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William J. Hurlbut, 1878-1957: from Belvidere to Broadway  
to the Bride of Frankenstein  
Part 2

By P. Zoe Norwood



Photograph (right to left) of William Hurlbut, Meher Baba, Mercedes D'Acosta, Princess Norina Matchabelli, and most likely Nadine Tolstoy, Hollywood, CA, probably January 1935. C. Meher Nazar Publications, Ahmednagar. Used by permission.

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## FROM THE EDITOR'S DESK

This issue is the second of a two part series about the life and works of Will Hurlbut. While not well known now, in the early part of the 20<sup>th</sup> century he was a very well known playwright and screenwriter in New York City and later in Hollywood. He hailed from Belvidere. Zoe Norwood, has followed up her original article with this very well researched and documented story of the life of William Hurlbut.

Zoe Norwood is a reference librarian in the Adult Services Department at Rockford Public Library. She's been working at the Main Library since 1987, after receiving her Masters Degree in Library Science at the University of Michigan, and she loves the variety in the work and her wonderful co-workers there. In 2000 she was Project Coordinator for the book Confluence: A Living Literary Legacy of the Rock River Valley, an anthology for Rockford 2000 that highlighted both living and deceased local authors, including brief biographies and some writing excerpts. It was through this effort that Zoe learned about Will Hurlbut, as she wrote the chapters on several deceased writers, including Hurlbut, Rochelle authors Earl Chapin May and Stella Burke May, Dr. Wesley Oliver of Belvidere, and the Eagle's Nest Art Colony in Oregon. Zoe has always loved going to the movies and to theatre, and so studying Will and his films and plays was a fun project, also leading to a study of "The Bride of Frankenstein" in depth.

## NOTICE TO RESEARCHERS

If you have a subject that you have researched, or an idea for an article that you would like to pursue, give me a call. I would like to encourage original research into some aspects of local history that have not been adequately pursued. I can be reached at 986-4867 (evenings) or 987-5724 (day).

Thomas Powers, Editor

## OUR FIFTIETH ANNIVERSARY

You might have noticed the "Vol. 50" on our masthead. This year is the 50<sup>th</sup> anniversary of the founding of the Rockford Historical Society. It is also the beginning of the 50<sup>th</sup> year of publication of the Nuggets of History which had its first issue in 1963. If you are one of our founding members we would like to hear from you.

# **William J. Hurlbut, 1878-1957: from Belvidere to Broadway to the Bride of Frankenstein Part 2**

**By P. Zoe Norwood**

In May, 1941, the H. R. Dysarts of Belvidere returned home after wintering in California, the Belvidere paper reporting that they had been guests at the Hollywood home of screenwriter William Hurlbut, a Belvidere native whose new film "Adam Had Four Sons," starring Ingrid Bergman, had just been released. William and the Dysarts had also met at the home of Mrs. Mack Swain, along with the Frank Tousleys and Calvin Merrills, occasions at which they shared Belvidere memories.<sup>1</sup> This is the last record we have of William, until he died May 4, 1957. The article reported that he had "built a most attractive home in the center of a movie colony just three blocks from the Hollywood Bowl in the swanky suburb Whitley Heights," a hilly area that had been home to Rudolph Valentino, Bette Davis, W.D. Fields, and Gloria Swanson.<sup>2</sup> It is not known if Will had friends among these or other celebrities, but we do know that from 1935 to 1941 he lived at 2225 Fairfield Ave.,<sup>3</sup> at the east end of Whitley Heights. Sadly, in the early '50s the Hollywood Freeway destroyed many homes including this one. Luckily, we see its "footprint" on the 1919-1950 fire insurance map,<sup>4</sup> showing a long, rectangular 2-story frame home (extending back into the lot) with a screened-in back porch. According to the article, he had brought "some pieces of furniture, that belonged to his forebears, as models" for making replicas and had new furniture made to create "furnishings both unique and beautiful." An "oriental servant" helped with the home and formal garden, featuring two sycamore trees, statuary, and plantings that "remind of old world settings." Will lived in this area all the LA years we know of, including 1931-32 at 6841 Alta Loma Ter.,<sup>5</sup> and in 1957 an apartment at 1800 N. El Cerrito Pl.<sup>6</sup> The article reported that he threw "lavish parties," and although we have no proof in Hollywood, a view to Will's boyhood and early 1900s in New York City makes it sound likely.

Part 1 of this article mentioned that during Will's early years in NYC his mother helped with the "chafing-dish parties" he threw in his 55<sup>th</sup> Street apartment, as she "enters into the pleasures of her son with the heart of a young girl, and is most popular as a chaperon [sic]."<sup>7</sup> If Will was learning from his mother – who died in 1910 – how to throw parties, he was learning well. Parties at the Eliza & George Hurlbut home in the late 1800s included a Valentine Masquerade – with a "line of carriages," "a throng of dancers," and decorations "with grotesque types the like of which was never before seen on earth,"<sup>8</sup> a Bean Bag Party;<sup>9</sup> a Poverty Party in which "hard times prizes were awarded by ballot to the worst dressed couple;"<sup>10</sup> a Social that entertained "several hundred" people with vocal and violin solos, a reading, banjo & guitar music for dancing, and cake and sherbert;<sup>11</sup> and a Vaudeville featuring imitations of a French café chantant, a "guilded youth about town," and a "skirt dance."<sup>12</sup> Throwing parties got William in trouble at least once, in the early 1920s when his landlady at 444 West 22<sup>nd</sup> St. accused him of "continuing to have aesthetic parties and permitting guests to remain for long periods of time," in effect subletting the home. She further objected to his installing a "Push Button" so that callers could signal they'd arrived. "[Being] perfectly sanitary, Hurlbut decided that it was necessary to install a bathtub on the premises, for what with entertaining on such a lavish scale it was necessary to always appear spick and span." Judge McCook sided with Will, saying "he had been courteous and generous to his friends.... As for the push button and the bath tub, they had apparently offended no one, as even a playwright had to have friends and keep sanitary."<sup>13</sup> Will quite enjoyed "turning old houses into new ones and new ones into old ones",<sup>14</sup> and his most spectacular example 422 West 22<sup>nd</sup> St. in Chelsea, was described in The Art World and Arts and Decoration in 1918.<sup>15</sup> This home once belonged to Clement C. Moore, author of "A

Visit From St. Nicholas". Will obtained a long lease and "proceeded to re-model it according to his tastes.... When his professional friends enter the drawing room they stand in amazement.... He desired to visualize a home of early days, sufficiently convincing to carry his guests back to the Queen Anne or the later Georges."<sup>16</sup> He directed the work in detail, and "about the gate-legged table in the dining room, opening off, the playwright's friends and members of the Chelsea Colony who make his home a rendezvous, love to gather." The article added that Will was the maternal grandson of a prominent English artist, and so it was "natural he should decide on a Georgian setting." Indeed, Will had a valuable collection of his grandfather's oil portraits, with one of Will's mother displayed prominently.<sup>17</sup>

Incredibly, trying to identify this artist who had meant so much to his grandson meant plunging into a maelstrom of the Gold Rush, cholera, a Panorama of the Plains, name changes, and adoption. Eliza Hurlbut's birth father, the portrait painter from England, was almost certainly James F. Wilkins, who worked in St. Louis and Peoria and went west in 1849 (shortly after Eliza was born) on the Overland Trail to create paintings for this panorama. In essence, Wilkins was creating a moving picture through 200 watercolor sketches, with machinery used to "convert the circular panorama into a moving one."<sup>18</sup> In performances, audiences enjoyed an "immense moving mirror of the land route to California."<sup>19</sup> When Eliza and George Hurlbut traveled to Peoria for "the funeral of her father" on Sunday, July 24, 1887,<sup>20</sup> however, it was for William E. Mason, who had adopted her.<sup>21</sup> In April, 1850, Wilkins worked on his panorama in "the store house chamber of W. E. Mason, near the bridge,"<sup>22</sup> and in 1853 Wilkins and Mason were briefly partners in general merchandise.<sup>23</sup> The Masons' children had all died young.<sup>24</sup> Eliza was likely born "Louisa Wilkins", and as deduced from James Wilkins' diary, her mother died of cholera.<sup>25</sup>

Of the parties at Will Hurlbut's New York dwellings, I have one example, taking us to the early Harlem Renaissance. On November 5, 1922, the following people came to dinner at his apartment at 63 West 48 Street: Carl Van Vechten, Marie Doro, Fania, Joseph & Dorothy Hergesheimer.<sup>26</sup> Joseph Hergesheimer was an author, Marie Doro a silent film and stage actress (she starred in Will's play "Lilies of the Field" the year before), Fania Marinoff a Russian-born American actress and Van Vechten's wife. Carl Van Vechten was a complex figure in arts and African American studies, and reading about him and his time and writings helped me understand Will's 1931 play "Recessional." In the play, a group of white people in a town outside New York City hear loud "Negro singing" from a nearby settlement. Some enjoy it, but a few characters are prejudiced. Word has it that Christine "has invited negroes out here as guests"<sup>27</sup> and her boyfriend Brooks "had negro friends before it became 'the fad.'"<sup>28</sup> The character Mary said, "Negroes are the fashion, you know.... Brooks' new book is on the negro."<sup>29</sup> The play builds to a climax typical of Hurlbut featuring the telling of lies in a family and a woman becoming insane. It's not one of his better plays, and it subjects the reader to frequent use of the "N" word and racist dialogue and violence. It appeared Hurlbut was pointing out the hypocrisy of white intellectuals who pretended to understand and welcome African Americans, but actually were racist. I learned that "In the 1920s, Van Vechten found nothing more fashionable than the Negro," and Carl and Fania "hosted frequent interracial parties."<sup>30</sup> Even though Hurlbut's Recessional was published nine years after this dinner, its characters could have emerged from the Van Vechtens' fervent expressed ideas.

"Recessional" came out the year that Will moved to Hollywood to stay. As early as 1915 silent films based on his plays - starting with "The Fighting Hope" - were being made, and a 1921 newspaper article reported that "Hurlbut was one of the first leading American playwrights to be intrigued, by mercenary motives, toward motion pictures; and while under the influence of a gratifying honorarium from the Famous Player Lasky Corporation went to California."<sup>31</sup> Some in those early years would have agreed with S. J. Perelman that "Hollywood is a dreary industrial town controlled by hoodlums of enormous wealth, the ethical sense of a pack of jackals, and taste so degraded that it befoul[s] everything it touch[es]."<sup>32</sup> If New York highlighted the writer's voice, it appears that Hollywood diluted it.

Preston Sturges, a screenwriter and director in the '30s, wrote "There were a great many writers on the lot, and the reason for this was that at the time, writers worked in teams, like piano movers. It was generally believed by the powers down in front that a man who could write comedy could not write tragedy; ... that if the picture was not to taste all of the same cook, a multiplicity of writers was essential."<sup>33</sup> It took Sturges two days "on the job as a hired writer... to find out that I was in the wrong racket... They [the directors] were all princes of the blood. Nobody ever had them directing pictures in teams..."<sup>34</sup> Regarding today, screenwriter William Jack Sibley, a friend of mine, told me that "Producers and directors still rely on the old adage that there are specific writers who do 'Love Stories' and specific writers who do 'Thrillers,' etc."<sup>35</sup>, and screenwriter Bruce Joel Rubin wrote that normally "writers get left behind while actors, directors, and producers divide the limelight and the profits."<sup>36</sup> The *Belvidere* paper reported that Will was initially brought by MGM to Hollywood "as a re-write man," to create scenarios after book rights were purchased, but that by '41 he was "free lancing - meaning he writes for whom he pleases or on his own."<sup>37</sup> The word "screenplay" wasn't used much until the '40s. Universal Pictures Corp.'s production estimates had a line item "continuity" that included all the writers, while only one or two were credited with the "scenario." This came from the silent era, when "the screenplay was called a scenario, or continuity script, and consisted of a list of scenes that described the silent action and camera angles."<sup>38</sup>

In 1934 several writers - including Hurlbut who was credited with the screenplay and paid \$7675, and Preston Sturges<sup>39</sup> - worked on the B&W film "Imitation of Life," starring Claudette Colbert and Louise Beavers. The movie was adapted from Fannie Hurst's controversial 1933 novel, centering on the flour business partnership and friendship between a white woman and a black woman who was her maid, a character clearly based on Aunt Jemima. Unfortunately, I couldn't obtain a copy of the screenplay. Reviews of the movie observed that the most poignant drama was that of Delilah's very light-skinned daughter Peola, portrayed as an adult by the excellent Fredi Washington but unfortunately confined to a subplot by the producers, who appeared fonder of the old-fashioned mother who "knew her place."<sup>40</sup> While most critics and members of the public consider the 1959 color remake (with Lana Turner and Susan Kohner) to be a better film in various ways, the 1934 version was described as closer to the original novel. *Time* critic Richard Corliss named it one of "The 25 Most Important Films on Race, defining works that broke down the walls of intolerance on the big screen."<sup>41</sup> African American cultural scholar Avery Clayton<sup>42</sup> pointed out that the '34 film was designated "historically significant" by the Library of Congress for preservation in the National Film Registry because it dealt with racial issues and skin color, African Americans having emotional problems, and a woman going into business. "This was the first time that the emotional life of an African American was portrayed in the films." Clayton, however, criticized "the writers" for "trying to paint a picture of America that suited their vision - certainly not a true picture of America." What was this "true picture"? From what I observe about Hurlbut's life and writings, his understanding of African Americans likely reflected common stereotypes. In 1898, Will and Miss Stone gave a "'colored' sketch" as part of a Vaudeville at the Hurlbut residence.<sup>43</sup> In 1914 the *BDR* reported that Will "won" a black cook from a friend of his who was moving away from New York. "She was of the old southern mammy type of cooks and was famous among the art colony in New York for the dinners she could put up."<sup>44</sup> The article added that the first person he telegraphed when his latest play was performed was his "negro mammy-cook." The Delilah character from Fannie Hurst's novel would have been familiar to Will. Parts of the movie, including "elements of miscegenation" and "a scene where a black boy is nearly lynched for approaching a white woman whom he believed had invited his attention," led to delays by the Hays Office and Joseph Breen in approving the script, up until two weeks into shooting.<sup>45</sup>

The year following "Imitation of Life" was a momentous one for Will, beginning on January 4 with a visit to Indian mystic Meher Baba, the same week that filming "Bride of

Frankenstein" began, followed in July by a staging in Belvidere of an earlier play by Will. Meher Baba, 1894-1969, had received what he called "God-realization," and he attracted many followers, including some in Hollywood.<sup>46</sup> It is not known if Will became "a follower," but Baba's online biography records Will seeking his spiritual advice that day. Baba was in Hollywood in 1935, as he was frequently, seeking help from screenwriters in making a film (never accomplished) about his life, but his discussion with Will didn't deal with film. (Baba spelled out on his alphabet board, due to a life-time vow of silence.)

William was trying to ask "how he could live in the world, attend to his job and be spiritual..."

Baba: "You mean spirituality made practical.... Its very simplicity makes it very difficult."

Hurlbut: "Is it really? How strange!"

Baba: "People's ideas about God and spirituality are so far-fetched, fantastic and funny! Names and terms do not matter. It is the *feeling* that counts."

Hurlbut: "What then should I do to feel and get a glimpse of it if I do not go deeper into it?"

Baba: "For a man of your position in life, it is all right in a civilized country of modern ideals and age, to live as you do always keeping your mind toward higher aspirations. To speak frankly, you are spiritual without being conscious of it."

"William Hurlbut questioned if Baba really meant it...Baba then gave him instructions to concentrate on a particular thought for a number of minutes every day."<sup>47</sup>

Will and Baba met with others at a rented house<sup>48</sup> just west of Whitley Heights, for conversation, possibly about Baba's film, and from right to left in the photograph are William Hurlbut, Meher Baba, Mercedes de Acosta, Princess Norina Matchabelli, and possibly Nadine Tolstoy. Nadine, originally Nadia but nicknamed Nadine by Baba, was Leo Tolstoy's daughter-in-law and had been studying music in New York City and "in search of a living master.... No sooner had she set eyes on Baba than she exclaimed, 'My search is over!'"<sup>49</sup> Princess Matchabelli was the wife of Prince Georges Matchabelli, national hero of Georgia after the Russian Revolution and founder in America of the Matchabelli Perfumes Company. Norina was an actress and became "a seeker."<sup>50</sup> On 12/31/34, four days before Will's visit, Norina took her friend, screenwriter Mercedes D'Acosta, to meet Baba, who immediately spelled out, "Go and bring me your revolver." She had told no one she had a gun, but returned with it, and Baba took it saying, "Suicide is not the solution." Mercedes, who agreed to collaborate in writing the story continuity for Baba's film, had been despondent over her love affair with Greta Garbo.<sup>51</sup>

According to Time Magazine's "100 Best All-Time Movies" by Richard Corliss,<sup>52</sup> "Bride of Frankenstein" (1935) is one of those rare sequels that is infinitely superior to its source." It was a masterpiece of black comedy and "the most complex and brilliantly achieved and conceived horror film."<sup>53</sup> Hurlbut was finally chosen screenwriter by director James Whale (who would have known him through the 1934 film "One More River"), according to David Skal,<sup>54</sup> after throwing out the following: L. G. Blechman had "Henry and Elizabeth run away with a traveling carnival, posing as puppeteers." "Philip MacDonald had Henry trying to sell a death-ray device to the League of Nations." John Balderston, screenwriter of the original "Frankenstein," "contributed a grim and plodding script." Finally, "William Hurlbut fashioned the story that was filmed almost completely from scratch, save for some scenes based on an earlier treatment.... The new script was tailor-made for Whale, who wanted to treat the film as a 'hoot'." It was also more faithful than its predecessor to Mary Shelley's novel, in which the monster could talk and it wanted a mate. "Only in William Hurlbut's final script was the precision of language and theatricality achieved that made it so memorable. Eight writers worked on the film, but the story and language of Bride of Frankenstein were due almost entirely to Whale and Hurlbut."<sup>55</sup> While Hollywood directors were always in charge, James Whale was essentially given free reign by producer Carl Laemmle, Jr., and so Whale was directly involved in the writing with Hurlbut.

In watching the film and reading the screenplay, and I'm continually impressed with the language, character descriptions, scene descriptions, technical and lighting instructions. Because of Joe Breen's concerns over "references to Frankenstein which compare him to God and which compare his creation of the monster to God's creation of Man,"<sup>56</sup> many passages from the screenplay were cut, although it hardly mattered, as the movie provided this imagery in other ways. Here's a passage illustrating the theme of being misunderstood and unloved, where the monster finds refuge with the blind hermit:

Hermit: "Come in, my poor friend, nobody will hurt you here...."

Closeup...Monster: "At the word 'hurt,' he groans in pain."

[Later] Hermit: "We will be friends. I have prayed many times for God to send me a friend...."

Two Shot: "The Monster puts out his hand toward the hermit and touches him in gratefulness, murmuring incoherent thanks."<sup>57</sup>

Later, the "Bride" is revealed as her face coverings are peeled back in "A Rather Long Shot": "The camera moves closer and we see the figure dressed in a long garment, the wrappings removed except from her fingers, which are still wrapped and pointed. Her hair - though curled close to the head - hangs straight and dark at either side.... the two men see her make a first tentative, stiff-jointed movement toward walking.... She advances - her movements strange and jerky walking like a doll.... She smiles - totters on toward Henry."<sup>58</sup>

In the summer of 1935 the Baltic Mill in Belvidere marked its centennial with a play series,<sup>59</sup> sponsored by the Belvidere Woman's Club and presented by the newly-formed Baltic Mill Players, directed by Dorothy Fellows, who trained in drama at Rockford College.<sup>60</sup> They opened with Will's 1922 play "On the Stairs," a murder mystery involving a fake "Swami" (somewhat reminiscent of the tent evangelist of Bride of the Lamb), women (including Elsa) devoted to him, a superstitious African American maid, and other characters.<sup>61</sup> It's entertaining and action-packed, but the dialogue - especially the maid - is stereotypical and one-dimensional. Since I knew about the difficulties Will's father and grandfather had faced in South America, I had to laugh when Elsa said to Mr. Merritt: "You're just as much an electrical engineer as you were down in South America with your mining company. It isn't your fault the concern went to pieces."<sup>62</sup> The play was performed outdoors in July, and the players "did splendidly although most of them were perspiring with the terrible heat."<sup>63</sup> The Swami was portrayed by Fred Gilman of Belvidere, a friend of Will's and "a veteran actor in home-talent plays."<sup>64</sup> Fred (Alfred L.) had acted with Will in plays while young, and the families (both with a street named after them) were friends. Dorothy Fellows reportedly appeared in plays in NYC in the 1930's and '40's;<sup>65</sup> however, it appears from Nettie Fellows Long's diary that Dorothy stayed in Belvidere, although traveling to New York periodically in the '40s.<sup>66</sup>

It was in New York that Will's play "The Writing on the Wall" opened in 1909, and Part 1 of this article mentioned its drawing attention to bad conditions in the Trinity Church tenements. A magazine had "printed some unpleasant truths about the rich and eminent Trinity Church Corporation.... The talented actress, Miss Olga Nethersole, upon reading the articles in question, resolved to have a play written for her around the same subject."<sup>67</sup> I feel it's difficult for message-driven plays or movies to be artistically effective, and indeed some critics reviewed this play negatively. Its importance, however, was implied by Jane Addams of Hull House (and Rockford College graduate) : "A dozen plays are on the stage at the present moment whose titles might easily be translated into a proper heading for a sociological lecture or a sermon." Her list included "The Writing on the Wall, An Exposition of the Methods of Trinity Church in Administering its Property." Addams stated: "It would be a striking result if the teachings of the contemporaneous stage should at last afford the moral platform upon which the various members of the community would unite for common action in matters of social reform."<sup>68</sup>

One may ask what William Hurlbut did in his working and personal life from 1941 – the year “Adam Had Four Sons” came out and the Dysarts visited – until his death in 1957, but unfortunately there’s no record. No more movies or plays came out, and no addresses show up in the city directories, voter records, or phone books. Evidently, he didn’t have a telephone, or as with many “celebrities,” he stopped making his contact information public. These years may include a “story to be whispered,” to borrow the title of Will’s last stage play, but if that’s the case we would all love for the storyteller to speak up a little!

## Acknowledgements and Endnotes, Part 2:

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58. The Bride of Frankenstein, screenplay, E-79.
59. Caption under 1935 playbill, BDR, 25 June 1986. Note: According to "Mills were important to pioneers," Rockford Register Star, 12 Oct. 1995, 2B, the Baltic Mill was built in 1836.
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64. "Playloft at Old Mill Has Fine Premier."
65. Boone County Bicentennial Comm., Boone County Then and Now, ed. Virginia Moorhead, 1976, 166.
66. "Nettie Fellows Long Diary," 40, 52, 72.
67. "Trinity Church," Hampton's magazine 24, 594. Google Bks.
68. Jane Addams, "The reaction of moral instruction upon social reform," Survey XXII (1909), 19. Google Bks.

## **WRITINGS BY WILLIAM J. HURLBUT**

Many sources were checked for this list. It cannot be considered comprehensive or without error, and additions & corrections will be appreciated. Also, according to *The Theatre Magazine* 12 (1910), p.83, Hurlbut had written "some thirty dramas... before gaining a production." Zoe

<b>Plays and stories</b>	<b>Screenplays, adaptations, etc., and filmed plays</b>
1 <sup>st</sup> play written as child: Helen of Troy	1915: The Fighting Hope [play]
1 <sup>st</sup> play produced, age 12: The Stolen Check	'15: Body and Soul [play, story]
1 <sup>st</sup> written play in New York: One By One	'16: The Big Sister
1908, 1 <sup>st</sup> produced play: The Fighting Hope	'16: The Dawn of Freedom
1909: The Writing on the Wall	'16: New York [play]
1910: The Lone Hand	'18: The Strange Woman [play]
1910: New York	'19: Romance and Arabella [play]
1911: Little Miss Fix-It [musical, with H.B. Smith]	'19: Experimental Marriage [play Saturday to Monday]
1912: Half-a-Husband	'21: Made in Heaven
1913: The Bride	'23: Trimmed in Scarlet [play]
1913: Are you a Crook? [with Frances Whitehouse]	'24: That French Lady [Strange Woman remake]
1913: The Strange Woman	'24, '30 (sound): Lilies of the Field [play, novel?]
1914: The Man Who Would Live	'25: The Heart of a Siren [play Hail and Farewell]
1914: The Big Tremaine	'30: A Lady Surrenders/Blind Wives
1915: Body and Soul	'30: The Cat Creeps
1917: Romance and Arabella	'31: Good Sport
1917: Saturday to Monday	'33: Ladies Must Love [musical; from play/story Lilies of Broadway & Scarlet Sisterhood]
1917: Mrs. Prudence	'33: Secret of the Blue Room
1920: Trimmed in Scarlet	'33: Only Yesterday [also adapted for Lux Video Theatre TV episode, 1956]
1921: Lilies of the Field	'34: There's Always Tomorrow
1921: Timothy [ with David Belasco]	'34: One Exciting Adventure
1922: On the Stairs	'34: One More River
1923: Hail and Farewell	'34: The Man Who Reclaimed His Head
1923: The Cup	'34: Madame Spy
1925: Chivalry	'34: Imitation of Life
1926: Bride of the Lamb	'35: Bride of Frankenstein
1926: Sin of Sins	'35: O'Shaughnessy's Boy
1927: Hidden	'35: Way Down East
1927: Paradise	'35: Orchids to You
1928: Importance [story; most likely W.J.Hurlbut]	'35: The Daring Young Man
1929: A Primer for Lovers	'36: Rainbow on the River/It Hapnd in New Orleans
1929: Blue Gentian [story; most likely W.J.Hurlbut]	'36: King of Burlesque
1931: Recessional	'36: Everybody's Old Man
1931: Lilies of Broadway [went directly to film]	'37: Daughter of Shanghai
1937: Story to be Whispered	'37: Make a Wish
	'38: Letter of Introduction
	'41: Adam Had Four Sons [also adapted for Lux Video Theatre TV episode, 1957]

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