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Book Review: Marueen O'Hara: The Biography

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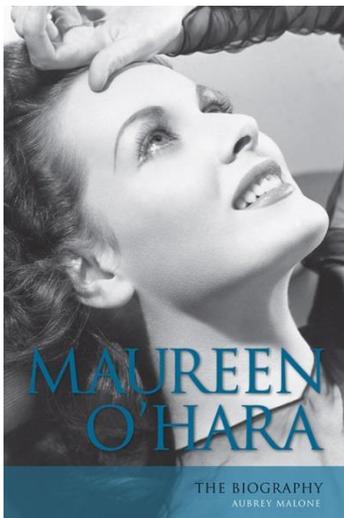
Native Americans that seems oddly out of keeping with the rest.

Dorn earned a bachelor of science from Duke University and a PhD in chemistry from the University of Washington. He retired as Dean Emeritus from Kean University in Union, New Jersey, having served as a chemistry professor, dean, and vice-president for academic affairs. Dorn has written three other books: *The Tompkins School: 1925-1953, a Community Institution* (Attic Press, 1994); *The Guns of Meeting Street: a Southern Tragedy* (University of South Carolina Press, 2001); and *Death of a Policeman, Birth of a Baby: a Crime and Its Aftermath* (Xlibris Corp., 2012).

This book is recommended for libraries with large ecclesiastical history or comprehensive civil war collections.

Karen J. Cook
State Library of Louisiana

Maureen O'Hara: The Biography. By Aubrey Malone. Lexington, KY: University of Kentucky Press, 2013. ISBN: 973-08-8131-4238-8. 263 pages. \$29.95.



The superior monograph *Maureen O'Hara: The Biography* has some connection to the Southern USA by content and the author's association with the south. Firstly, it is part of *Screen Classics*, a group of monographs produced by University of Kentucky on movies connected to the southern state Kentucky. Maureen O'Hara of Ireland starred in *How Green Was My Valley* about Ireland coal mining similar to Kentucky's coal mining such as *Coal Miner's Daughter* starring Sissy Spacek based on Kentucky's Loretta Lynn. Both the South's Kentucky and Ireland have beautiful green hills. The brilliant author, Aubrey Malone, writer of *Historic Pubs of Dublin*, is from western Ireland. The southern state of Kentucky has Molly Malone's Restaurant and Irish Pub, Lake Malone State

Park, and Malone, Kentucky. Kentucky's initial explorer was Ireland's James McBride.

The writing style is outstanding and immensely captures a reader's attention and intrigues with the contents of Maureen O'Hara's glamorous lifestyle, stardom, and her three husbands Will Price, Charlie Blair, and George Brown who she was with only at the marriage ceremony and never again. Later, their nuptials were annulled. Genius Aubrey Malone splendidly shares an astounding amount of intricate details of all of Maureen O'Hara's sixty-one films and her life that greatly captivates readers. The magnificent biography enchants with a gorgeous picture of Maureen O'Hara on the book cover and discloses her beauty and several of her superb films with thirty-nine black and white glossy photographs including photo data below the pictures. A stunningly exhaustive filmography reveals from 1930's to 2000's the titles of her movies, the year, and the director. The monumental research is shown in a twenty page notes section divided by the introduction and thirteen chapters. The extensive bibliography is thirteen pages separated by the divisions of books, articles, and television, radio, film, and DVDs. There is an accurate index, contents page, and acknowledgments.

The forties were the decade of the most movies for Maureen O'Hara at twenty-three movies. Maureen O'Hara's first movie was in 1938 *My Irish Molly*. Her newest was *Last Dance* in 2000. Presently, Maureen O'Hara lives in the United States and is planning on a film and a book. O'Hara was never an Oscar recipient. She thought her role in *The Quiet Man* with John Wayne might be an Oscar winner. Another movie O'Hara is legendary for is *Miracle on 34th Street*, a Christmas film with Natalie Wood as a child. O'Hara portrayed Lady Godiva in *Lady Godiva* and is renowned for the movie *Hunchback of Notre Dame* with Charles Laughton. O'Hara has been publicly honored with numerous awards like the John F. Kennedy Outstanding American of Irish Descent for Service to God and Country and the 1958 National Hosiery Manufacturer's winner of the best United States legs. Maureen O'Hara is in the Hollywood Walk of Fame Stars. Kells, Ireland displays a Maureen O'Hara body sculpture.

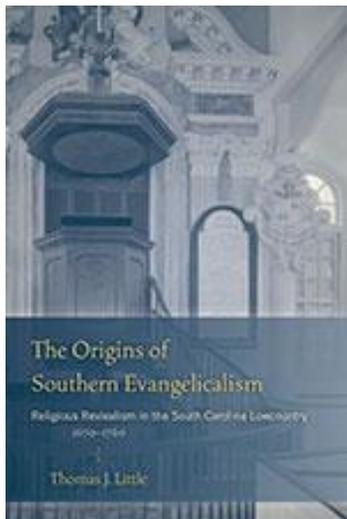
Conor Beau, son of Maureen O'Hara's daughter Bronwyn born 1944 from her husband Will Price, asked Maureen O'Hara to write a book on Maureen O'Hara which she did titled *Tis Herself*. A Maureen O'Hara Foundation in 2010 is creating a location in Glengariff Ireland for developing people as actors and actresses. O'Hara's last name is FitzSimons. O'Hara obtained the name O'Hara from Charles Laughton after the newly captivating 1939 Scarlet O'Hara in *Gone with the Wind*. Maureen O'Hara's mother was an opera singer. Her father sold hats. Maureen O'Hara wanted to sing opera professionally. O'Hara produced her singing album "Love Letters of Maureen O'Hara." O'Hara could always obtain a role such as with James Stewart, John Payne, Henry Fonda, Tyrone Power, Roddy McDowall, Donald Crisp, Walter Pidgeon, Claude Rains, Charles Laughton, Anthony Quinn, John Wayne, John Ford director, Ray Milland, Jeff Chandler, Burl Ives, Alex Guinness, Alfred Hitchcock director, Brian Keith, Jackie

Gleason, Errol Flynn, John Candy, Richard Thomas, and singing with Dinah Shore, Bob Hope, Perry Como, and Andy Williams.

O'Hara was most fond of working with John Wayne. Maureen O'Hara vacationed with John Ford on his yacht Araner on Catalina Island near California. O'Hara dated Enrique Parra from Mexico. Maureen O'Hara resided with her second husband Will Price at their Bel Air palatial house until they divorced. Her third and favorite husband, Charlie Blair owned a plane company she assisted with while residing together in St. Croix Virgin Islands. Clearly, the perceived interest to the readership of the journal is excellent. The priceless jewel biography on the resplendent actress Maureen O'Hara is invaluable to public and academic libraries.

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The Origins of Southern Evangelicalism: Religious Revivalism in the South Carolina Lowcountry. By Thomas J. Little. Columbia, SC: University of South Carolina Press, 2013. ISBN 978-1-61117-274-4. 296 p. \$49.95.



Reading and viewing the promotion for this book, I was

most fascinated by the cover art as it reminded me of one of the oldest churches in Charleston, South Carolina, with its elevated and beautifully carved pulpit which I have often admired. As I leafed through the pages, I noted that the text of the book covered 190 pages and the reference notes and bibliography covered 90 pages! My reaction was that anyone fascinated by the title of the book and wanting to consider it as a reference guide on religious revivalism in South Carolina might snap it up and add it to an academic collection.

However, my fascination with it truly came upon reading through the various chapters that focused on South Carolina's religious awakening between and during 1670 and 1760. Growing up in a small town that was considered located in both North Carolina and South Carolina (Kings Mountain), I carry a lot of emotions and beliefs about how religion shaped my community in my lifetime between 1941 and 1970. A little town of many small Baptist churches, one Episcopal Church, one Catholic church, one or two Presbyterian churches, one or two Methodist churches, a Church of God, an ARP church and a small number of African Methodist Episcopal churches gave me grave concerns as I watched the conflicts and separateness and prejudices that surrounded various church members and their families. (A subjective note: I admit I usually will read a text such as this and try to find some way to relate to the history that is laid before me-very subjective of me).

Dr. Little's colorful and enlightening historical descriptions of those days of the years between 1670 and 1760 lay out his points that the South Carolina low country teemed with a plethora of evangelicalism activities -- eye opening to me. Often during my growing up years of 1941 through 1971, I asked my parents why we have so many churches and why African Americans didn't attend our churches and our public schools.....! was told "they like their own kind". Professor Little's research and publication of his fine book gave me more detailed answers to my questions from those long ago days-evangelicalism as it arose brought together like minded people who prized their opportunity for a religious experience free of diverse opinions.

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