for her portrayal of a Southern USA Kansas farm girl in *The Wizard of Oz*, was a movie star Charles Walters directed extensively as well *Meet Me in St. Louis*. Charles directed *Texas Carnival* starring Esther Williams and Red Skelton. Louis Armstrong, New Orleans entertainer and musician, starred in *High Society* with Grace Kelly and Frank Sinatra directed by Charles Walters. Charles was born in Pasadena on November 17, 1911. He was raised in Southern Anaheim, California. As a youth, he was in the school theaters and attended California theatres with companions. He was also a teacher at University of Southern California.

The writing style is easy to read. The content is excellent sharing the directing of numerous beautiful movies by Charles Walters like *Ziegfeld Follies* of 1946, *Lili*, *Easter Parade*, *The Glass Slipper*, *High Society*, and his last Metro-Goldwyn-Mayer (MGM) movie *The Unsinkable Molly Brown*. The cost of movies Charles directed and earnings are disclosed. Walters worked for MGM for twenty two years. Chuck and Gloria Swanson danced together all night at various supper clubs in New York between WWI and WWII. Chuck for a while resided with his longtime companion John Darrow in Malibu. Chuck had residences in Malibu, Las Palmas, and Palm Springs. Two other friends were Jimmie Morrissey and Joe Anthony.

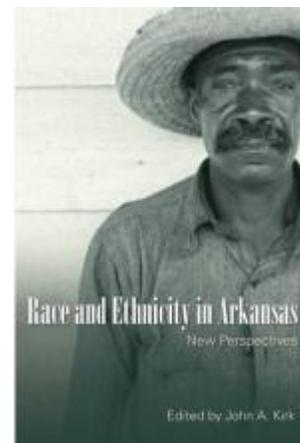
The perceived interest to the readership of SELn is perfect due to the unparalleled research on this movie director. Fifty three black and white splendid photographs reveal the Walters in action directing numbers of people and famous movie stars. The cover photograph of Charles and Grace Kelly enchants. Phenomenally astounding are the thirty four pages of exhaustive notes categorized by the twenty eight chapters and preface. The twenty two page index is well detailed. Appendix the Works of Charles Walters is a magnificent timeline of Charles Walters including Stage Work: Performer, 1931-1939, Stage Work: Choreographer 1938-1951, Stage Work: Director 1954, Film Work: Choreographer (Other Than in his Own Movies) 1942-1948, Film Work: Performer 1943-1953; Film Work: Director 1945-1966; Uncredited Film Work: Director 1958-1961; Television Work: Director 1970-1976.

Illustrious movie star Joan Crawford asked Chuck Walters to direct her in “Torch Song.” Chuck had more than working relationships with Judy Garland, Joan Crawford, and Tyrone Power and considered them his friends, visiting one another’s residences. Novelist Sidney Sheldon wrote scripts for MGM with Walters such as *Easter Parade*. Chuck worked with spectacular marvels including Doris Day, David Niven, Debbie Reynolds, Judy Garland, Joan Crawford, Leslie Carone, Ava Gardner, Gene Kelly, Fred Astaire, Gloria Swanson, Shirley MacLaine, Zsa Zsa Gabor, Esther Williams, Sidney Sheldon, Vincente

Minnelli, George Sidney, Busby Berkeley, Stanley Donen, Arthur Fred, Ray Thompson, Imogene Coca, Audrey Christie, Lucille Ball, Nancy Walker, and Dorothy Kennedy Fox. Charles Walters was thought of chiefly as a director of ladies. After retirement, Chuck displayed in his residence signed photographs of Gloria Swanson, Joan Crawford, and Debbie Reynolds. Charles Walters died at age seventy-one caused by peritoneal mesothelioma with metastasis. The author, Brent Phillips, is a New York University archivist of media. Conclusively, the success about movie director Charles Walters is indispensable for academic and public libraries. The recommended audience is researchers of movies and movie directors, readers interested in movies and their making, and also anyone studying Charles Walters.

Melinda F. Matthews
University of Louisiana at Monroe Library

Race and Ethnicity in Arkansas: New Perspectives. Edited by John A. Kirk. Fayetteville: University of Arkansas Press, 2014. ISBN 978-1-55728-665-9. 220p. \$24.95



The Little Rock Integration Crisis in 1957 became world news when President Eisenhower ordered Federal troops to Little Rock, Arkansas, to protect nine black students who were court ordered to integrate a “whites only” school. The fervor and violent tempers of those days brought the state of Arkansas to the forefront of questions involving rights to educational opportunities for all citizens in Arkansas and throughout the United States.

In the 1950s, as a child growing up in a small town in western North Carolina, I remember asking my Father, “Dad, why does that bus go right by our school in the morning and cross town to another school?” His response to me was “those were black children and they like their own school”. At the time, I did not question his logic. Our lives in that small town were lived “that way”, white here and black there.

Picking up this newly edited book, “Race and Ethnicity in Arkansas New Perspectives”, gave me a chance to see a

collection of studies and research on the history of racial perspectives in Arkansas. This collection that arose from a conference “Race and Ethnicity: New Perspectives on the African American and Latina/o Experience in Arkansas” sponsored by the History Department at the University of Arkansas at Little Rock contains a deep trove of data and period stories. Writers and researchers whose works are featured in the book mainly focus on three critical periods of state history: slavery, emancipation, and the post-Reconstruction era (p. xi).

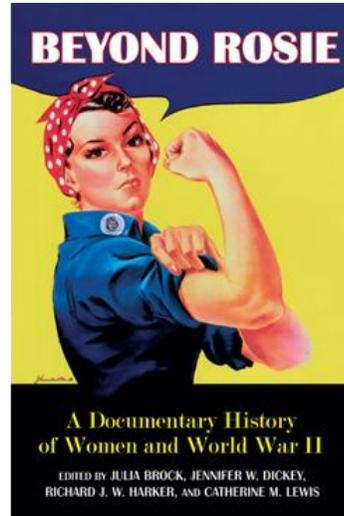
Little did I know of many of the detailed studies presented in these collected papers, particularly that African Americans by the thousands fled surrounding southern states to emigrate to Arkansas for land ownership and the right to work their own land and care for their own families. Fascinating parts of the book covered topics such as “from slavery to freedom”, “white violence”, “African American activism”, and “perspectives on Latina/o and Asian experiences in Arkansas”.

My Father’s response to me was an uneducated examination of the dynamics of the African American experiences in the 1950s in our little town. After reviewing “Race and Ethnicity in Arkansas New Perspectives”, I find myself wishing there were a book filled with historical research and data about North Carolina such as Dr. Kirk presented to us here. If it might be so human and so intensely written to educate us –I’d visit my Dad and we’d read it together! I now doubt his words, “they like their own school”.

The Notes, Contributors, and Index run from pages 165 to 201 and contain many primary research citations. I recommend this book to college and higher education students and faculty, historical societies, and museums.

Dr. Carol Walker Jordan,
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Beyond Rosie, A Documentary History of Women and World War II. Edited by Julia Brock, Jennifer W. Dickey, Richard J.W. Harker, and Catherine M. Lewis.; Fayetteville: The University of Arkansas Press Fayetteville Arkansas, 2015. ISBN 978-1-55728-670-7 (cloth) 978-1-55728-670-3 (paper). 245 p. \$22.95.



“More so than any war in history, World War II was a women’s war.” (p. x Introduction) Editors Brock, Dickey, Harker and Lewis explain the surge of women into war time efforts to help secure the winning of the Second World War. Women’s recruitment began after the Japanese attacked Pearl Harbor in 1941, and the war effort increased exponentially. Women of all social levels in life were willing to enter non-traditional roles, be trained in war time expedient jobs, willing to relocate and travel, serve as wartime production workers, become enlistees in auxiliary units, journalists, members of voluntary organizations and resistance groups (p. xi). Between 1941 and 1949, women volunteered, worked, and successfully contributed successfully to the war effort.

This great resource gives to us the various primary sources of interviews with those who served, photos that portrayed their expertise, many documents that can substantiate times, individuals and moments in history! A great resource to use in any research.

Appendix is included as well as teacher aids for classroom activities and an annotated bibliography! A great resource for K-12 and for basic courses in women’s studies is available here.

And, if you want to know how Rosie the Riveter came to be, go to page 17. She was a fictional character created to entice American women into the workforce. Through Westinghouse for the War Production Coordinating Committee this image became the most enduring image of the involvement in World War II.

Norman Rockwell’s Rosie was published in the Saturday Evening Post on May 29, 1943 (p. 18), but the J. Howard