Gloria Swanson:
An Inventory of Her Papers at the Harry Ransom Center

Descriptive Summary

Creator: Swanson, Gloria, 1899-1983
Title: Gloria Swanson Papers
Dates: [18-]-1988
Extent: 620 boxes, artwork, audio discs, bound volumes, film, galleys, microfilm, posters, and realia (292.5 linear feet)
Abstract: The papers of this well-known American actress encompass her long film and theater career, her extensive business interests, and her interest in health and nutrition, as well as personal and family matters.
Call Number: Film Collection FI-041
Language English.
Access Open for research. Please note that an appointment is required to view items in Series VII. Formats, Subseries I. Realia.

Administrative Information

Processed by Joan Sibley, with assistance from Kerry Bohannon, David Sparks, Steve Mielke, Jimmy Rittenberry, Eve Grauer, 1990-1993
Repository: Harry Ransom Center, University of Texas at Austin
Biographical Sketch

Actress Gloria Swanson was born Gloria May Josephine Swanson on March 27, 1899, in Chicago, the only child of Joseph Theodore and Adelaide Klanowsky Swanson. Her father's position as a civilian supply officer with the army took the family to Key West, FL and San Juan, Puerto Rico, but the majority of Swanson's childhood was spent in Chicago.

It was in Chicago at Essanay Studios in 1914 that she began her lifelong association with the motion picture industry. She moved to California where she worked for Sennett/Keystone Studios before rising to stardom at Paramount in such Cecil B. DeMille features as *Male and Female* (1919) and *The Affairs of Anatol* (1921). At the height of her career in 1925 (already a veteran of some fifty films), she ended her long association with Paramount in order to become a partner with United Artists, independently producing her own films. Though producing artistically successful films such as *Sadie Thompson* (1928) and her first talkie, *The Trespasser* (1929), both of which earned her Academy Award nominations, the financial strains of her production companies all but ended her career. After her final United Artists feature release in 1933, she made only one other film (for Fox Films) during the 1930s.

In 1938, Swanson relocated to New York City, where she began an inventions and patents company which occupied her during the years of World War II. She made another film for RKO Radio Pictures in 1941, began appearing in theatre productions, and also had her own television show in 1948, but it was not until 1950 when *Sunset Boulevard* was released (earning her another Academy award nomination), that she achieved mass recognition again. The boost provided by this film resulted in a number of successes, such as appearances on Broadway in *Twentieth Century*, and commercial ventures, such as her line of clothing for Puritan Fashions.

Swanson made only three films after *Sunset Boulevard*, but starred in numerous stage and television productions during her remaining years. She was active in various business ventures, travelled extensively, wrote articles, columns, and an autobiography, painted and sculpted, and became a passionate advocate of various health and nutrition topics.

Married six times (to Wallace Beery, Herbert K. Somborn, Marquis Henri de la Falaise, Michael Farmer, William M. Davey, and William Dufty), Swanson had two daughters (Gloria Somborn and Michelle Farmer), an adoptive son (Joseph Patrick Swanson), and several grandchildren and great-grandchildren by the time of her death in New York, on April 4, 1983.

For further information on the life of Gloria Swanson, see:


Chronology

- 1899 Born Mar. 27 at Chicago, IL to Adelaide Klanowsky and Joseph Theodore Swanson
- 1907 Swanson family moved to Key West, FL
- 1910 Swanson family moved to San Juan, Puerto Rico
- 1914/15 Family returned to Chicago; Gloria graduated from Lincoln School and began working for Essanay Company, where she made the following films: His New Job; The Fable of Elvira; Farina and the Meal Ticket (rel. Spr.); Sweedie Goes to College (rel. Spr.); The Romance of an American Duchess (rel. Fall); The Broken Pledge (rel. Fall)
- 1916 Moved to California after her father was transferred to Manila; began making films at Sennett/Keystone: A Dash of Courage (rel. Spr.); Hearts and Sparks (rel. Spr.); A Social Club (rel. Sum.); The Danger Girl (rel. Sum.); Love on Skates (rel. Sum.); Haystacks and Steeples (rel. Fall); The Nick-of-Time Baby (rel. Fall); Married Wallace Beery Mar. 27 at Pasadena City Hall
- 1917 Features at Sennett/Keystone included: Teddy at the Throttle (rel. Wint.); Baseball Madness (on loan to Universal-Victor, rel. Spr.); The Sultan's Wife (rel. Spr.); The Dangers of a Bride (rel. Sum.); A Pullman Bride (rel. Fall)
- 1918 After leaving Sennett/Keystone, began working for the Triangle Company, where her films included: Society for Sale (rel. Apr.); Her Decision (rel. May); You Can't Believe Everything (rel. Jul.); Every Woman's Husband (rel. Jul.); Shifting Sands (rel. Sep.); Station Content (rel. Sep.); Secret Code (rel. Oct.); Wife or Country (rel. Dec.). After divorcing Joseph Swanson, mother Adelaide married Matthew Burns; Swanson hired by Famous Players-Lasky in November
- 1919 Features for Paramount/Famous Players-Lasky included: Don't Change Your Husband (rel. Jan.); For Better, For Worse (rel. May); Male and Female (Nov.); Gloria received a divorce from Wallace Beery, and on Dec. 20, married Herbert K. Somborn
- 1920 Gloria's career at Paramount continued with these releases: Why Change Your Wife? (rel. May); Something to Think About (rel. Oct.); The Great Moment (rel. Dec.); Matthew Burns died in Aug.; first child, daughter Gloria Swanson Somborn was born Oct. 7
- 1921 Upon return to work, Swanson's next Paramount vehicles were: The Affairs of Anatol (rel. Sep.); Under the Lash (rel. Oct.); Don't Tell Everything (rel. Dec.)
- 1922 Paramount films made included: Her Husband's Trademark (rel. Mar.); Beyond the Rocks (rel. May); Her Gilded Cage (rel. Sep.); The Impossible Mrs. Bellew (rel. Nov.); traveled to Europe during Apr. and May
- 1925 Swanson releases for Paramount were as follows: Madame Sans-Gêne (rel. Apr.); The Coast of Folly (rel. Sep.); Stage Struck (rel. Nov.); while on location in France for Madame Sans-Gêne, Swanson met Marquis Henri de la Falaise, whom
she married January 28 (after the Somborn divorce became final) in Passy; they returned to the United States in Apr.; Swanson signed with United Artists on Jul. 15.

- 1926 Swanson's contract obligations to Paramount were completed with the release of: Untamed Lady (rel. Mar.) and Fine Manners (rel. Aug.); began working at United Artists in Apr.; purchased rights to The Eyes of Youth in Jul., which began filming as The Love of Sunya in Sep. at Cosmopolitan Studios in New York and was completed in Dec.

- 1927 The Love of Sunya, her first United Artists feature, was released in Mar.; purchased rights to "Miss Thompson" and "Rain" in May; began shooting Sadie Thompson on Jun. 29, finished Sep. 24; previewed in San Bernardino in Nov.; met Joseph Kennedy in Nov. when he was recommended to her as a financial advisor; began negotiations with Erich von Stroheim in Nov. or Dec. for her next feature.

- 1928 On the advice of Joseph Kennedy, restructured her finances and personnel, forming Gloria Productions, Inc. on Jan. 25; Sadie Thompson premiered in Jan. in San Francisco; received von Stroheim's scenario for The Swamp in Mar.; shooting on Queen Kelly began in Nov.; received Academy Award nomination for Sadie Thompson.

- 1929 von Stroheim fired Jan. 21; Queen Kelly production continued with Paul Stein during Mar. and Apr.; co-wrote (Apr. to May) and filmed (Jun. 4-29) The Trespasser, her first "talkie;" released in Oct.; production recommenced on Queen Kelly during Nov. and Dec. with Richard Boleslavsky; received Academy Award nomination for The Trespasser.

- 1930 What a Widow! began filming in Mar. or May; released in Sep.; Rock-a-Bye purchased in Jul.; work continued on Queen Kelly in Nov. with a new script by Harry Poppe.

- 1931 More work on Queen Kelly during Jan., Mar., Nov. and Dec.; Indiscreet released in May; Tonight or Never released in Dec.; married Michael Farmer on Aug. 16 at Elmsford, NY.

- 1932 Second daughter, Michelle Bridgit Farmer, born Apr. 5.

- 1933 Final United Artists film A Perfect Understanding released in Feb.

- 1934 Herbert K. Somborn died Jan. 2; Swanson's first and only film for Fox, Music in the Air, released Dec.

- 1937 Signed contract with Columbia Pictures in Apr.

- 1938 Moved to New York City where Multiprises, Inc., a patents and invention firm, was organized on Jul. 6.


- 1941 Filmed Father Takes a Wife for RKO-Radio Pictures, released in Sep.; moved to 920 Fifth Avenue, New York City.

- 1942 First theatrical appearances in Reflected Glory and Three Curtains.

- 1943 Appeared in play Let Us Be Gay.

- 1944 Appeared in play A Goose for the Gander.

- 1945 Married William Davey on Jan. 29.

- 1947 Entered into an arrangement with the Haley Corporation as a travel representative.

- 1948 Theatrical appearance in There Goes the Bride; hosted series The Gloria Swanson Hour on WPIX-TV, New York.

- 1949 Son Joseph married Aug. 7; promoted The Heiress for Paramount on tour.
filmed *Sunset Boulevard*

- 1950 *Sunset Boulevard* released in Aug., Swanson went on promotional tour to support; received Neiman-Marcus Award; attended Royal Command Performance of *Sunset Boulevard* in Nov.; hosted her own radio show, *The Gloria Swanson Show*; entered into an agreement with Puritan Fashion Corp. for a line of Gloria Swanson dresses
- 1951 Nominated for an Academy Award for *Sunset Boulevard* in Feb.; theatre appearances in *Twentieth Century* and *Nina*; daughter Michelle married Robert Amon Dec. 16
- 1953 Hosted television series *Crown Theatre*; became a director of the Independent Cancer Research Foundation
- 1954 Published newsletter, *Gloria Swanson's Diary*
- 1955 Began work on a musical version of *Sunset Boulevard*, to be called *Boulevard*; trip to Europe on Puritan Fashions business; wrote a series of articles for United Press while traveling; began filming *Nero's Mistress* in Nov. for Titanus-Lux Films; named chairman of the Committee for Independent Cancer Research
- 1956 *Nero's Mistress* released in Europe; covered the Grace Kelly/Prince Rainier III of Monaco wedding for United Press
- 1957 Again traveled in Europe on Puritan Fashions business; appeared on *This is Your Life*; performed songs from *Boulevard* on *The Steve Allen Show*
- 1958 Recognized by Congressman James J. Delaney for her advocacy of food additive legislation
- 1959 Appeared in play *Red Letter Day*; incorporated Gloria Swanson Enterprises, Inc.; became a director of the Patients' Aid Society, Inc.
- 1960 *Sunset Boulevard* re-released
- 1961 Appeared in play *Between Seasons*; endorsed a line of Gloria Swanson Nylons for Sheffield Hosiery Mills
- 1962 *Nero's Mistress* released in the United States; appeared in play *The Inkwell*
- 1963 Appeared on television show *Dr. Kildare* and in play *Just for Tonight*
- 1964 Appeared on *Kraft Suspense Theater*
- 1965 Entered into new business venture, Gloria Swanson Essence of Nature Cosmetics; negotiations began on proposed projects *The Duchess and the Smugs* and *Here Kitty, Kitty*
- 1966 George Eastman House held career retrospective, *A Tribute to Gloria Swanson*; appeared on *The Beverly Hillbillies* and in play *The Women*; Mother Adelaide died Oct. 24; work began on proposed project *Blackpoint*
- 1968 Traveled to Russian and Sweden
- 1969 Purchased residence in Colares, Portugal
- 1970 Negotiations for appearance in *Coco* fell through; starred on stage in *Butterflies are Free*; began arrangements for Gloria Swanson Products Corp.; purchased residence in Palm Springs, CA
- 1972 Henri de la Falaise died; appeared before the House Ways and Means Committee protesting tax rates for single persons
- 1973 Appeared on *The Carol Burnett Show*; filmed television movie *The Killer*
Bees

- 1975 Son Joseph died Jul. 9; performed one-woman show Look Back in Laughter
- 1976 Married William Dufty on Feb. 2; publicity tour for Dufty's book Sugar Blues
- 1977 Swanson-Dufty Enterprises, Inc. formed
- 1978 Swanson's art exhibited in London gallery
- 1979 Traveled to Japan
- 1982 Sold her archive to the HRC in Dec.
- 1983 Died Apr. 4, New York City; auctions of furniture and decorations, jewelry, fashion collection, career and personal memorabilia Aug.-Sep. at William Doyle Gallery, New York

Scope and Contents

The papers of actress Gloria Swanson (ca. [18--]-1983, bulk 1920-1983, 620 boxes) document her career accomplishments, her business ventures and her various interests, as well as her childhood, family, personal relationships, and private life. Included are correspondence, photographs, scripts, production records, financial and legal records, publicity materials, clippings, scrapbooks, published materials, film, audio recordings, music, writings, art work, and artifacts.

In the foreword to her autobiography, Swanson explained her eighty year accumulation of "files and scrapbooks and photographs and films and letters and documents" with the statement "I never throw anything away." Also a diligent custodian, she shepherded records from California to New York, installed state-of-the-art mechanical filing cabinets in her office in the 1950s, and even hired an archivist to order her papers after they were "ransacked" during the writing of Swanson on Swanson. This process was begun in 1980 by Raymond W. Daum.

As many files as possible have been placed in the context of their original creation, left in their original order, and grouped together in the appropriate series. Materials which had apparently been separated for research or otherwise segregated (such as "VIP" correspondence) have been reintegrated into the collection. Other parts of the collection, which were so chaotic as to be virtually unuseable (i.e., United Artists, Health and Nutrition subseries, clippings, photographs, etc.), have had order imposed upon them.

The collection contains extensive records (including numerous film stills) of Swanson's career in motion pictures, encompassing sixty-six films, ca. 1914-1975. Her film career spanned the early days of slapstick two-reelers, the peak of the silent era, and the transition to sound and other technological developments. Her role as one of the first women to independently produce her own films at United Artists, 1925-1933, is traced by the records of her production companies. These companies produced six of her films, including the controversial Sadie Thompson, and the legendary Erich von Stroheim fiasco Queen Kelly, as well as her first "talkie," The Trespasser. Swanson's watershed role of later years, that of Norma Desmond in Billy Wilder's Sunset Boulevard (1950), is also well documented.

Also represented is Swanson's involvement in other entertainment branches, which extended to radio (1927-1981, including The Gloria Swanson Show, 1951), television (1944-1981, including The Gloria Swanson Hour broadcast during the "stone age" of television in 1948), and theatre (1937-1977, including three Broadway productions, Twentieth Century, Nina, and Butterflies Are Free).

Numerous scripts, synopses, stories, and treatments, representing writers such as Zoë Akins, Jay Presson Allen, Lenore J. Coffee, James Ashmore Creelman, Lilyan Kemble Cooper, Laura Hope Crews, Delmer Daves, William Dufty, Laurence Eyre, Allan Jay Friedman, Leonard Gershe, Forrest Halsey, Ben Hecht, Harold J. Kennedy, Alan Jay Lerner, Josephine Lovett, Clare Boothe Luce, Joseph L. Mankiewicz, Frances Marion, Richard Matheson, Preston Sturges, C. Gardner Sullivan, Erich von Stroheim, and Billy Wilder, are also present in the collection.


Swanson also kept extensive records of her efforts as a businesswoman, which included cosmetics, a fashion line, hosiery, an inventions and patents company, a travel agency, and writing assignments. Included are the records of Gloria Swanson Enterprises, Inc. (1959-1977) and Swanson-Dufty Enterprises, Inc. (1977-1981), as well as the papers of Multiprises, Inc. (1937-1951), which financed and exploited various inventions by a group of four World War II refugee inventors from Austria and Germany. Her fruitful and long lived association with Puritan Fashions Corp. (1951-1982) is captured in the archive, as are numerous writing projects, culminating in her popular autobiography, Swanson on Swanson (1980).
Additionally, the collection also contains evidence of Swanson's varied personal enthusiasms: art (original art and sculpture by Miss Swanson, including a design for a United Nations Postal Administration stamp issue commemorating the Decade for Women, 1980); fashion (in addition to costume designs and the records of her commercial clothing line, there are associations with designers such as Coco Chanel, Edith Head, René Hubert, Givenchy, Pauline Trigere, Adam Werlé, and Valentina); health and nutrition (an early enthusiast of organic foods, her papers document a tireless crusade against chemical additives, inorganic pesticides, and pollution, her efforts in the passage of the so-called Delaney Bill in 1958, and participation in the Independent Cancer Research Foundation, the Committee for Independent Cancer Research, and the Patients' Aid Society); music (she sang on film, television, and stage, and numbered George Gershwin, Rosa Ponselle, and Jascha Heifetz among her friends); psychic phenomena and religion (her proclivities as a spiritual seeker are indicated in materials concerning such organizations as ESP Research Associates Foundation, the United Church of Religious Science, and the University of Science and Philosophy); politics (her campaign activities for Wendell Willkie, Thomas E. Dewey, and Ronald Reagan are included); science and technology (including visits to Bell Helicopter and to NASA, from which she cherished an autographed picture and drawings by Werner von Braun); and travel (England, France, Italy, Japan, Mexico, Portugal, Spain, Russia, and Sweden, represented chiefly through photographs).

Swanson's childhood, family life, and personal life are further documented through such personal papers as address books, appointment books, photographs, and various personal financial, legal, and property records.


An extensive index of correspondents (which also includes photographic subjects, prominent photographers, and some topics) has been created in order to locate materials which are dispersed through the collection. The index is selective and should by no means be considered exhaustive. Persons and subjects were selected for their own intrinsic importance, as well as their quantity and importance within the collection. Individual actors in the stills are not indexed. However, a Film Credits List is included in this inventory which lists the individual cast members for each of Swanson's films.

Though this collection is substantially complete, it is probably weakest in the area of personal materials for the 1920s through the mid-1940s. The permanent move to New York in the late 1930s, the arrival of long-time staffers such as Gladys Griffith in the 1940s, and the longevity of these arrangements seem to have contributed to a more stable and consistent climate in which the more comprehensive papers of the 1950s through the 1970s were created. Items not present in this archive include the bulk of Miss Swanson's film holdings, which were acquired by George Eastman House in 1967. For further information on those materials, see folders 201.1-201.8. For the disposition of certain other items after her death in 1983, see box 441.

Series Descriptions

Series I. Correspondence, 1907-1983 (bulk 1950s-1960s)

Includes correspondence, with various enclosures (clippings, photographs, financial or legal documents, script proposals, etc.) from Miss Swanson's family, friends, business associates, acquaintances, and fans, 1907-1983 (bulk 1950s-1960s). This series is divided into General Correspondence, Unidentified Correspondence, Book Withdrawals, Fan Mail, and Fan Address Cards.

Subseries A. General Correspondence, 1907-1983

Arrangement of this subseries is alphabetical by name or subject, with chronological groupings within each letter of the alphabet. This appears to be the manner in which Miss Swanson's staff (chiefly Gladys Griffith) kept her papers, from the mid-1940s through the 1970s. Carbons of outgoing correspondence were generally kept with the pertinent incoming correspondence. The relatively small (and mostly unorganized) amounts of general correspondence from the 1920s, 1930s, and 1980s have been regularized into this system. Most correspondence from the 1920s and 1930s is film related and located in Series II., Career, especially in the United Artists subseries. The 1940s are most prominently represented in the Multiprises, Inc. subseries of Series III., Business
Interests.

While a number of correspondence files dealing with specific topics such as film, television, theatre, business projects, etc. have been placed in more appropriate series dealing with Miss Swanson's career and business interests, this subseries should by no means be regarded as purely personal correspondence. Many relationships overlapped personal, career, business, and other interests to a great extent.

Among Miss Swanson's myriad correspondents, reflecting the wide range of her career, her business associates, her interests, and her personal relationships, are:

*Actors and performers:* Virginia Bowker, Carol Burnett, Francis X. Bushman, Walter Byron, James Cagney, Eddie Cantor, Carol Channing, Maurice Chevalier, Ronald Colman, Joan Crawford, Marion Davies, Nelson Eddy, Douglas Fairbanks, Douglas Fairbanks, Jr., José Ferrer, Lillian Gish, Alec Guinness, Edmund Gwenn, Helen Hayes, Katharine Hepburn, Bob Hope, Edward Everett Horton, Beatrice LaPlante, Rod LaRoque, Vivien Leigh, Arlette Marchal, Herbert Marshall, Joel McCrea, Roddy McDowall, David Niven, Merle Oberon, Laurence Olivier, Mary Pickford, Zasu Pitts, Ginger Rogers, Barbara Stanwyck, Ed Sullivan, Clifton Webb, Orson Welles, and Lois Wilson;


*Fashion designers:* Hubert de Givenchy, Edith Head, René Hubert, Else Schiaparelli, Valentina, and Dan Werlé;

*Journalists and publicists:* Earl Blackwell, Hedda Hopper, Louella Parsons, Adela Rogers St. Johns, Barbara Walters, and Walter Winchell;

*Musicians, composers, and singers:* George Gershwin, Oscar Hammerstein II, Rosa Ponselle, and Harold Prince;


Other notable correspondents include business magnates Conrad Hilton and Stanley Marcus, dancer Ram Gopal, explorer Richard E. Byrd, health and nutrition advocates Robert Balzer, Michio Kushi, and Indra Devi, inventor Henri A. Coanda, photographer Edward Steichen, religious proponents Kathryn Kuhlman and L. Ron Hubbard, and royalty, such as George, Duke of Kent, Margaret Ghika, and Prince Franz Hohenlohe.

Family correspondence includes the earliest items in this subseries, that from Swanson's parents (Joseph Theodore Swanson and Adelaide Woodruff). Also present is correspondence from her children (Gloria Daly, Joseph Patrick Swanson, and Michelle Farmer Amon), and husbands (Herbert K. Somborn, Henri de la Falaise, Michael Farmer, William Davey, and William Dufty), as well as from various aunts, uncles, cousins, and grandchildren.

Correspondence with the various professionals and personnel employed by Miss Swanson
frequently offers deeper insights into the details of her life and career:

**Accountants:** Ernest du Belier, Equitable Investment Corporation, Noah Gallop & Company, David R. Shelton;


**Attorneys:** Barry Brannen; Casey, Lane & Mittendorf; J. S. Rex Cole; Emery, Varney, Whittemore & Dix; Allan D. Emil; Gang, Kopp & Tyre; Hughes, Herndon, Yessner & Hughes; William B. Jaffe; James H. Kindell, Jr.; Paul D. O'Brien; Joseph Sharfshin; R. Lawrence Siegel; and Stanford Schewel;

**Personal Staff:** Brandy Brent, Wally Cedar, Grace Crossman, Raymond Witham Daum, Gladys Griffith, Lance Heath, Ethel Helmsing, Thomas Allen Moore, Edith Simonson, and Irving Wakoff;

The correspondence of personal intimates such as Robert Balzer, Virginia Bowker, Gladys Griffith, Ethel Helmsing, René Hubert, Beatrice LaPlante, Frances Marion, Marshall Neilan, LeRoy P. ("Sport") Ward, and Lois Wilson provide more lengthy and revealing glimpses of friendships. Correspondence from Lewis L. Bredin, Herbert Marshall, Joel McCrea, and Gustave Schirmer documents other close relationships. There is relatively little correspondence with Joseph P. Kennedy (most of it appearing in Series II., Career) and it is generally characterized by business dealings.

Among some of the more intriguing pieces of correspondence are: a letter from a twelve year old John F. Kennedy, thanking Miss Swanson for a Christmas present; a signed, self-caricature note from George Gershwin; René Hubert's voluminous, illustrated correspondence; early papers of Herbert K. Somborn's company, Equity Pictures; and the series of "hate mail" from Kenneth Anger, which arose from a lawsuit involving his book *Hollywood Babylon.*

**Subseries B. Unidentified Correspondence, 1910s-1970s**

Correspondence is separated into outgoing (1 folder) and incoming (9 folders) correspondence, and then arranged chronologically insofar as possible. Most of these are signed only with first names, or are unsigned, or illegible.

**Subseries C. Book Withdrawals, 1924-1982**

Includes 14 items of correspondence which were withdrawn from books in Miss Swanson's personal library. Her library is cataloged in the University of Texas online catalog (UTCAT), and copies of the relevant catalog cards are sleeved with each piece of correspondence.

**Subseries D. Fan Mail, 1910s-1982**

This correspondence remains organized in the two groups in which it was found: one chronological group, the other grouped by subject, name or other category. Some fans, such as Amber Rau and Sonya Rudzinski, became friends and more of their correspondence is found in the General Correspondence files. Others, such as Aario Marist, remained unknown to Miss Swanson, but continued to send large amounts of correspondence. Many fans included sketches, drawings or other art work depicting Miss Swanson with their correspondence. Occasionally, the letters are annotated with Miss Swanson's comments or reactions, or carbons of responses are included.

Fan mail also frequently appears in files scattered through Series II. Career, in files dealing with particular film, radio, television or stage appearances.
Subseries E. Fan Address Cards, nd

These boxes contain fans' addresses kept on index cards. These were removed from metal file card boxes, but kept in Swanson's order of United States (A-Z) and Foreign (A-Z). Occasionally there are notes that a photograph or letter was sent, or perhaps a phone call was made. These cards were possibly used in connection with mass mailings, such as *Gloria Swanson's Diary*, a publicity and merchandising publication from the 1950s.

Series II. Career, ca. 1914-1983

Included in this Series are materials documenting all aspects of Miss Swanson's career accomplishments, 1914-1983. This series is divided into the following subseries: Film, Film Festivals, Radio, Sound Recording, Television, Theatre, Proposed Projects, and Miscellaneous Career Related.

Subseries A. Film, ca. 1914-1983

The film subseries is arranged chronologically by studio, and within each studio phase, chronologically by the release date of the film. For each film, materials are usually grouped alphabetically by the format of the items.

Documentation varies widely from film to film, through most are represented by stills. The stills have been put in key-number order, i.e., the numbers assigned to each shot by the studio. Those lacking key-numbers were put as nearly as possible in the order of the plot. Any candid set shots are usually filed at the end of the stills. Due to the variable condition of the photographs, especially for the earlier films, multiple stills have been left together unless they were so numerous as to hamper efficient viewing of the folders. In those cases (*Father Takes a Wife*, and several of the United Artists productions), multiples have been housed separately.

Individual actors in the stills are not indexed. Refer to the Film Credits List in the appendix in order to identify particular actors and which of Swanson's films they appeared in, and then look at the files on that particular film or films. The index does include references to persons with non-acting credits who may appear in the photographs, however.

Nearly all of Swanson's sixty-six films, 1914-1975, are included in this subseries, with coverage for the earliest years at Essanay Studios, Sennett-Keystone Studios, and Triangle Company being the sparsest. The Famous Players-Lasky Corp./Paramount Pictures period, 1919-1926, is more comprehensively documented with groups of stills and scrapbooks, clippings, correspondence, contracts, and publicity items. The substantial correspondence, legal, financial, and production records of the United Artists period, 1925-1933, occupy forty boxes, while only meagre files remain for Metro-Goldwyn-Mayer Studios, Fox Films, and Columbia Pictures Corp. to elucidate Swanson's career during the rest of the 1930s. The scattered later films with RKO Radio Pictures, Paramount Pictures Corp., Warner Brothers, Titanus-Lux Films, and Universal City Studios, Inc. complete this subseries. Of these, the fullest records exist for Swanson's famous appearance in Paramount's *Sunset Boulevard* in 1950. A small group of unidentified stills and photographs completes this subseries.

Actual film footage of Swanson contained in the collection has been stored separately, and now forms a part of Series VII.

Subseries A1. Essanay Studios, ca. 1914-192-

Consists of a still from one film (*His New Job*, starring Charlie Chaplin, with Swanson in a bit part), a group of publicity photographs (including Swanson among the players), and another larger group of company photographs, which probably predate Swanson's tenure at Essanay.
Accompanying this larger group of photographs is correspondence from Ruth Cahill, who sent the photographs to Swanson after reading *Swanson on Swanson*. She had worked in the Chicago building formerly occupied by Essanay, where she found some old negatives. The photographs printed from these negatives yielded Essanay group portraits, stills, and shots of sets, as well as pictures of company stars such as Beverly Bayne, Wallace Beery, and Rod LaRocque.

**Subseries A2. Sennett-Keystone Studios, ca. 1916-1930**

Includes stills, publicity and other photographs, a poster reproduction, a program, scrapbooks, and a title card, which represent ten of Swanson's Sennett-Keystone features, the best represented of which is *Teddy at the Throttle*.

**Subseries A3. Triangle Company, ca. 1918**

This is the least well represented period of Swanson's career in this collection, with only two publicity photographs and one keyplate (showing 19 stills) from the feature *Shifting Sands*. A few scrapbooks also contain clippings concerning her Triangle features.

**Subseries A4. Famous Players-Lasky Corp./Paramount Pictures, ca. 1918-192-**

Though predominately comprised of stills and other photographs, this subseries also contains clippings, contracts, correspondence, financial information, lobby cards, music, play and story booklets, post cards, programs, scrapbooks, and title cards. All twenty-seven of Swanson's silent Paramount films, during what is obviously the most productive period of her career, are represented to varying degrees. These include films with several distinguished directors: Cecil B. DeMille (6 films), Sam Wood (10 films), and Allan Dwan (8 films). The most fully documented film is *Madame Sans-Gêne*, the 1925 production made on location in France.

Correspondents include Cecil B. DeMille, Jesse L. Lasky, and Adolph Zukor.

**Subseries A5. United Artists, 1925-1943**

In 1925, Swanson accepted a proposal from United Artists to become a partner and produce her own pictures. Due to Paramount contract obligations, however, she was not able to pursue her role as producer until 1926. This subseries consists of the records of her various production companies, 1925-1943:

- Swanson Producing Corp. (incorporated in New York, June 8, 1926)
- Gloria Productions, Inc. (incorporated in Delaware, Jan. 25, 1928, E. B. Derr President & Director, C. J. Scollard, V.P.)
- Gloria Swanson Pictures Corp., Ltd. (incorporated in California, Feb. 26, 1931)
- Gloria Swanson British Productions, Ltd. (British corporation, incorporated May 11, 1932)

Due to the overlap of operations of these corporate entities and the various films in different stages of production, Correspondence, Financial Records, and Legal Documents have been arranged chronologically. Production records are filed chronologically by production title, i.e. *The Love of Sunya* (1927), *Sadie Thompson* (1928), *Queen Kelly* (unreleased), *The Trespasser* (1929), *What a Widow!* (1930) *Rock-a-Bye* (abandoned), *Indiscreet* (1931), *Tonight or Never* (1931), and *A Perfect Understanding* (1933). Internal cross references have been made from financial records and legal documents to the individual productions to which they refer.

Correspondence in this subseries, spanning 1925-1942 (bulk 1925-1933), occupies four boxes and

Eighteen boxes contain financial records, 1926-1943. Present, in varying degrees over the years, are accounts payable, accounts receivable, audit reports, balance sheets, bills, budgets, checks (cancelled, carbons), certified accounts, disbursement vouchers, insurance, notes, production costs, production payrolls, purchase orders, reconciliations, taxes, trial balances, unfinished picture costs, and voucher registers. Though Swanson's association with United Artists ended in 1933, financial records, chiefly due to foreign receipts records, continue through 1943. Also present are United Artists financial statements, 1931-1932. Since there was apparently also some degree of overlap between Swanson's corporate and personal finances, the personal financial records in Series V. may provide further elucidation.

Legal documents encompass two boxes of corporate records and contracts for the period 1925-1934. The records within these folders have been described at the item level. Most items concern Swanson's companies and the various productions, though some concern other owned, but unproduced properties. A protracted financial dispute with director Albert Parker is also documented.

The films themselves are represented by a wide range of production records, 1926-1943: art, call sheets, cameraman's daily reports, cost sheets, clippings, costume plots, cutting scripts, daily developing reports, daily print reports, daily production reports, daily script notes, delivery reports, dialogue notes, director's projecting reports, editors notebooks, equipment inventories, extra talent plots, film shipments, location notes, music, negative orders, permits, photographs, post cards, preview cards, production reports, promotional items, props, posters, publications, publicity, research, schedules, scene plots, scripts, set notes, sound reports, stage logs, stills, title cards, titles, wardrobe notes, and worksheets.

A glance at the folder list of surviving production records for the films will show that documentation of the films varies considerably. Swanson's controversial Sadie Thompson, the first film version of Somerset Maugham's short story "Rain," and the legendary Erich von Stroheim fiasco Queen Kelly are the best documented of the productions. Indeed, the extensive Queen Kelly files occupy eight boxes and have been subdivided into seven different production phases--Erich von Stroheim, Paul Stein, Richard Boleslavksy, Harry Poppe, and Gloria Swanson, as well as two "interim" phases. Only minimal information is included on the abandoned Rock-a-Bye and the Swanson features produced by other United Artists producers, Indiscreet (Joseph Schenck) and Tonight Or Never (Samuel Goldwyn).

The following works were written using the United Artists subseries as primary source material and may provide a convenient introduction to these records:


**Subseries A6. Metro-Goldwyn-Mayer Studios, ca. 1930-1934**

Includes contracts and publicity photographs (some with Irving Thalberg), ca. 1930-1934. Swanson never actually made any pictures with MGM, though *The Merry Widow*, *Mazie Kenyon*, *Riff Raff*, and *Three Weeks* were all mentioned as possible projects.

**Subseries A7. Fox Films, 1934**

Music and photographs, ca. 1934, represent *Music in the Air*, Swanson's only film for Fox.

**Subseries A8. Columbia Pictures Corp., ca. 1937-1940**

Correspondence (primarily with Harry Cohn, ca. 1937-1940) and contracts evidence Swanson's efforts to continue her film career. Folders 26.5-26.6 (Hawks-Volck Corp., 1934-1939) provides additional information concerning this association.

**Subseries A9. RKO Radio Pictures, Inc., 1941**

Includes clippings, a contract, correspondence, photographs, and publicity releases for Swanson's 1941 comeback film, *Father Takes a Wife*. A large number of the photographs are publicity wardrobe shots which feature the designs of René Hubert.


Includes files kept while Miss Swanson made public appearances as a Paramount spokesperson for *The Heiress* (1949), as well as her papers concerning her memorable 1950 film, *Sunset Boulevard*.

Files for *The Heiress* publicity tour were kept by city, and include clippings, correspondence, interviews, invitations, photographs, publicity, reviews, schedules, and scripts.

The substantial documentation for *Sunset Boulevard* includes clippings, contracts, correspondence, costumes, music, photographs, preview cards, post cards, programs, promotional tour files, publicity materials, realia, scrapbooks, and scripts. Included among the photographs are a large number of stills, candid snapshots on the set, a number of publicity photographs, and photographs concerning the 1950 Academy Awards. The extensive publicity tour files, also arranged by city, contain correspondence, expenses, interviews, itineraries, photographs, question cards, schedules, and speeches. Other highlights of this subseries include the sunglasses and leopard chiffon overskirt worn by "Norma Desmond" in the film, as well as Miss Swanson's copy of the script with her annotations.

Correspondents in this subseries include Virginia Bowker, Edith Head, Billy Wilder, and Adolph Zukor.

**Subseries A11. Warner Brothers, 1951-1959**

Includes contract, correspondence, photographs, promotional tour files, and scripts for the 1952 feature *Three for Bedroom C*.

**Subseries A12. Titanus-Lux Films, 1955-1963**

Miss Swanson's files concerning *Nero's Mistress*, a 1956 Italian film, include clippings, a contract, correspondence, an interview, photographs, and scripts. A fair amount of correspondence concerns disagreements over bills and legal disputes over distribution. Italian language materials are prevalent.

Documenting Miss Swanson's final feature film appearance in *Airport 1975* are call sheets, clippings, correspondence, expenses, photographs, publicity, scripts, and shooting schedules.

Subseries A14. Unidentified

Contains a small group of photographs, both stills and publicity, which have not yet been identified with a particular film.

Subseries B. Film Festivals, 1954-1982

Swanson's attendance at various film festivals, several of which honored her work, is documented through booklets, brochures, clippings, correspondence, invitations, photographs, posters, press releases, programs, receipts, schedules, and speeches. The files are arranged chronologically (1954-1982) and include A Tribute to Gloria Swanson at George Eastman House in 1966, a Cinémathèque Française Retrospective in 1974, and the Festival Canadien des Films du Monde, 1977.


Includes correspondence, scripts (also synopses and story outlines), photographs, music, clippings, and legal and financial records which document Swanson's radio appearances, 1927-1981. The types of programs include interviews, radio plays, serials, patriotic appeals during World War II, commercials, and talk shows.

Most of the material is arranged chronologically by program, 1934-1977. These files typically contain a script, synopsis, or story outline, plus any related correspondence or other items. The correspondence files, 1927-1981, generally represent programs for which no material other than correspondence exists.

It was not always possible to distinguish proposed shows from actual performances using surviving documentation, thus no attempt has been made to differentiate the status of the programs.

Of particular interest in this subseries are *The Gloria Swanson Show* (1950-1951), and the *Lux Radio Theatre* version of *Sunset Boulevard* (1951).

Subseries D. Sound Recording, 1933-1974

Only a small amount of material, consisting of a catalog, correspondence, notes, and royalty statements, represents Swanson's activities in the field of sound recording, 1933-1974.

Several commercial recordings by Swanson are among the Audio Discs included in Series VII.

Subseries E. Television, 1944-1981

Includes correspondence, scripts (many annotated), call sheets, shooting schedules, contracts and other legal documents, financial information, photographs, music, publicity, clippings, and notes relating to Miss Swanson's appearances or proposed appearances on television, 1944-1981.

The papers have been kept in their original categories of Appearances (1944-1981), Mexican Television (1950-1954), and Proposed Television (1949-1979). Files for appearances and proposed television are arranged chronologically while the Mexican Television files are arranged topically.

The files concerning individual shows, almost 8 boxes, make up the largest part of this subseries. Included are documentation of the *The Gloria Swanson Hour*, broadcast over WPIX in New York.
during 1948, her activities as host of the 1953 *Crown Theatre* series, as well as appearances on a number of interview shows, game shows, series, and specials. Miss Swanson starred in episodes of such popular series as *Dr. Kildare*, *The Ben Casey Show*, *My Three Sons*, *The Beverly Hillbillies*, and *The Carol Burnett Show*. Of particular interest is her 1957 appearance on *The Steve Allen Show*, which included a performance from the proposed musical *Boulevard*.

Other files in this subseries concern television shorts shot in Mexico and proposed ideas or appearances.

Correspondents include Steve Allen, Richard Chamberlain, Dick Clark, Ralph Edwards, Eva Gabor, Hedda Hopper, Gypsy Rose Lee, Edward R. Murrow, Marshall Neilan, Zasu Pitts, and Aaron Spelling.

**Subseries F. Theatre, 1937-1977**

Includes correspondence, scripts (many annotated), contracts, financial information, photographs, music (both manuscripts and sheet music), playbills, programs, publicity, reviews, schedules, designs (costume, production, and set), and notes which document Miss Swanson's theatrical appearances, 1937-1977.

Files on the seventeen shows, which are arranged chronologically, occupy about eighteen boxes of this subseries. The remaining two boxes contain correspondence and scripts for proposed theatrical performances, 1937-1976, and a small group of unidentified theatre photographs.


Of special interest are files concerning Miss Swanson's proposed musical version of *Sunset Boulevard*, called *Boulevard* (ca. 1955-1970), which is represented by correspondence, scripts, original music, and production outlines in this subseries.


**Subseries G. Proposed Projects, ca. 1920s-1982**

Chiefly correspondence and scripts, synopses, and treatments, related to proposed film, radio, television, and theatre projects under consideration by Swanson, ca. [192-]1982.

These papers have been left as they were found, generally separated into correspondence (arranged chronologically) and scripts (arranged alphabetically by title). Some scripts also included associated correspondence, financial information, and clippings, which have been kept with the appropriate script. Where available, authors and dates have been transcribed in the folder list.

Several scripts date from Swanson's early United Artists days (*The Battalion of Death, Desert Love, The Stenog*), including some which were either written and/or owned by Henri de la Falaise(*Antiques, Paris Luck, The Star of the Opera*). Another large group of scripts were written by William Dufty(*Blackpoint, Keystone '67, Opus 13, Patriotic Gore, Sex After Sixty, Superstud, Go...*)
Prominent screenwriters whose work is represented in this subseries include Zoë Akins, Jay Presson Allen, Lenore J. Coffee, Delmer Daves, Joseph L. Mankiewicz, Frances Marion, Richard Matheson, Preston Sturges, and C. Gardner Sullivan.

Correspondents include Marlene Dietrich, Gertrude Behanna, Francesa Bertina, George Cukor, Evelyn Laye, Jean Dalrymple, Dorothy Farnum, and Don DeFore.

Subseries H. Miscellaneous Career Related, 1929-1982

Includes brochures, clippings, copyright information, correspondence, legal documents, membership cards, photographs, and printed and promotional materials from organizations relating to Miss Swanson's career, 1929-1982. These include actors' groups, film and television organizations, libraries, museums, and universities.

Material is arranged alphabetically by the name of the organization, or in a few cases, by film title.

The largest group of files included here center around the later records of Queen Kelly, ca. 1956-1985, documenting ownership, copyright, domestic and foreign showings, television rights, use in documentary films, etc. Some French language materials are included in the Queen Kelly files.

Also included are files containing repository agreements and correspondence concerning Miss Swanson's personal film collection at The Museum of Modern Art (ca. 1944-1967) and George Eastman House (1967-1982).

The actors' organization files, especially the Screen Actor's Guild, contain some limited financial information, i.e. income, residuals, etc.


Series III. Business Interests, 1921-1982

Under this aegis are included the records of Miss Swanson's various commercial investments and ventures, 1921-1982, which supplemented, and at times substituted for, income derived from her career as an actress. These included cosmetics, fashion, hosiery, an inventions and patents company, investments, merchandising ventures, organic foods, perfume, product endorsements, travel, and writing projects.


Subseries A. Business Investments, 1967-1982

Brochures, correspondence, clippings, financial information, legal documents, and printed materials concerning various companies in which Miss Swanson invested or planned to invest, 1967-1982. Material is arranged alphabetically by company.

Subseries B. Cosmetics, [192-]1968 (bulk 1965-1968)

Includes brochures, correspondence, contracts, formulae, package designs, photographs, and promotional material relating to Miss Swanson's various commercial ventures involving cosmetics,
ca. [192-]-1968. Files are arranged chronologically.

This subseries consists largely of information concerning her Essence of Nature Cosmetics line, 1965-1968, which was manufactured from organic, natural ingredients by Vegetable Products Company, Inc.

Other files represent various proposed investments or projects with Marion Davies, Bebe Daniels, the Quaker Oats Company, Dalty & Associates, and Lena Horne Cosmetics.

Correspondents include Richard Albino (Approved Advertising & Art), Leon T. Dalty, Jack Mitchell, Gabriel Reeder (Vegetable Products Company, Inc.), Charles Revson, Carl Rosen (Puritan Fashions Corp.), and R. Lawrence Siegel.


Clippings, contracts, correspondence, dress labels, fashion sketches, financial information, maps, photographs, promotional materials, and tour schedules evidence Miss Swanson's business activities in the commercial fashion world, ca. 1940-1982. Files are arranged chronologically.

Nine boxes contain the records of her long association with Puritan Dress Company (later Puritan Fashions Corp.), ca. 1951-1982 (bulk 1951-1961). She promoted a line of Gloria Swanson "Forever Young" fashions largely through arduous (Swanson called them "Death of a Saleswoman") tours to department stores where she made personal appearances and conducted fashion shows. Her extensive tour files were maintained by year and by city, and usually contain local newspaper clippings, photographs, correspondence with department store owners and personnel, local response, programs, schedules, etc.

Other business ventures included attempted forays into Italian knitwear with Laura Aponte, Sergio Simioni, and Lida di Trepuzzi (Caterina Mazzotta), ca. 1963-1968.

Correspondents include Robert Collin, Mathilde Kimball, Herbert Nelson, Irving Nelson, Arthur Rosen and Carl Rosen (all of Puritan Dress Company), as well as Laura Aponte, Lewis L. Bredin, Gino di Grandi, Lida di Trepuzzi (Caterina Mazzotta), and Sergio Simioni.

Subseries D. Gloria Swanson Enterprises, Inc., ca. 1959-1977

Financial and legal records (plus a small amount of correspondence) document Gloria Swanson Enterprises, Inc., a Delaware corporation formed June 2, 1959. Materials are arranged first by form (correspondence, financial records, legal records) and then chronologically.

The initial purpose of the corporation appears to have been as a vehicle for various merchandising ventures. The company seems to have lain dormant from about 1962 until 1967 or 1968 when it began to be used for a variety of projects. These included the exploitation of film copyrights, scripts, and other properties owned by Swanson, as well as her services as performer or for personal appearances. William Dufty was also involved in this venture, and there is information on a number of his projects, such as Sugar Blues. A substantial history of the background of this corporation appears in R. Lawrence Siegel's letter dated 17 June 1974 (see folder 220.8).

A note in the files indicates that the corporation was dissolved, but no date is given. Most likely Swanson-Dufty Enterprises, Ltd., formed in 1977, took its place.

Subseries E. Gloria Swanson Products Corp., 1970-1973

Correspondence, contracts, and stock certificates of a corporation which was to be used in connection with merchandising organic food products, but which apparently was never realized.
Subseries F. Glory B Enterprises, 1958

Notes, and bank and legal forms, apparently concerning a proposed consolidation of various business activities. Possibly a precursor to Gloria Swanson Enterprises, Inc., formed in 1959.

Subseries G. Hosiery, ca. 1961-1962

Includes correspondence, clippings, financial information, photographs, price lists, and promotional material relating to Gloria Swanson Nylons, manufactured by Sheffield Hosiery Mills, Inc., ca. 1961-1962.

The principal correspondent is Leonard J. Solomon, president of Sheffield. Of special note are a letter indicating that samples were sent to the seven Mercury astronauts' wives as a promotional activity, and thank you replies from Trudy Cooper, Annie Glenn, Jo Schirra, and Margie Slayton. A promotional trip to Columbus, OH involved Miss Swanson's attendance as special guest at Ohio State University's homecoming football game against the University of Iowa. The program for this game is included in this subseries.

Subseries H. Multiprises, Inc., ca. 1937-1951 (bulk 1938-1943)

Includes correspondence, contracts, corporate records and other legal documents, financial information, patents and patent applications, drawings, blueprints, samples, brochures, photographs, and clippings concerning Multiprises, Inc., a company incorporated by Miss Swanson on July 6, 1938, to finance and exploit inventions.

The original alphabetical order of these files has been recreated insofar as possible according to file listings found in a record book dated 1940 (see folder 225.4). The order of materials within the files has not been altered. When old file folders included notes (mostly dates when inventions and projects were abandoned), the annotated portions were retained within the new folders.

The majority of this subseries concerns Swanson's employment of four World War II refugee inventors from Austria and Germany: Leopold Karniol (chemist, plastics expert), Richard Kobler, Anton Kratky (metallurgist), and Leopold Neumann (acoustical engineer). Chief among their successes was the Kratky process of producing hard carbide tools and tips out of cemented carbides. The records of Forged Carbides, Inc. (ca. 1939-1942) reflect the manufacture and practical application of this invention. For memoranda concerning the history of Forged Carbides, see folder 235.19. Karniol's process for the manufacture of plastic buttons was successfully exploited through an agreement with the Lindenhurst Manufacturing Company of New Jersey. There are also substantial files on acoustical inventions of Leopold Neumann, such as recordings for the blind, and dictating machine equipment.

The rest of the records deal with various ideas and inventions, both solicited and unsolicited, from a number of persons, including such inventors as Joseph Ganz and even Miss Swanson herself. Types of ideas and inventions represented include appliances, automobiles, chemicals, clothing, film-related, household objects, industrial processes, implements, machinery, medicines, and musical instruments, to list a few of the categories. There are also a number of war-related inventions, such as airplane devices, bombs, coding machines, guns, and submarine devices.


There is a slight amount of non-business correspondence addressed to the following: Edna May Cooper, Noel Coward, Henri de la Falaise, Douglas Fairbanks, Ethel Helmsing, René Hubert, Rod LaRocque, Perry Leiber (RKO), Frances Marion, Alex Tiers, Dr. Henri Vodescal, and Leroy P.
Ward.

A significant amount of material in these files is in languages other than English, primarily German and French.

**Subseries I. Perfume, 1952-1961**

Correspondence concerns Miss Swanson's interest in marketing her own perfume or endorsing a particular scent, and various efforts toward this end, 1952-1961.

**Subseries J. Product Endorsements, 1949-1981**

Includes brochures, correspondence, clippings, legal documents, music, photographs, promotional material, scripts, and story boards documenting Miss Swanson's role as endorser of various commercial products through the media of print, radio and television, 1949-1981. Materials are arranged alphabetically by product or company name.

The preponderance of this material concerns radio and television commercials performed for Aldon Rug Mills, ca. 1958-1960. Of particular interest are the scripts, of which Miss Swanson wrote early drafts, and which center around various of her interests and activities (art, entertaining, hobbies and games, and inventions).

**Subseries K. Swanson-Dufty Enterprises, Ltd., ca. 1977-1981**

Financial and legal records of Swanson-Dufty Enterprises, Ltd., formerly known as Glory Bee Enterprises, Ltd., a New York corporation formed Feb. 7, 1977. The name was changed March 11, 1977. This corporation appears to have been a successor to Gloria Swanson Enterprises, Inc., engaging in the same types of activities.

**Subseries L. Travel Agent, 1947-1950**

Correspondence, clippings, financial information, notes, photographs, and travel information illustrate Swanson's involvement with the Haley Corporation travel bureau (owned by Harold A. Ley, Jr. and Sam Grubb) as a foreign travel representative, ca. 1947-1950.

Friends and business acquaintances such as Pierre A. Bedard, Vaughn Bell, Jack Cohn, William M. Ferris, Jr., René Hubert, and Joseph Schenck corresponded with Swanson in connection with the Haley Corporation's services.

A small group of clippings, photographs, and schedules detail a trip to Bermuda in 1947.

**Subseries M. Writing Projects, ca. 1921-1981**

Includes correspondence, manuscripts (holograph and typescript, many with corrections), pre-publication states (setting copy, galleys, proofs), clippings, contracts and other legal documents, financial information, printed material, research materials, photographs, and publicity materials accumulated during the writing and publication of various articles, autobiographical sketches, books, columns, poems, and speeches, ca. 1921-1981. These files are arranged in chronological order of the creation and/or publication of these various writings.

The largest portion of this subseries (10 boxes) is devoted to the preparation, publication and response to Swanson's candid 1980 autobiography, *Swanson on Swanson*. The presence of earlier autobiographical projects here is of special note, especially the transcriptions of wire reels upon which Swanson dictated her reminiscences, probably during the 1950s. The recordings themselves are described with the other Audio Recordings in this collection.

Other major projects included *Gloria Swanson's Diary* (1954-1955), apparently an adjunct to her
Puritan Fashions line and other merchandising ventures, and her series of 118 articles for the United Press while traveling in Europe (1955-1956). Her reports from England, France, Holland, Italy, Monaco, and Spain cover a wide range of topics, such as famous personalities, films, entertainment, travel, customs, food and nutrition, fashion, and art. Of special interest are a series of articles on the marriage of Grace Kelly to Prince Rainier III of Monaco in 1956, as well as memorabilia associated with this event. A proposed book project ("How Do You Do It?" ca. 1966-1968), sought to encompass Miss Swanson's various health and nutrition convictions.

The researcher should be aware that earlier writing projects were frequently used in compiling later writing projects, thus multiple copies of writings often appear to be scattered through these files.

Only a slight amount of correspondence with editors, publishers and sources is included. Correspondents include Frank H. Bartholomew, Robert Cato, Ross Claiborne, André Daven, René Hubert, Drew Pearson, William Raney, Rita Rosenkranz, Elaine St. Rogers, Jack Solomon, and Richard Stapley.

**Subseries N. Miscellaneous Business Proposals, 1946-1981**

A small amount of correspondence, arranged chronologically, concerning various proposals declined or never realized, ca. 1946-1981. Most extensive are papers concerning the restoration of the Hot Wells Hotel in San Antonio, Texas, as a health spa.

**Series IV. Other Interests, 1923-1983**

This series consists of files on various topics of interest to Swanson, 1923-1983, and is divided into these subseries: Art, Health and Nutrition, Inventions, Political Activities, Psychic and Other Phenomena, Religion, Science and Technology, and Tax Laws.

**Subseries A. Art, ca. 1920-1981**

Consists chiefly of photographs, but clippings, correspondence, and programs also attest to Swanson's talents as an artist and her interest in art and artists, ca. [192-]-1981. The files are arranged alphabetically by topic.

The photographs depict Swanson drawing, painting, and sculpting, mostly during the 1950s and 1960s. Also included are photographs of various of her works, especially her sculptures of such subjects as Lewis L. Bredin, William Dufty, Michelle Farmer Amon, and herself. Also documented are her 1978 exhibit in London, and her design of a stamp cachet for the World Federation of United Nations Associations and the United Nations Postal Administration for a stamp commemorating the Decade for Women (1976-1985).

The only artist represented by substantial correspondence and photographs is Fernando Calderón. A small file of photographs records depictions of Miss Swanson by such artists as Benney, Charles Swanson, Michel A. Werboff, Strandenes, and Geza Kende.

Actual art work by Swanson and others is included in Series VII.

**Subseries B. Health and Nutrition, ca. 1950-1983**

Comprised of correspondence, photographs, organizational records (minutes, by-laws, articles of incorporation), legal documents, and legislation, but chiefly consists of publications collected (clippings, articles, pamphlets, flyers, newsletters, reprints, reports, brochures, catalogs, order forms, price lists) concerning a number of health and nutrition topics, ca. 1950-1983.

The materials making up this subseries, except for records of the various organizations in which Swanson was active, were largely lacking any organization when received by the Ransom Center.
Indeed, much of the material collected was loose within boxes with no indication of any original order. The subseries has been arranged alphabetically by person, organization, or topic. Many of these files consist chiefly of articles, clippings, and other publications collected on various topics, all of which relate in some fashion to health and nutrition, but their particular focus concerns the part that proper nutrition through organic foods can play as a preventative or a treatment for cancer and other diseases. Swanson frequently wrote comments in the margins of these publications.

The organizations in which Swanson was active included the Independent Cancer Research Foundation, Inc. (later called the Citizens Research Foundation for the Study of Degenerative Diseases, Inc.), the Committee for Independent Cancer Research, and the Patients' Aid Society, Inc.

Swanson participated as a director periodically between 1953-1981 for the I.C.R.F., a clearinghouse for information on cancer and various treatments. She was a chairman of the C.I.C.R., ca. 1955-1957, a group dedicated to investigating all forms of cancer treatment. About three boxes contain letters from individuals who heard Miss Swanson mention the organization and a specific treatment (Krebiozen) on such shows as This Is Your Life and The Mike Wallace Show during this period. Swanson was also a director and vice president of the Patients' Aid Society, Inc., ca. 1959-1968, a group founded by James F. Donnelly to fight medical abuses and unnecessary surgery.

Also prominently represented is Swanson's involvement in food additive legislation introduced by Congressman James J. Delaney. In Swanson on Swanson, she calls a framed letter dated 15 August 1958 from Delaney recognizing her efforts in this connection "her proudest possession."

Sugar and its various ill effects is also a substantial topic in this subseries, chiefly in the context of William Dufty's book Sugar Blues.

Only slight information on Miss Swanson's personal diet and data from various medical examinations is included in the Personal files in this subseries. Correspondence with her personal physicians, especially Dr. Henry ("Hal") G. Bieler, is another good source of information regarding Miss Swanson's personal health. Personal health information is also supplemented by folders 404.1-404.7, which covers 1947-1949. Correspondents in this section include Henry G. Bieler, James J. Delaney, James F. Donnelly, Gianni A. Dotto, William Dufty, Allan Jay Friedman, Dr. Andrew C. Ivy, Michio Kushi, Roland V. Libonati, William Coda Martin, Dorothea Seeber, and Strom Thurmond.

Subseries C. Inventions, 1926-1957

Swanson's interest in inventions is evidenced by correspondence with attorneys, drawings, patents and notes for several inventions, 1926-1957. This small group of inventions both predates and antedates her inventions and patents company, Multiprises, Inc. Files are arranged chronologically.

Among her creations included in this subseries are a dustless broom, a cigarette box with matches attached, a pillow doll and a toothbrush with various attachments. Two actual inventions of Miss Swanson's are included in this collection: a cigarette holder designed to fit on a finger, and a jewelled fan housing a mirror and lipstick, which was used in the film What a Widow!

Subseries D. Political Activities, 1923-1983

Materials included in this subseries range from a single affidavit of voter registration dated 1923 to a substantial file evidencing support for Ronald Reagan and George Bush, 1980-1983. Included are brochures, campaign materials, clippings, correspondence, pamphlets, photographs, and speeches, 1923-1983. Files are arranged chronologically.

Also documented are her support of Republican candidates in the 1940 (Wendell L. Willkie) and 1944 (Thomas E. Dewey and John W. Bricker) presidential races. Her activities for the Reagan-Bush
ticket, 1980-1983, included serving as the New York chairman for Seniors for Reagan-Bush and as honorary chairman of the United Conservative Action Committee. Correspondence from both Reagan and Bush are included, as well as from a number of Republican and conservative organizations concerning fund-raising activities.

Only small amounts of information are included here on such concerns as health and nutrition, and other topics such as the election of John F. Kennedy in 1960, communism, nuclear armament, and the United Nations.

Subseries E. Psychic and Other Phenomena, 1950-1982

A small collection of correspondence, clippings, photographs, and publications highlight Miss Swanson's interest in the topics of astrology and ESP, ca. 1950-1982. These papers are arranged alphabetically by topic, person, or organization.

Especially prominent is her association with Harold Sherman and ESP Research Associates Foundation, resulting in her participation in the Body/Mind/Spirit Workshop of 1977.

Subseries F. Religion, 1951-1983

Correspondence, notes, programs, publications and sermons demonstrate Miss Swanson's interest in various aspects of religion, 1951-1983. These are arranged alphabetically by topic, person, or organization.

Most prominent among these papers are those concerning the United Church of Religious Science, including Swanson's involvement in their Scientific Approach to Spiritual Healing Symposium in 1973.

Subseries G. Science and Technology, 1940s-1975

Brochures, correspondence, drawings, and photographs evince Miss Swanson's continuing interest in science and technological applications, ca. 1940s-1975. The files are arranged chronologically.

These include photographs of Miss Swanson's visits with Bell Helicopters in the 1940s-1950s, and to NASA in 1963, where she met Werner von Braun. His drawings used to illustrate their discussion of space travel are included in this subseries. Also recorded is her continuing association with Richard Kobler (one of her Multiprises, Inc. inventors), who later worked for Thomas A. Edison Industries.


Correspondence, clippings, notes, pamphlets, publications, and speeches represent Miss Swanson's concern with various tax laws, 1949-1975. Files are arranged chronologically.

Most of this material concerns her involvement in a protest of unfair tax rates for single persons, a movement spearheaded by Vivien Kellems, ca. 1971-1974. Numerous drafts of Swanson's speech before the House Ways and Means Committee in 1972 are included in this subseries, as is her article for Reader's Digest ("Unforgettable Vivien Kellems") written upon Miss Kellems's death in 1974.

Series V. Biographical/Personal Papers, ca. [18--]-1983

This series consists of a large group of papers which are either of a biographical or personal nature, ca. [18--]-1983. Among these are address books, appointment books, childhood and family photographs, personal financial records, photographs of friends, guest books, portraits and other personal photographs, pet photographs and data, property records, and travel photographs and papers. These subseries are arranged alphabetically as follows: Address Books and Cards,

**Subseries A. Address Books and Cards, ca. 1947-1978**

Consists of various address books, most of which are identified either by date, location, or other designation. A number of these were obviously created for use by Miss Swanson while traveling. Two of the address books apparently belonged to husband William Dufty.

The address cards, which were removed from a large rolodex, are an especially good source of names and addresses, as well as for categories of persons (agents, attorneys, doctors, etc.) or of goods and services used (health foods, millinery, furs, etc.).

**Subseries B. Appointment Books and Calendars, 1943-1979**

Miss Swanson's personal appointment books and calendars, 1943-1979, provide a substantially complete chronology of appointments and events for this period. Items in this subseries are arranged chronologically. For many years there are multiple books, some of which were undoubtedly created and maintained by staff members.

While Swanson and her staff often referred to these books as "diaries," only occasionally are the personal thoughts and comments of Miss Swanson recorded. They appear to have been used rather frequently in connection with tax or legal documentation.

The bound appointment books are arranged chronologically in the boxes. Miscellaneous items which were folded and tucked within the pages of these books have been removed and placed in folders in order to unfold, preserve, and make them readily available for use by researchers. Included are correspondence, notes, business cards, clippings, photographs, invitations, itineraries, schedules, and receipts. These items are now annotated with pencilled dates in brackets to indicate where they were located within the books. Those not marked in this manner were found either at the front or back of the book, or the item was already dated appropriately.

**Subseries C. Awards, 1925-[198-]**

A small group of award certificates, correspondence, and photographs of award ceremonies, ca. 1925-[198-].

Information regarding Miss Swanson's Academy Award nominations (for *Sadie Thompson*, *The Trespasser*, and *Sunset Boulevard*) are located elsewhere in this collection (see Series II., particularly the subseries concerning United Artists, Paramount, Theater, and Miscellaneous Career Related).

**Subseries D. Biographical, 1925-1983**


Some of these biographies were obviously kept in multiple copies to distribute for various purposes. Of special interest in this group is DeWitt Bodeen's article on Gloria Swanson (which appeared in *Films in Review* in 1965), complete with Miss Swanson's annotations.

**Subseries E. Celebrations, [192-]-1982**

Primarily photographs of celebrations of birthdays, Christmas, and other holidays, but also birthday lists and Christmas gift lists, ca. [192-]-1982.
Subseries F. Childhood, 1899-1915

Consists of childhood writing samples, two school texts, a high school graduation program, clippings, and post cards, but predominately photographs which reveal the life of young "Glory" Swanson growing up in Chicago, Key West, and Puerto Rico, 1899-1915. Materials are arranged by format, then chronologically.

Especially prominent among the photographs, which depict Swanson from infancy to her teen years, are a large group of photographs taken during the Swanson family tenure in Puerto Rico, ca. 1910-1911. These include pictures of Swanson with childhood friends, schoolmates, and family in a variety of activities and locales.

A foreshadowing of her cinematic interests appears in her school textbook *English Book Two* (1911), in which she has inscribed "Francis X. Bushman/My Favorite."

Subseries G. Family, [18--]-1982

Consists primarily of photographs (though there are some clippings, a report card, a birth certificate, and children's art and school work) of Swanson's ancestors, other family members, and descendants, ca. [18--]-1982. Files are divided into these three categories, (ancestors, other family members, and descendants) and divided alphabetically by name within these groups.

While there are a number of photographs of Swanson's parents Joseph and Adelaide, only her maternal grandparents, the Klanowsky family, are represented in the collection. Few other photographs of ancestors are included here, most of them unidentified.

The bulk of this subseries consists of photographs of Swanson's children (Gloria Daly, Joseph Patrick Swanson, and Michelle Farmer Amon) and their families. Insofar as possible, photographs are arranged in approximate chronological order. A number of early photographs of the children were taken by well known photographers, such as Maurice Goldberg, Russell Ball, John Miehle, Marcus Blechman, John Engstead, and G. L. Manuel Frères.


Includes all manner of personal financial data (accounts, accounts payable, advances, bank statements, bills, cancelled checks, cash books, cash receipts and disbursements, checkbooks, correspondence, disbursement vouchers, expenses, income, insurance policies and correspondence, ledgers, loan papers, payroll, petty cash, receipts, statements, tax returns and correspondence, trial balances) for the period 1919-1983, the bulk of which dates from ca. 1950-1979. Materials are arranged chronologically by year (with insurance policies filed by inception date, tax forms filed by tax year, tax correspondence filed by chronological years).

Although the amount of material varies from year to year, a wealth of detail concerning most facets of Swanson's life is available in this subseries. Records for the period 1950-1979 are particularly complete and consistent, due to the methodical practices of staff members Gladys Griffith (ca. 1950-1972) and Beatrice Siegel (ca. 1972-1979). Personal and business finances had a tendency to overlap occasionally, and for that reason, business financial records elsewhere in this collection...
should also be consulted in order to obtain the fullest view of Swanson's financial affairs. A special example of this tendency is illustrated by a number of files dated ca. 1927-1928 which involve the production of *Sadie Thompson*.

Financial information included generally tends to inform areas of Swanson's life which are otherwise poorly documented elsewhere in the collection. For example, files of bills included in 1919 and 1920 evidently concern the Somborn honeymoon. Insurance policies and correspondence complement other information within the collection concerning the purchase and ownership of artwork, automobiles, furs, jewelry, and real estate. For later years, information in this subseries regarding travel expenses often supplements the Travel subseries. Information in income files and income tax files are sometimes the only documentation of salary received for film, radio, theatre, and television appearances.

A number of income tax disputes, from the 1920s to the 1970s, are evident in these papers. Correspondence concerning taxes often contains references to multiple years, which may make it necessary to look through several years' worth of tax correspondence to determine the final disposition. Further information on taxes is also found in accountants' files in this subseries.

Information in Series I. Correspondence, supplies further financial detail: see especially files for Equitable Investment Corporation (1934-1942), Insurance (1950-1982), and correspondence with accountants (Ernest du Belier, Noah Gallop & Company, David R. Shelton) and lawyers (R. Lawrence Siegel). Series IV. Other Interests, also contains a subseries concerning Swanson's protest of single tax rates during the 1970s.

**Subseries I. Friends and Associates, nd**

Consists of a number of photographs of close friends and famous associates. Included here are photographs of all her husbands and a number of persons who were important in her life. Though most of the photographs are undated, they range from the 1910s through the 1980s. The photographs are arranged in an alphabetical sequence.

Many of the photographs were most likely used for publicity in connection with a number of endeavors, though they could not be attributed to particular activities with any degree of certainty.

This subseries has been extensively indexed in order to provide references to individuals in the photographs as well as access to work by noted photographers.

**Subseries J. Guest Books, ca. 1971-1983**

Two guest books, one of which appears to have been for a specific, unidentified occasion in 1977, the other which seems to have been used over a range of years, ca. 1971-1983.

**Subseries K. Health, ca. 1947-1949**

This subseries contains a limited amount of correspondence, information on diets, medical literature, photographs, and recipes, concerning Miss Swanson's personal health.

Complementary information for later years is found in Series IV. Health and Nutrition in her Personal files (folder 315.7).

**Subseries L. Interviews, [194-]-1977**

A small group of transcripts of interviews, the most notable of which are those conducted by Kevin Brownlow for his documentary series *Hollywood*, and by Adela Rogers St. Johns titled "The Love Story of Gloria and the Marquis."
Most of these were probably separated at some point from accompanying correspondence, which is possibly contained in Series I. Correspondence.

**Subseries M. Memberships, ca. 1928-1931**

A small group of correspondence and membership cards concerning memberships in a variety of private organizations.

**Subseries N. Pets and Animals, [192-]-1980**

This subseries contains mostly photographs of Miss Swanson's various dogs and cats, but also correspondence, pedigrees, pet cemetery plot deeds, and veterinary bills and records.

Also included is an article written from the viewpoint of her dachshund, Max, complete with photographs by Roloff Beny. Other photographers represented in this subseries include Russell Ball and Jack Mitchell.

**Subseries O. Photographs, 1916-[198-]**

This subseries is comprised of photographs of Miss Swanson, subdivided into formal portraits, miscellaneous photographs, and unidentified photographs. Portraits and miscellaneous photographs are arranged in rough chronological order insofar as possible. Unidentified photographs are divided into categories of people, places, sculptures, and statues.

Many of the portraits were most likely used for publicity in connection with a number of endeavors, though they could not be attributed to particular activities with any degree of certainty.

The work of a number of notable photographers, including Karl Struss, Edward Steichen, Ernest A. Bachrach, Russell Ball, Marcus Blechman, George Hurrell, Philippe Halsman, and Stig Svedfelt, is included in the portraits. Names of identified photographers have been included in the index.

The Miscellaneous photographs are generally more candid shots of Swanson and other people, with circumstances and persons unidentified. Also included are nine folders of photographs of unidentified people, places and things.

**Subseries P. Property, [191-]-1983**

Consists of papers relating to the purchase and ownership of real estate and personal properties, which have been arranged into the following categories: Apartments, Homes and Real Estate (1925-1983), Automobiles ([191-]-1980), Furs (1950-1972), Jewelry (1934-1968), and Miscellaneous (1930-1979).

Formats among these papers include correspondence, clippings, financial and legal documents, inventories, lists, appraisals, photographs, post cards, blueprints, drawings, decorating samples, bills, receipts, product brochures and warranties, leases, address books, business cards, insurance records, automobile licenses, and registrations.

Though information is included on Miss Swanson's homes in Beverly Hills, CA, Croton-on-Hudson, NY, Colares, Portugal, and Palm Springs, CA, the most complete records exist for her apartment at 920 Fifth Avenue, New York City, which she maintained from 1941-1983.

The only substantial documentation existing for personal vehicles concerns two automobiles owned later in her life, a 1957 Rolls Royce and a 1970 Toyota Mark II. There are photographs of Miss Swanson in earlier vintage automobiles, but no evidence in this subseries confirms or denies her ownership of these cars.
Correspondence on furs (1950-1972), and correspondence, lists, photographs, and drawings of jewelry (1922-1968) amount to only six folders.

The Miscellaneous files include lists of old papers and valuables kept in office safes (1972-1976) and safety deposit boxes (1930-1979).

Information included in this subseries can be supplemented by that found in the Financial Records subseries, especially for the Palm Springs, CA, and Colares, Portugal, houses. Further details on automobiles, jewelry, and furs exist in the insurance policy and correspondence files found in the Financial Records subseries. Series VI. (After Death) includes auction catalogs which may be helpful in determining the final disposition of a number of personal items.

**Subseries Q. Sports and Exercise, 1920s-1980s**

Consists of a group of photographs of Miss Swanson engaged in various athletic activities, subdivided into cycling (1980s), fishing (1950s-1960s), golfing (1920s), horseback riding (1920s), tennis (1920s-1930s), and yoga (1950s).

**Subseries R. Staff, ca. 1945-1968**

Correspondence, clippings, payroll forms, and information concerning maids, chauffeurs and other "help," as well as dealings with employment services. Also included is a file of Swanson's detailed instructions for various staff members outlining her specific wishes for cleaning, cooking, car care, and other staff duties.

**Subseries S. Travel, 1920s-1970s (bulk 1950s)**

Travel files are arranged chronologically by decade, and by format within decades: bills, clippings, correspondence, customs bills, expenses, miscellaneous (usually post cards, travel brochures, maps, programs of events, etc.), passports, photographs, receipts, and schedules. These categories have been identified where possible by country and/or specific dates.

This subseries primarily documents foreign travel (Cuba, England, France, Germany, Holland, Italy, Japan, Mexico, Monte Carlo, Portugal, Puerto Rico, Russia, Spain, Sweden, and Switzerland) for both business and pleasure, though some domestic travel is also represented. Numerous foreign language materials are present. Materials from the 1950s are especially prevalent.

Of special interest are Swanson's 1925 passport, identifying her as the new Marquise de la Falaise returning to America from the filming of *Madame Sans-Gêne* in France; correspondence, memorabilia, and photographs relating to the command performance of *Sunset Boulevard* in England in 1950; and correspondence and photographs of a celebrity tour on the Leonardo da Vinci in 1962, organized by Earl Blackwell, and including Joan Fontaine, Paul Newman, Hugh O'Brien, Gore Vidal, and Joanne Woodward among the travelers. Some photographs of travel in Europe during 1955-1956 are undoubtedly related to her United Press column of this period.

Further documentation of travel expenses, especially for the 1970s, may be found in the Financial Records subseries.


**Subseries T. Miscellaneous, nd**

Here are included a variety of miscellaneous personal papers such as Miss Swanson's bookplate
design, business and calling cards saved or collected, cartoons and other writings saved, and unused post cards and stationery. Her "Source of Supply" files kept for the period 1953-1957 document miscellaneous personal purchases.

Series VI. After Death, 1983-1988

This very brief series consists of clippings, correspondence, auction catalogs, and photographs collected after the death of Miss Swanson, 1983-1988, which provide somewhat of a coda to her life.

Subseries A. Obituaries, 1983

Subseries B. Letters of Condolence, 1983

Obituaries and a small selection of letters of condolence to Miss Swanson's daughters (including a letter from then President Ronald Reagan), are contained in two folders.

Subseries C. Auction Catalogs, 1983-1988

The remainder of this subseries is made up of auction catalogs, which detail several sales of furnishings, jewelry, fashions, memorabilia, and other personal effects. Sale lists, press releases, and clippings document the public interest in these auctions and their financial success.

Series VII. Formats, 1889-1983

The materials in this series were separate from other collection materials primarily due to their formats which necessitated alternative storage. For items which were separated during processing of the collection, separation sheets indicate the original location of the material. Subseries include Art Work, Audio Recordings, Bound Volumes, Clippings, Film, Music, Photographs and Equipment, Posters, Realia, and Scrapbooks. Extensive cross references have been made in the folder list in order to link these items intellectually with the materials in the preceding Series.

Subseries A. Art Work, [191]-1981

A group of mixed art work (caricatures, cartoons, charcoal drawings, mixed media, oils, pastels, prints, and sketches) by Swanson, her family members, her friends and acquaintances, her fans, and others. Art work is housed in folders designated with "A" numbers.

The subseries has been divided as Works by Swanson (7 items), Depictions of Swanson (70 items), Works collected by Swanson (22 items), and Unidentified (5 items).

Of special interest are Swanson's charcoal drawing of a duck (while a young student at the Chicago Art Institute), her stamp cachet design for the United Nations, work by talented acquaintances (Lewis L. Bredin, René Hubert, Stig Svedfelt), film and theatre related cartoons (by John Decker, Frueh, and McKevin McIvey), drawings depicting Swanson sent to her by fans, and a few items by artist relatives Charles and Jonathan Swanson.

Three items (described in the Related Materials List) were transferred to the HRC Art Collection in order that they might be stored properly.

Subseries B. Audio Recordings, 1934-1983, 22 boxes (509 items)

Included are a variety of recordings, tending to move chronologically according to the availability of technology, i.e., from discs, to reel-to-reel tape, and finally to cassette recordings. The recordings described in this inventory have not been played due to preservation considerations, and thus the descriptions were derived using only existing labelling. Until preservation copies of original tapes are made, these recordings are not available for patron use.
Consists of numerous cassette tapes, both commercially and non-commercially produced, many of which are recordings of radio and television appearances, and some theatre rehearsals. The bulk of these tapes, however, reflect her interests in health and nutrition, music, politics, psychic phenomena, and religion. The arrangement is a loose one, roughly reflecting these areas noted, plus a group of tapes the exact nature of which could not be determined by labelling.

Subseries B2. Discs, 1934-1957, nd, 119 items
Both commercial and original disc recordings, most of which document some phase of Swanson's career, though some items appear to be purely personal.

Included are recordings of songs from Swanson's films ("Love Your Spell Is Everywhere" and "Ich Liebe Dich, My Dear"), as well as transcriptions of a number of radio (Angels of Mercy, Betty Crocker Program, The Gloria Swanson Show, Laura Kennedy, Listen Ladies, Shirley Eder Program, The Steve Allen Show, Suspense) and television (Arthur Godfrey and His Friends, The Steve Allen Show) appearances. Recordings of the proposed musical Boulevard are also numerous. Participation in commercial recording projects, such as Joey the Jeep, Frank Loesser Revisited, A Nostalgia Trip to the Stars, 1920-1950, Oscar Hammerstein Revisited, and commercials for White Diet Bread, are also represented.

Discs are arranged first by size (7", 10", 12", and 16"), then alphabetically by title. Items are housed in separate sleeves, each of which has a "D" number for retrieval.

Subseries B3. Reels, ca. 1957-1980, 9 boxes (129 items)
Assorted reels of audio tape, most of which are recordings of appearances on radio and television, or of theatrical performances or rehearsals. There are also a number of miscellaneous tapes which reflect other projects and interests, such as health, nutrition, and religion. Also included are grouped unidentified or blank tapes. These items are loosely arranged in these categories.

Subseries B4. Wire Reels, ca. [195-], 1 box (19 items)
Consists of 17 reels of wire tape which contain Miss Swanson's autobiographical notes. Transcripts of numbered tapes I-XV were used during the writing of Swanson on Swanson and can be found in folders 269.6-270.1. The other two reels of tape are unlabelled.

Subseries C. Bound Volumes, 1926-1979, 37 items
Primarily personal financial ledgers, but also includes ledgers for a number of business concerns (Gloria Swanson Enterprises, Inc., Multiprises, Inc., Swanson-Dufty Enterprises, Inc., Swanson Producing Corp., and Gloria Swanson Productions, Inc.). One volume consists of the legal records of Swanson-Dufty Enterprises, Inc. Volumes are shelved and retrieved by "B" numbers given to each volume.

Consists of newspaper and magazine clippings of articles about Miss Swanson. Most of these originated from clipping services, but some were obviously sent by friends or collected by Miss Swanson herself. These clippings were found loose and not in any particular order. It seems to have been Miss Swanson's practice to have scrapbooks compiled from the 1920s through the 1950s, though later in life this practice seems to have fallen by the wayside.

The loose clippings have been arranged chronologically by day 1919 through Feb. 1972. They are sorted only by month thereafter. There are also 6 boxes of complete magazines which contain
Swanson articles. For these, cross reference sheets have been completed and filed in the loose clippings in order to provide references to these articles.

Also included are a group of miscellaneous clippings and magazines which do not refer to Swanson, but reflect information which was undoubtedly of interest to her. These are also arranged chronologically, except for a group of film industry related items.

The clippings and magazines are international in scope, with numerous foreign languages represented.

Subseries E. Film, ca. 1927-1985 (bulk 1940s-1970s), 115 items

A rather miscellaneous assortment of film (8, 16, and 35 mm., as well as various sizes of videotape) represents various aspects of Swanson's work and life. Material has been arranged by type of film and size, then alphabetically as labelled. There are three designations for storage and retrieval of film: FE (film reels in envelopes), FR (film reels in cans), FT (videotapes).

Most of Miss Swanson's film holdings were transferred to George Eastman House in 1967. For further information on those materials, see folders 201.1-201.8.

The film described in this inventory has not been viewed due to preservation considerations, and thus has been described using only existing labelling. Until preservation copies of original film are made, these items are not available for patron use.

Father Takes a Wife, Indiscreet, Manhandled, Music in the Air, A Perfect Understanding, Queen Kelly, and Sadie Thompson are represented in the collection by prints, film excerpts, and other footage. Those labelled as career compilation clips are probably those compiled by James Card at George Eastman House, and possibly later used for Swanson's Look Back in Laughter show.

Some television appearances (The Carol Burnett Show, The Killer Bees) and interviews (B.B.C., Over Easy, Sugar Blues book publicity tour appearances) are also included.

Footage listed as Sunset Boulevard is possibly of the proposed Boulevard musical, perhaps that which was aired on The Steve Allen Show.

The large group of personal home movies (most date from the 1940s) involves family, friends, pets, and travel. Among those participating are Michelle Farmer Amon, Robert Anderson, Gloria Daly, William Dufty, Adelaide Woodruff, and Brooke Young. Roddy McDowall apparently also gave Miss Swanson a number of videotapes as gifts during the 1980s.

Exhibit Material described in the Related Materials List includes eight video tapes which were created or dubbed from film materials in the collection for a 1984 HRC exhibit, A Visit from Gloria Swanson.

Subseries F. Music, 1920s-1980s

Consists mostly of sheet music (some of which is annotated), though some original music manuscripts are included. Career-related music is generally filed with the film, television show, or theatrical production involved, although cross references have been made from these materials to the Music folder list. The rest of the music in this subseries tends to consist of popular songs and shows of personal interest, or the music of friends and acquaintances.

The music is arranged alphabetically by song title. Sheet music which has been annotated is marked by an “†” at the end of the title. Titles with no further description denote sheet music; fuller descriptions have been provided only for music manuscript material. Selected composers and lyricists, such as Edmund Goulding, Robert Russel Holmes, Joan Hopkins, Dickson Hughes,
Marshall Neilan, Dorothy Parker, and Mary Margaret Vinmont are included in the index.

For a discussion of Swanson's interest in music and its relationship to her career, see the following article:


**Subseries G. Photographs and Equipment, ca. 1889-[198-]**

**Subseries G1. Albums, ca. 1920-1958**

Two of these photograph albums probably belonged to Swanson's mother, Adelaide Woodruff. One dates from about 1920 when she was married to Matthew Burns, the other from about 1929. The latter album contains travel photographs, including a visit to Swanson's home at 905 Crescent Drive, Beverly Hills. The other photograph albums are baby books of Guy Pierre Amon (daughter Michelle Farmer Amon's first child), and a small album of Swanson's children and grandchildren.

**Subseries G2. Contact Sheets, ca. [193-]-[197-]**

Miscellaneous contact sheets taken by three photographers (William Claxton, Jack Mitchell, and Ellen Graham) of Miss Swanson engaged in numerous activities. One of the items is obviously from the 1930s and includes photographs of Herbert Marshall. Another group dates from the 1950s and include Miss Swanson going about art, business, charitable, fashion, and health activities. Other fashion photographs, probably from the 1950s, include Miss Swanson's grandson Guy Pierre Amon. The final group of contact sheets are publicity shots for William Dufty's book *Sugar Blues*.

**Subseries G3. Framed Photographs, 1889-[195-], 18 items**

A small collection of Swanson portraits and family photographs which were still in frames. Most of these have been removed from their frames for conservation reasons, with the frames now stored separately.

**Subseries G4. Glass Slides, nd, 26 items**

A series of twenty-six glass slides, possibly used to illustrate Swanson's career during a slide show or personal appearance. A number of her films are represented, some by images which do not duplicate the stills elsewhere in this collection.

**Subseries G5. Negatives, ca. 1910-1980**

Primarily nitrate negatives of the Swanson family while living in Puerto Rico, ca. 1910-1912. For 131 of the negatives, prints are located in folders 349.6-350.4. There are no prints of the other 180 negatives included here. Also included are a small group of negatives which have not been matched to prints in the rest of the collection, most of which seem to date from the 1970s and 1980s.

**Subseries G6. Roll Negatives, Positives, and Filmstrips, [193-]-[197-]**

Included are twenty-eight negative rolls, six positive rolls, two film cartridges and one filmstrip. The negative roll canisters are by and large unlabelled. The few which are labelled record: "Little Gloria, Bee, Virginia," "Bart and Puppies," "Rancho Santa Fe," and "Walkers San Ysidro"

The six positive print rolls are of a 1939 yacht trip, and appear to be duplicates of photographs in the Travel subseries.

The one filmstrip included is *The Peanut Butter Caper*, which relates to other materials of the same name included in the Health and Nutrition subseries of Series IV.
Subseries G7. Slides, ca. 1939-1941, 2 boxes (ca. 300 items)

Consists primarily of color 2"×2" travel slides. The slides were originally in slide mailer boxes, some labelled and postmarked, some which had postmarks only, a couple without postmarks, and one batch of loose slides. These are now arranged labelled items first (by postmark dates), postmarked items next (by postmark dates), nd, and loose. A number appear to be duplicates of travel photographs in the Travel subseries. The slide mailer boxes also occasionally show different recipients of the processed slides and may provide clues to origins or associations of these pictures.

Subseries G8. Stereo Slides, ca. 1949-1954, 2 boxes (ca. 500 items)

Mostly travel or family scenes are depicted by these color stereo slides which were made with a Realist stereo camera. Most of the slides are individually labelled, and have been arranged alphabetically by these labels.

Subseries G9. Stereo Slide Viewer, ca. [195-]

One Stereo Realist slide viewer.

Subseries H. Posters, 1913?-1981, 37 items

A small group of posters (16 posters, 21 duplicates) most of which are career-related in some fashion. Posters are housed in folders which are retrieved by "P" numbers.

Most notable in this subseries are posters for Swanson's films Beyond the Rocks, Her Gilded Cage, and Fine Manners. There are 22 copies of a Keystone Films reproduction poster, which includes a date of 1913, but which has photographs of Swanson which are clearly ca. 1917. Other posters involve theatre(Butterflies Are Free) or personal appearances(My Films the Way They Were), film exhibitions (American Cinematheque "Paris/New York"), celebrations (for Astoria Studios and Cecil B. DeMille), and film releases (1981 re-release of the silent Napoleon). Also included is a 1967 Avalon Ballroom poster which featured the famous Edward Steichen veil shot of Swanson as part of its design.

Subseries I. Realia, [192-]-1981, 18 items

A small group of artifacts, some of which are career-related: promotional items from Madame Sans-Gêne, a prop from What a Widow!, wardrobe items from Sunset Boulevard, a director's chair from The Carol Burnett Show, the 1976 Rodolfo Valentino award statue, and souvenir carnations from the publication of Swanson on Swanson. Other articles include personal wardrobe items, a button collection, custom-made Cartier travel cases designed for her Rolls Royce, and a doll-sized coffin received as "correspondence" from Kenneth Anger. Most realia is stored in numbered boxes, except for a few oversize items retrieved by "R" numbers.

Subseries J. Scrapbooks, ca. 1917-1981, 49 boxes (78 items)

The scrapbooks are composed chiefly of clippings, but also include scattered cards, correspondence, fan letters, fan scrapbooks, flyers, invitations, itineraries, magazines, pamphlets, photographs, post cards, programs, promotional material, publicity, reviews, schedules, screening passes, stills, and telegrams which concern Swanson's career and various activities. Six of the scrapbooks (numbers 1, 2, 12, 13, 23, and 31) are also available on microfilm.

The scrapbooks span ca. 1917-1981, although they bulk largest in the 1920s and 1950s, and help document Swanson's film (especially Madame Sans-Gêne and Sunset Boulevard), theatre, and television appearances. Fourteen clippings books were compiled as a Paramount Pictures Publicity Campaign (1921) and represent the films The Affairs of Anatol, Beyond the Rocks, The Great Moment, Something to Think About, and Under the Lash.
Other career activities are also represented, such as film festivals, the 1950 Academy Awards, her writing projects (United Press articles and *Swanson on Swanson*) and her fashion line for Puritan Fashions. Items of a more personal nature, such as her interest in health and nutrition, the birth of daughter Gloria Somborn, her marriage to Henri de la Falaise, and travel are also represented in the scrapbooks.

The scrapbooks contain clippings from newspapers and magazines around the world in a number of languages: Chinese, Danish, French, Greek, Hebrew, Italian, Japanese, Portuguese, Russian, Spanish and Swedish.

For fuller press coverage of Swanson's activities, 1967-1983, see the Clippings subseries.

### Related Material

Other collections at the Ransom Center which contain Swanson materials include:

**Art Collection**
- Self sculpture of Gloria Swanson, painted plaster head.
- Portrait of Gloria Swanson, oil on canvas, by P. J. Gina Tinnani.
- Portrait of Gloria Swanson, oil on canvas, by Randy J. Ogren.

**Book Collection**
- Books (ca. 500) from Gloria Swanson's library, which are cataloged in the University of Texas online catalog (UTCAT). The Collection File in the Reading Room card catalog also provides catalog cards for these items. Included in Miss Swanson's library were copies of her autobiography, *Swanson on Swanson* (including several foreign editions), inscribed copies of works by friends and acquaintances, and a number of rare volumes, including a first edition of James Joyce's *Ulysses*.

**Film Collection**
Twelve boxes of exhibit-related materials generated during the process of preparing the 1984 "A Visit from Gloria Swanson" exhibit. Also included are photographs of the exhibit while on display, as well as the reproductions, labels, captions, and videotapes used in the exhibit. Files of press clippings document reaction to the exhibit. Eight boxes of multiple stills for the following films:
- The Love of Sunya--380 items
- Sadie Thompson--514 items
- Queen Kelley--22 items
- The Trespasser--110 items
- What a Widow!--25 items
- Tonight or Never--3 items
- A Perfect Understanding--4 items
- Father Takes a Wife--389 items
Manuscripts Collection

- Merle Armitage (Recipient)
- Harpers (Letters)
- Mike Wallace (Miscellaneous)

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**Arrangement**

Due to size, this inventory has been divided into six separate units which can be accessed by clicking on the highlighted text below:

Gloria Swanson Papers--Series descriptions and Series I. through Series II. Subseries A3. [Part I] [This page]

- [Gloria Swanson Papers--Series II. Subseries A4 through Subseries F. [Part II]](Gloria Swanson Papers--Series II. Subseries A4 through Subseries F. [Part II])
- [Gloria Swanson Papers--Series IV. through Series V. Subseries H. [Part IV]](Gloria Swanson Papers--Series IV. through Series V. Subseries H. [Part IV])
- [Gloria Swanson Papers--Series V. Subseries I. through Series VII. Subseries J. [Part V]](Gloria Swanson Papers--Series V. Subseries I. through Series VII. Subseries J. [Part V])
- [Gloria Swanson Papers--Indices [Part VI]](Gloria Swanson Papers--Indices [Part VI])
Series I. Correspondence, 1907-1983 (bulk 1950s-1960s), 85 boxes

Subseries A. General Correspondence

A, 1911-1912, 1920-1939  box 1  folder 1-3

Amon, Michelle Farmer (daughter), 1938-1983  folder 4

A, 1940-1949  folder 5

Allen, Winfred ("Win") C., 1945-1952  folder 6

Anderson family, 1949-1979  folder 7

Astrology, 1949-1950  folder 8

A, 1950  folder 9

Ainsworth, Helen, 1950  folder 10

Angel, Daniel, 1950  folder 11

Appearances, charitable

  Accepted, 1950  folder 12

  Declined, 1950  folder 13

Applications, personnel, 1950-1952  folder 14

Armed forces, 1950-1951  folder 15

Armitage, Merle, 1950-1962  folder 16

Awards, 1950-1981  folder 17-18

  Photographs  folder 19

A, 1951  box 2  folder 1

Ainsworth, Helen, 1951  folder 2

Appearances, charitable

  Accepted, 1951  folder 3
Declined, 1951

Appearances, personal, 1951

A, 1952

Ainsworth, Helen, 1952

Altemus, James, 1952-1956

A, 1953

American Woman's Council, 1953-1958

A, 1954

Aicardi, Federico, 1954-1955

A, 1955-1956

American Express

  Bills, 1956

  Correspondence, 1956

A, 1957-1958

Alexander, Dale, 1958-1963

A, 1959-1960

A, 1961-1965

Anger, Kenneth, 1965-1966

Art galleries, 1965-1967

A, 1966-1968

Arkansas, 1968

A, 1969-1971

Amon, Guy, 1971

A, 1972-1976
Alati, Vincent J., 1977

Anger, Kenneth

1977, nd
Legal, 1977-1979

A, 1978

A, 1980

Arons, L. Sherman, 1980

A, 1982

Annenberg, Walter H., 1982

A, nd

B, 1930-1939

Byrd, Richard Evelyn, 1931-1937

Brannen, Barry, 1936-1940

Brown Derby, 1936-1937

Bekins Van Lines, 1939-1973

B, 1940-1949

Berger, Paula, 1943-1949

Berggren, John L., 1945-1958

Brown, Beatrice L., 1946-1948

Balzer, Robert, clippings, 1947-1950

Bieler, Henry G., 1947-1968

Brackett, Charles, 1948-1955

Balzer, Robert, 1949-1982
Balzer's Bulletins, 1949-1955  
Correspondence, 1949-1982  
Blechman, Marcus, 1949-1966  
B, 1950  
Bartholomew, Frank, 1950-1980  
Brent, Brandy, 1950-1953  
Brunzell, Marie, 1950  
B, 1951  
Beach, George Edward, 1951-1957  
Boullen, Eugenie, 1951  
Bredin, Lewis L., 1951-1962  
B, 1952  
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Volck, A. George, 1941

V, 1950-1959

Vanderbie, H. S. ("Ted"), 1950-1954

von Stroheim, Erich, 1950-1956

Vanderbilt, Neil, 1951-1963

Volkswagen, 1955

V, 1970-1983, nd

69
Swanson, Gloria, 1899-1983

V, 1960-1969

Venditti, Claudio, 1965-1967

Von Hagen, Victor, 1965-1970

V, 1970-1983

V, nd

W, 1919-1929

Woodruff, Adelaide, 1927-1969

Correspondence, 1927-1969, nd

Income tax returns, 1932-1964

Letters of condolence, 1966

Letters of condolence, 1966 (cont.)

Wilson, Lois, ca.-1927-1981

Ward, LeRoy P. ("Sport"), 1929-1961

W, 1930-1939

Wright, Loyd, 1934-1946

Woon, Basil, 1935-1937

W, 1940-1949

Williams, Herschel, 1946-1981

W, 1950-1951

Walters, Charles ("Chuck"), 1951-1971

Walton, Jane, 1951-1965

Walton, Jane, 1951-1965

V, 1960-1969

Venditti, Claudio, 1965-1967

Von Hagen, Victor, 1965-1970

V, 1970-1983

V, nd

W, 1919-1929

Woodruff, Adelaide, 1927-1969

Correspondence, 1927-1969, nd

Income tax returns, 1932-1964

Letters of condolence, 1966

Letters of condolence, 1966 (cont.)

Wilson, Lois, ca.-1927-1981

Ward, LeRoy P. ("Sport"), 1929-1961

W, 1930-1939

Wright, Loyd, 1934-1946

Woon, Basil, 1935-1937

W, 1940-1949

Williams, Herschel, 1946-1981

W, 1950-1951

Walters, Charles ("Chuck"), 1951-1971

Walton, Jane, 1951-1965

V, 1960-1969

Venditti, Claudio, 1965-1967

Von Hagen, Victor, 1965-1970

V, 1970-1983

V, nd

W, 1919-1929

Woodruff, Adelaide, 1927-1969

Correspondence, 1927-1969, nd

Income tax returns, 1932-1964

Letters of condolence, 1966

Letters of condolence, 1966 (cont.)

Wilson, Lois, ca.-1927-1981

Ward, LeRoy P. ("Sport"), 1929-1961

W, 1930-1939

Wright, Loyd, 1934-1946

Woon, Basil, 1935-1937

W, 1940-1949

Williams, Herschel, 1946-1981

W, 1950-1951

Walters, Charles ("Chuck"), 1951-1971

Walton, Jane, 1951-1965

V, 1960-1969

Venditti, Claudio, 1965-1967

Von Hagen, Victor, 1965-1970

V, 1970-1983

V, nd

W, 1919-1929

Woodruff, Adelaide, 1927-1969

Correspondence, 1927-1969, nd

Income tax returns, 1932-1964

Letters of condolence, 1966

Letters of condolence, 1966 (cont.)

Wilson, Lois, ca.-1927-1981

Ward, LeRoy P. ("Sport"), 1929-1961

W, 1930-1939

Wright, Loyd, 1934-1946

Woon, Basil, 1935-1937

W, 1940-1949

Williams, Herschel, 1946-1981

W, 1950-1951

Walters, Charles ("Chuck"), 1951-1971

Walton, Jane, 1951-1965

V, 1960-1969

Venditti, Claudio, 1965-1967

Von Hagen, Victor, 1965-1970

V, 1970-1983

V, nd

W, 1919-1929

Woodruff, Adelaide, 1927-1969

Correspondence, 1927-1969, nd

Income tax returns, 1932-1964

Letters of condolence, 1966

Letters of condolence, 1966 (cont.)

Wilson, Lois, ca.-1927-1981

Ward, LeRoy P. ("Sport"), 1929-1961

W, 1930-1939

Wright, Loyd, 1934-1946

Woon, Basil, 1935-1937

W, 1940-1949

Williams, Herschel, 1946-1981

W, 1950-1951

Walters, Charles ("Chuck"), 1951-1971

Walton, Jane, 1951-1965

Swanson, Gloria, 1899-1983

Film Collection FI-041
Webb, Clifton, 1951-1953
Wiatrak, Edward T., 1951-1982
Wilder, Billy, 1951-1982
W, 1952-1953
Walters Academy, 1953-1954
Warter, Bert, 1953
Weber, Evelyn, 1953-1958
W, 1954
Weber, Ruth, 1954
W, 1955-1956
Williams, Stephanie, 1956-1961
W, 1957-1958
Winchell, Walter, 1958
W, 1959
Wade, Warren, 1959
W, 1960
Peter Witt Associates, Inc., 1960
Williams, Edward Bennett, 1960-1961
Wolper Productions, 1960-1961
W, 1961-1969
Wadler, S. Leonard, 1963
Werlé, Dan, 1964-1971
Wick, Ted
Correspondence, 1964-1980
Photographs

World's Fair, 1964-1965
Walker, Patric, 1968-1971
W, 1970-1979
Wilson, Ben, 1971-1975
Walsh, Raoul, 1974
Wasserman, Herb, 1974
Wagner, Walter, 1975
W, 1980-1983
Walters, Barbara, 1980
Wood, Dennis ("Woodie"), 1980
W, nd

Young, Lawrence ("Larry"), 1949
Youngstein, Max E., 1950
Y, 1951-1976
Yacht, 1958
Ziegfeld, Florenz, 1931-1932
Z, 1950-1982
Zugsmith, Albert, 1952
Zukor, Adolph, 1952-1973
Zanders vs. Swanson, 1959-1961

Subseries B. Unidentified Correspondence

Outgoing, [192-]-[19??]
Incoming, 1910s-1970s, nd
Swanson, Gloria, 1899-1983

1910s

1920s

1930s

1950s

1960s

1970s

nd

Greeting cards

Envelopes only

Subseries C. Book Withdrawals

14 items withdrawn from books cataloged from Miss Swanson's library; also references to three items which remain tipped into books

Subseries D. Fan Mail

Organized by date, 1910s-1980s

nd

1910s

1920s

1930s

1940s

1950s

1950s (cont.)

1960s

1970s

1970s (cont.)

1970s (cont.)

folder 11

folder 12

folder 13

folder 14

folder 15

folder 16

folder 17

folder 18

folder 19

folder 20

box 66 folder 1-3

folder 4

folder 5

folder 6

folder 7

folder 8-10

box 67 folder 1-2

folder 3

folder 4-9

box 68 folder 1-8

box 69 folder 1-7
1970s (cont.)

1980s

1980s (cont.)

Names and addresses

Index cards with names and addresses

Organized by name or topic, 1929-1982

Thank you letters for Christmas dinner, 1929-1930

Sunset Boulevard, ca. 1950-1981

Aario Marist, 1950-1979

Correspondence, 1950-1979, nd

Manuscript, of "Le bonheur au bout du soleil," nd, 2 copies

Twentieth Century, 1951-1953

Ghana, West Africa, ca. 1960-1965

"Fan Gems," 1966

Butterflies Are Free, 1970-1971

Swanson on Swanson, 1979-1982

Miscellaneous

Subseries E., Fan Address Cards

United States

Alabama- Georgia
Swanson, Gloria, 1899-1983

Georgia- Maryland
Massachusetts- New Hampshire
New Jersey- New York
New York- Ohio
Ohio- Tennessee
Tennessee- Texas
Texas- Wisconsin
Wisconsin- Wyoming

Foreign
Algeria- Germany
Ghana- Yugoslavia

Subseries A. Film, ca. 1914-1983

Subseries A1. Essanay Studios
Photographs
11 items (4 duplicates), ca. 1915-[192-];

Group shots of the company, actors, stills, shots on the set. A number of these are unidentified.

His New Job, 1915, photographs, 1 item

Subseries A2. Sennett/Keystone Studios
Photographs, Sennett/Keystone Studios, 4 items
Posters [see poster, P10-P12]
Scrapbook [see scrapbook 35, box 553]

A Dash of Courage, 1916, photographs, 2 items
Hearts and Sparks, 1916, photograph, 1 item
folder 6

A Social Club, 1916, photographs, 6 items
folder 7

The Danger Girl, 1916, photographs, 5 items
folder 8

Haystacks and Steeples, 1916, photograph, 1 item
folder 9

The Nick-of-Time Baby, 1916
box 86 folder 10
Photographs 4 items
Poster, photograph of (color)
Scrapbook [see scrapbook 61, box 577]
folder 11

Teddy at the Throttle, 1917
folder 12
Photographs 10 items
Program, 1930
Title card
folder 13
folder 14

Dangers of a Bride, 1917, photograph, 1 item
folder 15

The Sultan's Wife, 1917, photographs, 5 items
folder 16

A Pullman Bride, 1917
folder 17
Photographs, 34 items
Publicity photographs, 7 items
Unidentified stills, 4 items
folder 18
folder 19

Subseries A3. Triangle Company
folder 20
Photographs, ca. 1918, 2 items, unidentified stills, publicity shots
Scrapbook [see scrapbook 35, box 553]
Every Woman's Husband, 1918, scrapbook [see scrapbook 61, box 577]
Shifting Sands, 1918

Photographs, 1 item, keyplate 2 with 19 stills

Scrapbooks [see scrapbooks 61 (box 577), 79 (box 582a)]

Station Content, 1918, scrapbook [see scrapbook 61, box 577]
You Can't Believe Everything, 1918, scrapbook [see scrapbook 79, box 582a]
Gloria Swanson:
An Inventory of Her Papers at the Harry Ransom Center

Descriptive Summary

Creator: Swanson, Gloria, 1899-1983
Title: Gloria Swanson Papers
Dates: [18--]-1988
Extent: 620 boxes plus art, audio discs, bound volumes, film, galleys, microfilm, posters, and realia (292.5 linear feet)
Abstract: The papers of this well-known American actress encompass her long film and theater career, her extensive business interests, and her interest in health and nutrition, as well as personal and family matters.
Call Number: Film Collection FI-041
Language: English.

Arrangement

Due to size, this inventory has been divided into six separate units which can be accessed by clicking on the highlighted text below:

Gloria Swanson Papers--Series descriptions and Series I. through Series II. Subseries A3. [Part I]
Gloria Swanson Papers--Series II. Subseries A4 through Subseries F. [Part II] [This page]
Gloria Swanson Papers--Series II. Subseries G. through Series III. [Part III]
Gloria Swanson Papers--Series IV. through Series V. Subseries H. [Part IV]
Gloria Swanson Papers--Series V. Subseries I. through Series VII. Subseries J. [Part V]
Gloria Swanson Papers--Indices [Part VI]
Series II. Career, ca. 1914-1983, 118 boxes

Subseries A. Film, ca. 1914-1983

Subseries A4. Famous Players-Lasky Corp./Paramount Pictures

Clippings, nd  
box 87 folder 1

Correspondence, contracts, financial, 1918-1927  
folder 2

Fellowship Club, 1921, Second Annual Ball program  
folder 3

Photographs, unidentified stills, publicity, etc.  
folder 4

 Scrapbooks, Paramount Pictures Publicity Campaign [see scrapbooks 64-78, boxes 580-582a]

Don't Change Your Husband, 1919

Clippings, nd  
folder 5

Photographs 8 items  
folder 6

Scrapbook [see scrapbook 79, box 582a]

For Better, For Worse, 1919

Clipping, nd  
folder 7

Photographs 22 items  
folder 8-9

Scrapbooks [see scrapbooks 16 (boxes 573-573a), 61 (box 577)]

Male and Female, 1919

Clippings, nd  
folder 10

Music, sheet music cover for "Gloria" "dedicated to GS and C.B. DeMille production of *Male and Female*" with words by Tot Seymour and music by M. K. Jerome  
folder 11

Photographs, 35 items  
folder 12-15

Postcard  
folder 16
Scrapbooks [see scrapbooks 31 (box 550), 61 (box 577)]

Story, *El Admirable Crichton in La Novela Semanal Cinematografica* No. 215, nd
folder 17

Title card
folder 18

Why Change Your Wife, 1920

Clippings, nd
folder 19

Photographs, 11 items
folder 20

Story, *Por Que Cambiar De Esposa? in La Novela Semanal Cinematografica* No. 74
folder 21

Something to Think About, 1920

Clipping
folder 22

Photographs, 26 items
folder 23-25

Scrapbooks [see scrapbooks 64-66, 68, 70-73, 76, boxes 580-582]

The Great Moment, 1921

Photographs, 23 items
folder 26-27

Publicity
folder 28

Scrapbooks [see scrapbooks 16 (boxes 573-573a), 64-78 (boxes 580-582a)]

The Affairs of Anatol, 1921

Lobby card
folder 29

Photographs, 13 items
folder 30

Scrapbooks [see scrapbooks 68-73, 76-78, boxes 581-582a]

Under the Lash, 1921

Lobby card
box 88 folder 1

Photographs 38 items
folder 2-5
Scrapbooks [see scrapbooks 1 (box 539), 64-66, 68, 70, 76-77, (boxes 580-582a)]

Don't Tell Everything, 1921, photographs, 12 items

folder 6

Her Husband's Trademark, 1922

Clippings

folder 7

Photographs 33 items

folder 8-10

Scrapbooks [see scrapbooks 1 (box 539), 16 (boxes 573-573a)]

Beyond the Rocks, 1922

Photographs, 144 items

folder 11-21

Postcards

folder 22

Poster ([Poster, P1]

Scrapbooks [see scrapbooks 1 (box 539), 16 (boxes 573-573a), 32 (box 550a), 57 (575a), 64 (box 580)]

Her Gilded Cage, 1922

Lobby card, article with photograph of (removed to oversize, box 589.8)

Photographs, 106 items

box 89 folder 1-9

Posters [see poster, P2]

Scrapbooks [see scrapbooks 1 (box 539), 16 (box 573-573a), 31 (box 550), 57 (box 575a), 62 (box 578)]

The Impossible Mrs. Bellew, 1922

Photographs, 62 items

folder 10-14

Postcard

folder 15

Poster, photograph of (color)

folder 16

Scrapbooks [see scrapbooks 1 (box 539), 31 (box 550), 32 (box 550a), 57 (box 575a), 62 (box 578), 79 (box 582a)]

My American Wife, 1923
Photographs, 3 items
Publicity
Scrapbooks [see scrapbooks 1 (box 539), 62 (box 578), 79 (box 582a)]

Prodigal Daughters, 1923
Photographs, 66 items
Scrapbooks [see scrapbooks 31 (box 550), 62 (box 578)]

Bluebeard's Eighth Wife, 1923
Photographs, 7 items
Scrapbooks [see scrapbooks 31 (box 550), 62 (box 578)]

Zaza, 1923
Photographs, 116 items
Scrapbooks [see scrapbooks 31 (box 550), 61 (box 577), 79 (box 582a)]

Title card

The Humming Bird, 1924
Clippings
Photographs, 166 items
Photographs (cont.)
Postcard
Scrapbook [see scrapbook 79, box 582a]
Title card

A Society Scandal, 1924
Photographs, 74 items
Title cards

Manhandled, 1924
Audio recordings [see audio recordings, reel 2]
Clippings

Film [see film, reel FE21, videotapes FT12-FT13]

Photographs, 101 items

Photographs (cont.)

Postcards

Publicity

Title card

Titles, transcripts

Her Love Story, 1924

Photographs, 139 items

Title card

Wages of Virtue, 1924

Photographs, 105 items

Program and publicity photographs

Scraperbook [see scrapbook 79, box 582a]

Script, p. 126-131

Title card

Madame Sans-Gêne, 1925

Clippings

Music, thematic music cue sheet, signed by GS, 1975

Photographs, 246 items

Photographs (cont.)

Photographs (cont.)
Play booklet, Samuel French publication No. 49 of the play *Madame Sans* ("Madame Devil-May-Care") by Victorien Sardou and Adrien Moreau

Postcard

Premieres, invitations, and programs for Paris, New York, and London premieres

Publicity

The Close Up, May 2, 1925

Photographs

Swanson's return to America, 1925, 24 items

Oklahoma Paramount Rustlers, Needles, AZ, Apr. 1925, 25 items

Realia, Commemorative silver spoons 2 items [see realia, box 531]

 Scrapbooks [see scrapbooks 10-11 (box 584), 13 (box 585), 23 (box 586), 24 (box 587), 31 (box 550), 79 (box 582a)]

The Coast of Folly, 1925

Clippings

Photographs, 124 items

Postcards

Stage Struck, 1925

Clippings

Photographs, 110 items

Postcard

Poster, photographs of


Untamed Lady, 1926
Photographs, 108 items
Photographs (cont.)

Fine Manners, 1926
Photographs, 117 items
Posters [see poster, P3]
Scrapbook [see scrapbook 79, box 582a]

Subseries A5. United Artists

Correspondence
1925-1926
1927, Jan.-aug.
Aug.-Dec., miscellaneous
1928, Jan.-March
April-Dec., miscellaneous
1929, Jan.-June
July-Dec., miscellaneous
1930-1933
1938-1942, United Artists Corporation memos regarding destruction of prints of *Queen Kelly, The Trespasser, What a Widow!* and *A Perfect Understanding*

Financial Records
1926
Checks (carbon copies), SPC
#1-1000, Sept.-Dec.
Insurance, Aug. 25-Sept. 9

Note, Bowery and East River National Bank, July 13

Production cost, *Love of Sunya*, nd


Receipts/disbursements

Ledger, SPC, Sep. 25, 1926-Mar. 19, 1927 [see bound volumes, B36]

United Artists, reports and accounts, Berlin, Oct. 2

1927


Checks (cancelled), GSP

#1-400, May-July

#401-1035, July-Nov.

Checks (carbon copies), GSP

#1-700, 939 May-Sept.

Checking account reconciliation, May-Nov., GSP

Disbursement vouchers, GSP

#1-7, journal

#1-39

#40-100

Swanson, Gloria, 1899-1983

Film Collection FI-041
Disbursements, May 21-Oct. 29, GSP

Insurance, Aug. 8, nd

Note, GS to Albert Parker, July 11

Production cost, *Sadie Thompson*, miscellaneous items, GSP

Production payroll, *Sadie Thompson*, May 28-Nov. 19, GSP


Receipts/disbursements, ledger, GSP, May 28-Nov. 30, [see bound volumes, B37]

Receivables, May-Dec.


Taxes, Mar. 1928-Jun. 1930, GSP

Unfinished picture cost, *Sadie Thompson*, May 21-Dec. 10, GSP

Miscellaneous receipts

1928
Accounts payable, Jan. 24-31, GSP

Advances/receipts/disbursements, July 25-Dec. 31

Advances/receipts/vouchers payable, GPI, Oct. 13-Dec. 29

Bills, Apr. 16-Dec. 8, F.B.O. Studios

Budget, Feb. 11

Checks (carbon copies), GPI

   #101-817, Sept.-Dec.

Checks (cancelled) and deposit slips, C.E. Sullivan special account, GPI, Apr. 24-Dec. 31

Disbursements

   June 26, C.E. Sullivan special account

   Sept. 22-Dec. 29, GPI

Insurance, life, cast, negative film floater, Jan. 26-Dec. 18

Miscellaneous, Kennedy staff files? [Jan. 1928?]

Production cost

   Queen Kelly, Oct. 13-Dec. 29

   Love of Sunya [Jan. 1928?]

   Sadie Thompson [Jan. 1928?]

Production payroll, *Queen Kelly*, Sept. 22-Dec. 29, GPI

Purchase orders, #251-325, Mar. 2-Sept. 17, GPI
Receipts and disbursements

Jan.-Dec., GS, GS special account, GS trustee account, C.E. Sullivan special account

Nov. 24-Dec. 31, GPI

Reconciliation, Apr. 1-Jan. 1 1929, C.E. Sullivan special account

Statements, SPC, Dec. 31

United Artists Theatre Circuit, Inc., balance sheet, Oct. 31

1929

Advances/receipts/vouchers payable, GPI

Jan. 5-Dec. 28

Aug. 31-Dec. 28

Cash disbursements and receipts, May 24, GPI

Checks (carbon copies), GPI

#818-900, Jan. 2-12

#901-2000, Jan.-July

#2001-2525, July-Dec

Disbursements, Jan. 5-Dec. 28, GPI

Insurance negative film floater, Jan. 4, GPI

Lay off costs, *Queen Kelly*, Jan. 26-Feb. 10

Payroll, Jan. 5-Dec. 28, GPI

Production cost, GPI
Queen Kelly, Jan. 5-Dec. 28

The Trespasser

Mar. 30-Dec. 28

Aug. 31-Dec. 28

Receipts and disbursements, Jan. 5-Dec. 31, GPI

Taxes, Mar. 4-8, GSP

Trial Balance, Mar. 1-Dec. 31, C.E. Sullivan special account

Miscellaneous receipts

1930

Advances/vouchers payable, GPI

Jan. 4-Nov. 22

Sept. 27-Nov. 22

Checks (carbon copies), GPI

#2526-3700, Jan-June 14

#3701-4340, June 14-Dec.

Deposit slips, Jan. 28-Aug. 6, C.E. Sullivan special account

Disbursements, Jan. 4-Dec. 13, GPI

Payroll, Jan. 4-Dec. 6, GPI

Production cost, GPI

Queen Kelly, Jan. 4-Mar. 22

Rock-a-Bye, Sept. 6-Nov. 22

What a Widow!
Jan. 4-Nov. 22  
Sept. 27-Nov. 22

Receipts and disbursements

Jan. 31-Sept. 30, GPI

Jan. 1-Dec. 31, C.E. Sullivan special account, I. R. Wakoff trustee account

Reconciliation

Jan.-Dec., C.E. Sullivan special account

June-July, I. R. Wakoff trustee account


Taxes

GPI

GSP


1931


United Artists Corp.

Certified accounts, Jan. 3

Consolidated balance sheets and consolidated income statements, Jan. 3, Feb. 28, Apr. 4, May 2, May 30, July 4, Aug. 1, Aug. 31, Oct. 3, Oct. 31, Nov. 28 (removed to oversize, folder 592.1)

Receipts/statements

The Trespasser, Jan. 31, 1931-May 2, 1941  

1932

United Artists Corp.

Consolidated balance sheets and consolidated income statements, Jan. 2, Feb. 27, Apr. 2, Apr. 30, May 28, July 2, July 30, Aug. 27, Oct. 1, Oct. 29, Nov. 26 (removed to oversize, folder 593.1)

Receipts/statements, Queen Kelly, Aug. 10, 1932-Feb. 5, 1933

1933

United Artists Corp., receipts/statements

Perfect Understanding, Sept. 1933-Oct. 30, 1943

Tonight or Never, Apr. 2-Oct. 1, 1938

Legal Documents, 1925-1934

1925

Nov. 21--Agreement, James Ashmore Creelman and GS ("Coral Blaze")

Nov. 27--Summons and complaint, S. Alexander Cohen vs. GS

1926

June--Agreement, United Artists and United Artists Theatre Circuit

June 8--Articles of incorporation, SPC

[July]--Memorandum of agreement, GS and Albert Parker (Love of Sunya/Eyes of Youth)

July 21--Certificate of changes of powers and provisions, SPC

July 22--Assignment to SPC, contract GS and United Artists
Aug. 18--Affidavits by Adeline L. Burns, Bertha Leu attesting to GS date of birth

Aug. 18--Agreement, GS and SPC. (*Love of Sunya*)

Aug. 25--Agreement, SPC and GS with Joseph M. Schenck (Art Cinema Corp.) (*Love of Sunya*)

Aug. 31--Agreement, SPC and John Boles (*Love of Sunya*)

Sept. 1--Contract, Thomas A. Moore and SPC

Oct. 2--Assignment and assumption, Swanson finance contract of Aug. 18, Art Finance Corp. to Art Cinema Corp.

Oct. 4--Memorandum of agreement, SPC with Art Cinema Corp.

Nov. 4--Assignment of contract, GS to SPC

Dec. 14--Memorandum of agreement, Thomas A. Moore, Pierre A. Bedard, McGrath and Bertram S. Nayfack (*Love of Sunya*)

Dec. 18--Agreement, GS and Maurice Cleary

Dec. 22--Royalty agreement, Harold Flammer Inc. and SPC (*"Love Waltz" for *Love of Sunya*)

1927

Jan. 29--Corporate Minutes, SPC

Feb. 3--Certificate of Change of Name, SPC to Gloria Swanson Productions, Inc.

Feb. 28--Letter of Agreement, Mar. 1 Contract GSP and Ouida Bergere (*"Desert Love" or "Goddess of the Sahara")

Mar. 17--Letter Agreement, SPC and Art Cinema (*Love of Sunya*)

Mar. 18--Proposed Schedule of Charge for Space and Studio Facilities of the United Artists Studio Corporation

Mar. 30--Memorandum of Agreement, GSP and Henry Waxman

Apr. 15--Corporate Minutes, GSP

May 21--Settlement, GS and Albert Parker

June 6--Samuel Goldwyn Inc. of California and GSP (cameramen George S. Barnes and Thomas F. Branigan for Sadie Thompson)

June 24, 29, 30, Jul. 7, 11--Employment Contracts, GSP and Blanche Friderici, Charles Lane, James Marcus, Will Stanton, Sophie Artega, Florence Midgely, Rene Guetta, Jack Peabody, Albert J. Dresden, Redman Finlay (Sadie Thompson)

July 12--Draft of Contract, Publix Theatres, Inc. and United Artists Corp.

July 13--Letter Agreement, Art Cinema and GSP ("Desert Love")

Sept. 16--Letter Agreement, Paramount Famous Lasky Corp. and GSP (titles writer George Marion for Sadie Thompson)


1928

Jan.--Letter Agreement, United Artists and Joseph M. Schenck to GS

Jan. 3--Settlement Agreement, GSP, GS and Thomas A. Moore

Jan. 25--Power of Attorney, GS and GSP, E.B. Derr


Jan. 31--Assignment, Acceptance, Agreement and Consent, GSP, Gloria Productions, Inc., GS, United Artists (Love of Sunya, Sadie Thompson)

Jan. 31--Agreement, GSP, GS and Art Cinema Corp.

Feb. 3--Agreement, United Artists with Loew's Inc.

Feb. 3--Agreement, United Artists with Publix Theatres Corp.

Mar. 2--Assignment of Copyright, GS and GSP to Art Cinema Corp. (Love of Sunya, Sadie Thompson)

Mar. 2--Affidavit of GS (Love of Sunya, Sadie Thompson)

Mar. 2--Agreement, GS and United Artists (Love of Sunya, Sadie Thompson)
Mar. 2--Agreement, GS, GSP and Art Cinema Corp. (Love of Sunya, Sadie Thompson)

Mar. 2--Agreement, GS, GSP and Consolidated Film Laboratories (Love of Sunya, Sadie Thompson)

Mar. 2--Affidavit of GS (Maurice Cleary, Albert Parker)

Apr./May--Correspondence and copies of contracts concerning Erich von Stroheim and employment with Celebrity Pictures, Inc. (Queen Kelly)

May 8--Agreement of Settlement, Albert Parker, GS and C.E. Sullivan

June 6--Agreement, GPI and Louis J. Germonprez (Queen Kelly)

June 7--Agreement, J. and W. Seligman and Co. and GS

June 7--Agreement, GPI and Ben Westland (Queen Kelly)

June 22--Memorandum of Agreement, GS and United Artists

June 22--Order to Release, Albert Parker vs. GS

July 31--Agreement, GPI and Samuel Goldwyn Inc. of California (Walter Byron for Queen Kelly)

Aug. 1--Agreement, GPI and F.B.O. Studios (Queen Kelly)

Oct. 3--Agreement, GPI and Harvey Thew (for screenplay of story "Clothes" by Lucy Stone Terrill)

Dec. 8--Power of attorney, GS, GSP and Clinton J. Scollard

Dec. 14--Supplemental Memorandum, United Artists and Electrical Research Products Inc.

1929

Jan. 21--Agreement, Walter Byron and GPI (Queen Kelly)

Jan. 24--Agreement, Metro-Goldwyn-Mayer Studios and GPI (Tully Marshall for Queen Kelly)

Feb. 4--Agreement, GPI and Clara Beranger (script for Queen Kelly)

Apr. 3--Release, Albert Parker to GS

June 26--Agreement, Pathé Studios, Inc. and GPI (sale of story "Clothes")
July 6--Agreement, GPI and Walton Albright Jr. (The Trespasser)

Aug. 22--Contract, GPI and Samuel Goldwyn Inc. of California (cameramen George S. Barnes and Gregg Toland for The Trespasser)

Nov. 1--Agreement, GPI and Walter Byron; also draft of...

Nov. 11--Agreement, GPI and GS (Queen Kelly?)

Dec. 2--Employment Contract, GPI and Seena Owen (Queen Kelly)

Dec. 27--Contract, GPI and Franz Lehar (Waltz for Queen Kelly)

1930

[1930?]--GPI and Pathé Studios, incomplete (Queen Kelly, The Trespasser)

Jan. 2--Agreement, GPI and Pathé Studios (What a Widow!)

Jan. 20--Agreement, Pathé Studios and Mrs. John Robertson (Josephine Lovett) (script for What a Widow!)

Agreement, GPI and Herbert Braggiotti (What a Widow!)

Mar. 15--Agreement, GPI and Vincent Youmans, Vincent Youmans, Inc. (Music for What a Widow!)

Apr. 2--Agreement, GPI and Luis Llanez (Music for What a Widow!)

Apr. 9--Agreement, GPI and Josiah Zuro and Dr. Francis Gromon (Music for What a Widow!)

May 22--Agreement, GPI and O.B. Durholz

July 3--Agreement, GPI and Lucia Bronder (Rock-a-Bye)

July 28--Agreement, United Artists and Publix Theatres Corp.

Sept.--Agreement, Art Cinema Corp., GPI and GS

Sept. 22--Memorandum of Agreement, United Artists and Warner Bros. Theatres, Inc.

Sept. 29--Agreement, Pathé Studios and GPI (Queen Kelly)

Oct. 4--Agreement, Art Cinema Corp. and GPI
Dec. 12--Agreement, Columbia Pictures Distributing Co., Inc. and United Artists Corp.

1931

Feb. 25--Articles of Incorporation, By-Laws, Corporate Minutes (through 1934) of Gloria Swanson Pictures Corp., Ltd.

Jan. 2--Agreement, GPI and Pathé Studios (re: Lance Heath)

Jan. 20--Agreement, Art Cinema Corp., Feature Productions, Inc. and GPI.

Feb.--Articles of Incorporation, Gloria Swanson Française, Ltd.

Feb. 10--Assignment, GPI and GS

Mar. 20--Agreement, Feature Productions Inc., GPI and GS

Apr. 17--Agreement, Art Cinema Corp. and GS

May 20--Feature Productions Inc., GPI and GS (Tonight or Never)

Sept. 19--Amendment, United Artists Corp. and Loew's, Inc.

Oct. 5--Agreement, Feature Productions Inc. and GSPC

1932

Articles of Incorporation, By-Laws, Corporate Minutes (through 1934) of Gloria Swanson Pictures Corp., Ltd. (see folder 121.1)

Feb. 6--Agreement, Feature Productions Inc. and GSPC

Apr. 4--Notice of Meeting, United Artists Corp., and Proxy of GS

May 11--Memorandum and Articles of Incorporation, Gloria Swanson British Productions, Ltd.

May 12--Agenda, GSBPL

June 22--Letter Agreement, GS and United Artists Corp. (Perfect Understanding)

Aug. 12--Charge Agreement, GS, GSPC and United Artists (Perfect Understanding)
Aug. 12--Supplemental Agreement, GS, GSBPL and United Artists Corp. (Perfect Understanding)

Aug. 12--Letter Agreement, GS, GSPC and GSBPL (Perfect Understanding)

Sept. 21--Letter Agreement, GS, GSPC, United Artists and GSBPL (Perfect Understanding)

Sept. 23--Letter Agreement, GS, GSPC, United Artists and GSBPL (Perfect Understanding)

Sept. 27--Bill of Sale, GS, United Artists Corp. Ltd. and United Artists Corp. (Perfect Understanding)

Sept. 27--Financial Agreement, GS, GSBPL, GSPC and United Artists Corp. Ltd. (Perfect Understanding)

Sept. 27--Further Films Agreement, GS and United Artists Corp. (Perfect Understanding)

Sept. 27--Memorandum of Agreement, GS, United Artists Corp. Ltd. and United Artists Corp. (Perfect Understanding)

1933

Articles of Incorporation, By-Laws, Corporate Minutes (through 1934) of Gloria Swanson Pictures Corp., Ltd. (see folder 121.1)

Oct. 12--Corporate Minutes, GSBPL

Miscellaneous contracts not specifically relating to GS, fragments, digests and abstracts of other contracts

Productions, 1926-1943

The Love of Sunya, ca. 1926-1928

Photographs, 395 items (plus 380 multiples)

1-164

165-332

334-348; P1-P61

1-5
Postcard
Premiere, photographs, programs
Scrapbooks [see scrapbooks 31 (box 550), 32 (box 550a), 79 (box 582a)]
Production files:
Legal (see folders 120.2-120.5)
Production Cost
nd (see folder 102.13)
Sept. 1926-Mar. 1927 (see folder 103.1)
[Jan., 1928?] (see folder 114.4)
Receipts, Dec. 30, 1927-Jan. 12, 1928 (see folder 112.10)
Receipts/Statements, United Artists, Jan. 1931-Sept. 1932 (see folder 119.11)
Sadie Thompson, ca. 1927-1932
Artwork, photograph of drawing by Mandeville of GS as Sadie Thompson
Clippings
Film (see film list, reels FR32-FR35, videotapes FT21-FT22
Photographs, 367 items (plus 514 multiples)
GS200A1-GS200A160
GS200A161-GS200A260
GS200B91, GSSet201, GSPub1, GSPub28, 1-8
9-94
Postcard
Preview cards
Promotional items, fan with photo of GS as Sadie Thompson  
folder 14

Publicity releases  
folder 15

Scrapbooks [see scrapbooks 31 (box 550), 32 (box 550a)]  

Production files:

Accounts payable, Aug. 27-Dec. 31, 1927 (see folder 103.3)  
folder 16

Catalina location, July-Aug. 1927  
folder 17

Financial (see also folders 357.17-361.23)  
folder 18

Inventory, equipment shipped to California [May 14, 1927], SPC

Legal (see folders 120.3-120.5)  

Motion picture permit, July 1, 1927, GSP  
folder 19

Production cost

Miscellaneous items (see folder 112.8)  
[Jan., 1928?] (see folder 114.5)

Production payroll, May 28-Nov. 19, 1927 (see folder 112.9)  

Receipts, Jan. 14-22, 1928 (see folder 112.10)

Receipts/Statements, United Artists, Jan. 1931-Sept. 1932 (see folder 119.11)

Scripts

"Rain", including lists of props, arrangement of electrical equipment  
folder 20

"Rain, a Play in Three Acts by John Colton and Clemmence Randolph, founded on the Story `Miss Thompson' by W. Somerset Maugham"  
box 126  
folder 1
Script lacking cover or title page

folder 2

With sub-titles

folder 3

With sub-titles, Billy Tummel's copy

folder 4

Sets and locations

folder 5

Titles

folder 6

Miscellaneous

folder 7

Swanson-Walsh #1

folder 8

"Sadie Thompson," Nov. 21, 1927

folder 9

"Miss Swanson's Suggestions on 'Sadie Thompson,'" Nov. 28, 1927

folder 10

"Sadie Thompson," Dec. 21, 1927

folder 11

Dec. 27, 1927

folder 12

"Sadie Thompson," Dec. 28, 1927

folder 13

Unfinished picture cost, May 21-Dec. 10, 1927 (see folder 113.2)

folder 14

Voucher register, June 1927-Jan. 1928 (see folder 112.12)

folder 15

Workmen's compensation claim, Gilbert White (extra), Aug. 4, 1927

folder 16

Queen Kelly, ca. 1928-1933

Audio recordings (see audio recordings list, reel 5)

folder 17

Clippings

folder 18

Film (see film list, reel FR31, videotapes FT17-FT20

folder 19

Photographs, 136 items (plus 22 multiples)

folder 20

GSA1-81
Prints destroyed, 1938-1942 (see folder 101.12)

Scrapbook (see scrapbook 31, box 550)

Title card

Production files:

   
   Cameraman's daily report, Nov. 1, 1928- Jan. 21, 1929

   Cast and crew, nd

   Cutting script
     
     p. 1-28, Nov. 1-10, 1928
     
     p. 29-61, Nov. 12-24, 1928
     
     p. 62-91, Nov. 26-Dec. 6, 1928
     
     p. 92-122, Dec. 7-21, 1928
     
     p. 123-146, Jan. 2-9, 1929
     
     p. 147-177, Jan. 10-21, 1929

   Daily production reports, Nov. 1 1928-Jan. 21, 1929

   Daily script notes
     
     Nov. 1-Nov. 13, 1928
     
     Nov. 14, 1928-Jan. 18, 1929

   Delivery reports, Nov. 2, 1928-Jan. 22, 1929

   Legal (see folder 120.5)

   Production cost
     
     Oct. 13-Dec. 29, 1928 (see folder 114.3)
Jan. 5-Dec. 28, 1929 (see folder 116.10)

Production payroll, Sept. 22-Dec. 29, 1928 (see folder 114.6)

Research notes

Military uniforms

Naval vessels

Titles and terms

Schedule and worksheets, Africa

Oct. 8 (for Oct. 29-Nov. 27) and Oct. 15 (for Nov. 28-Jan. 23)

Oct. 15 (for Nov. 28-Jan 23)

Schedule and worksheets, Berlin

Oct. 8, 1928, nd

Scripts

"The Swamp (Tentative)," in 2 parts, p. 1-93, 94-144

p. 1-78

p. 2-78

p. 79-231

p. 151, 153-201


Swanson #1, Production #453, Queen Kelly, Part 2, p. 91-251
Dialogue sequences
p. 1-10, Jan. 17, 1929
p. 1-6
1-5, 31 p

Dialog versions
p. 1-36
p. 1-59

Sound notes, Jan. 17, 1929

Wardrobe notes

Work permits, Dec. 10, 1928-Mar. 10, 1929

2. Interim, January 22-March 2, 1929

Daily production reports, Jan. 22-Mar. 2, 1929

"Document" to GS, signed by Edmund Goulding, et. al., nd

Lay off costs, Jan. 26-Feb. 10, 1929 (see folder 116.8)

Legal (see folder 120.6)

Production cost, Jan. 5-Dec. 28, 1929 (see folder 116.10)

3. Leo Birinsky script/Paul Stein direction, Mar.-Apr. 1929

Daily production reports, Apr. 2-9, 1929

Production cost, Jan. 5-Dec. 28, 1929 (see folder 116.10)

Scripts
Added silent scenes, p. 1-14

Dialogue version, p. 15-35

Wardrobe, Mar.-Apr. 1929

Worksheets 20 p.


Call sheets, Dec. 4-10, 1929

Cameraman's daily report

Dec. 9, 1929

Dec. 10-11, 1929

Costume plot, Dec. 3, 1929

Cutting notes, Dec. 2, 1929

Daily print report, Dec. 10, 1929

Daily production reports, Dec. 2-9, 1929

Delivery slips, Nov. 14-16, 1929

Dialogue and sound to be synchronized, nd

Director's projecting report, Dec. 9, 1929

Extra talent plot, nd

Legal (see folder 120.6)

Music manuscripts and notes

"Ave Maria" by Josiah Zuro and Francis Gromon

Waltz by Franz Lehar

Notes, nd
| Negative order, Nov. 28-29, 1929 | folder 23 |
| Negative report, Dec. 11, 1929 | folder 24 |
| Production cost, Jan. 5-Dec. 28, 1929 (see folder 116.10) | |
| Production reports | |
| Dec. 9, 10, 11, 1929 | folder 25-27 |
| Prologue, Dec. 19, 1929 | folder 28 |
| Scene plot, nd | folder 29 |
| Scripts | |
| p. 26, 29-59, by Sam Wood and Delmer Daves | box 132 folder 1 |
| Nov. 27, 1929 | folder 2 |
| Nov. 30, 1929, p. 1-93, by Lawrence Eyre and Laura Hope Crews, technical interpretation by Richard Boleslavsky | folder 3-5 |
| Nov. 30, 1929, p. 1-92, by Lawrence Eyre and Laura Hope Crews, technical interpretation by Richard Boleslavsky | folder 6 |
| nd, p. 1-91, by Lawrence Eyre and Laura Hope Crews, technical interpretation by Richard Boleslavsky | folder 7 |
| p. 1-52 | folder 8 |
| p. 13, with music notation | folder 9 |
| proclamations, 6 p. | folder 10 |
| Script commentary, unidentified, 1 p. | folder 11 |
| Script list, 1 p. | box 133 folder 1 |
| Script remarks (Mr. Hatswell), 1 p. | folder 2 |
Script scene number changes, 3 p.  
Sets, 8 p.  
Shooting schedule, Nov. 6, 1929, 2 p.  
Sound effect plots, Dec. 6, 1929, 1 p.  
Sound reports, Dec. 2-11, 1929  
Stage log, Dec. 28-29, 1929  
Stock, picture and sound (see folder 137.1)  
Worksheets  
   p. 1-41  
   Draft, 1-40  
5. Interim, Jan.-Mar. 1930  
   Legal (see folder 120.7)  
   Production cost, Jan. 4-Mar. 22, 1930 (see folder 118.11)  
6. Harry Poppe script, Nov. 1930  
   Legal (see folder 120.7)  
   Cameraman's daily report, Nov. 24, 1931  
   Daily print report, Mar. 17-30, Nov. 24, 1931  
   Daily developing report, sound track negative, Dec. 28, 1931-Jan. 9, 1932
Editor's notebook, Viola Lawrence, nd. Also contains references to *The Trespasser* and *What a Widow!* 

Production notes, Jan. 4, 1931

Receipts/Statements (United Artists), Aug. 10, 1932-Feb. 5, 1933 (see folder 119.13)

Scenes to be shot to complete, nd

Script notes, Viola Lawrence, tabbed notebook dividers only

Stock, picture and sound (see folder 137.1)

Titles

   - nd
   - Jan. 5, 1931
   - Apr. 7, 1931
   - Apr. 9, 1931
   - Nov. 27, 1931

8. Miscellaneous

   Unidentified items, unable to match with a specific production phase, 1928-1933

The Trespasser, 1929-1942

   Clippings

   Costumes, 4 items, photographs

   Music

   "Love Your Spell Is Everywhere" by Edmund Goulding and Elsie Janis

   Audio recording (see audio recording list, reels 6-8)

   Manuscripts
Sheet music

"Serenade" by Enrico Toselli

Audio recordings (see audio recording list, reels 6-8)

Sheet music

Photographs, 249 items (plus 110 multiples)

GSA1-GSA120

GSB2-GSB99, "100," GSP9-GSP15

2-37x

39-63x

65x-129

Premiere (London and Chicago), photographs, invitation, clipping

Prints destroyed, 1938-1942 (see folder 101.12)

Publicity releases, 13 p. typescript

Scrapbook (see scrapbook 63, box 580)

Production files:

Editor's notebook, Viola Lawrence, nd (see folder 133.16)

Film shipments, Aug. 13-Oct. 23, 1929, GPI

Legal (see folders 120.6-120.7)

Production cost

Mar. 30-Dec. 28, 1929 (see folder 116.11)

Aug. 31-Dec. 28, 1929 (see folder 116.12)

Receipts/Statements (United Artists)
Jan. 1931-Sept. 1932 (see folder 119.11)

Jan. 31, 1931-May 2, 1941 (see folder 119.12)

Scripts

p. 1-100, "Goulding Story for Gloria Swanson" variously titled "The Intanglement," "Detour" and "Money! Money! Money!"

folder 7


folder 8

p. 1-74, 77-93, [1-2], 95-101, 103-110, revised final script, May 27, 1929

folder 9

p. 57-137

folder 10

Stock, picture and sound (see folder 137.1)

What a Widow!, 1930-1943

Art work, cartoons of scenes by John Decker (see art list, A3-A4)

Photographs, 203 items (plus 25 multiples)

GSA39-GSB100

box 136 folder 1-4

GSB101-GSP11, 6-85

folder 5-6

86-166, 1-5, and unnumbered

folder 7-8

Premiere, photograph of theatre marquee

folder 9

Prints destroyed, 1938-1942 (see folder 101.12)

Props, jewelled fan with mirror and lipstick designed by GS and used in the film (see realia, box 533)

Publicity (see oversize, folder 596.2)

Scrapbook (see scrapbook 63, box 580)

Title card

folder 10

Editor's notebook

Viola Lawrence, nd (see folder 133.16)
Legal (see folder 120.7)

Music, manuscripts of "I Can't Make My Heart Behave," "Love Is Like a Song," "Say Oui- Cherie," "To the One I Love," and "You're the One," music by Vincent Youmans  

Notes  

Opening titles, Jun. 5, 1930  

Production cost  

Jan. 4-Nov. 22, 1930 (see folder 118.13)  

Sept. 27-Nov. 22, 1930 (see folder 118.14)  

Publicity release  

Receipts/Statements (United Artists)  

Dec. 6, 1930-May 21, 1943 (see folder 119.8)  

Jan. 1931-Sept. 1932 (see folder 119.11)  

Scripts  

" 'What a Widow', story by Josephine Lovett, revised final script, Mar. 22, 1930", p. 1-103  

2 p., June 7, 1930  

p. 8, p. 104, nd  

Stock, picture and sound, GPI. Also possible references to *Queen Kelly* and *The Trespasser*  

Story, "'What a Widow,' Original Story by Josephine Lovett, Feb. 11, 1930," "Tamarin" title inside cover  

Summary of billings, Feb. 1-Mar. 15, 1930 (see folder 119.5)  

Rock-a-Bye, ca. 1930-1932  

Costume designs, 46 items by René Hubert, 1930 (stored oversize, box 612.1-612.41, box 615.1-615.3)
Script, by Horace Jackson, based on story by Lucia Bronder, RKO Studios, Inc., final script July 25, 1932

Legal (see folder 120.7)

Production cost, Sept. 6-Nov. 22, 1930 (see folder 118.12)

Indiscreet, 1931

Audio recordings (see audio recordings list, reels 1, 6-8)

Clippings

Film (see film list, reel FR21, videotapes FT5-FT6)

Lobby card, photocopy of card with letter, 1982

Music, sheet music for "Come to Me," and "If You Haven't Got Love" by B. G. DeSylva, Lew Brown and Ray Henderson

Photographs, 7 items, GS5500A16-GS5500A30

Poster, photocopy only (see oversize, folder 608.2)

Scrapbook (see scrapbook 63, box 580)

Script, "Obey That Impulse"

Tonight or Never, 1931-1938

Music, sheet music to "Tell Me Tonight," photocopy of cover only

Photographs, 3 items (plus 3 multiples), GS6700A96, GS6700A130

Scrapbooks [see scrapbooks 31 (box 550), 63 (box 580)]

Production files

Legal (see folder 121.2)

Receipts/Statements (United Artists), Apr. 2-Oct. 1, 1938 (see folder 119.15)

A Perfect Understanding, ca. 1933-1943
Clippings, nd

Film (see film list, reels FR27-FR30)

Music, "I Love You So Much That I Hate You"

Audio recordings (see audio recordings list, reels 6-8)

Sheet music, photocopy of cover only

Photographs 36 items (plus 4 multiples)

PU14-PU139, 1-4

GS12, 1-16

Prints destroyed, 1938-1942 (see folder 101.12)

Publicity (stored oversize, folder 608.3)

 Scrapbook (see scrapbook 63, box 580)

Production files:

Legal (see folder 121.3)

Receipts/Statements (United Artists), Sept. 1933-Oct. 30, 1943 (see folder 119.14)

Report, to May 5, 1934, by Claude A. Parker

Clippings, unidentified papers, photographs, not identified with a specific production


Contracts, 1930

Photographs, 10 items (3 duplicates)

Scrapbook (see scrapbook 25, boxes 568-568a)

Subseries A7. Fox Films, 1934

Music in the Air, 1934
Audio recordings (see audio recordings, reels 3-4)

Film (see film list, reels FR22-FR26, videotape FT14)

Music, "I Am So Eager," "I've Told Ev'ry Little Star," photocopy of cover for music to "The Song Is You" 

folder 3

Photographs, 36 items (2 duplicates)

folder 4-7

Scrapbook (see scrapbook 31, box 550)

Subseries A8. Columbia Pictures Corp., ca. 1937-1940

Contract and correspondence

folder 8

Subseries A9. RKO Radio Pictures, Inc., 1941

Father Takes a Wife, 1941

Clippings

folder 9

Contract

folder 10

Correspondence, 1941

folder 11

Film (see film list, reel FR4)

Photographs, 422 items (plus 389 multiples)

folder 12-17

F84-F101, FT2-133

box 139

FT134, FTAdv29-FTAdv40, FTPub1-FTPubA48

folder 1-2

GS1h-GS148h

folder 3-12

GS149h-GS202h

box 140

folder 1-3

Publicity

folder 4

Scrapbooks [see scrapbooks 31 (box 550), 35 (box 553)]


The Heiress, 1949
Promotional tour, 1949, correspondence, clippings, interviews, invitations, photographs, publicity, reviews, schedules, scripts

Boston  folder 5
Chicago  folder 6
Dallas  folder 7
Denver  folder 8
Detroit  folder 9
Kansas City  folder 10
Miscellaneous  folder 11
New York  folder 12
Publicity  folder 13
Reviews  folder 14
San Francisco  folder 15
Schedules  folder 16
Washington, DC  folder 17

Scrapbook (see scrapbook 53, box 574)
Sunset Boulevard, 1950

Awards, photographs concerning the 1950 Academy Awards  folder 18


*Bulwar Zachodzacego Stonca*, Polish program or publicity booklet  folder 20

Clippings  folder 21
Contract  folder 22

Correspondence, 1949-1983  folder 23-24
Correspondence with critics, 1950

Costumes

Sunglasses in leopard print case, and chiffon leopard overskirt worn by GS as Norma Desmond (see realia, boxes 536, 536A)

*Crepusculo de los Dioses, El*, Spanish publicity card

Film (see film list, reels FR20, FR36a-FR36b, FR37)

Financial, Paramount stock, 1950-1953

Miscellaneous, notes, diet, photographs.

Music, photocopy of cover to "The Paramount-Don't-Want-Me Blues"

Photographs, 282 items (33 duplicates)

11454-5 - 11454-268

11454-272 - 11454-291, P3030-4 - P3030-8

P3030-9 - P3030-78A, 11454-2/80 - 11454-2/130

11454-2/137 - 11454-2/158, unnumbered

Apr. 20 - Apr. 29, 1949

May 4, - May 19, 1949

May 24 - May 28, 1949

June 6 - June 22, 1949

Premiere

Preview cards
Promotional tour

Expenses
Interviews
Question cards
Schedules
Speeches

Tour files, schedules, itineraries, correspondence, expenses, interviews, speeches, photographs

Albany
Atlanta
Atlantic City
Boston
Buffalo
Chicago
Cincinnati
Cleveland
Dayton
Denver
Des Moines
Detroit
Indianapolis
Kansas City
Memphis
Milwaukee
Minneapolis

Albany folder 10
Atlanta folder 11
Atlantic City folder 12
Boston folder 13
Buffalo folder 14
Chicago folder 15
Cincinnati box 143 folder 1
Cleveland folder 2
Dayton folder 3
Denver folder 4
Des Moines folder 5
Detroit folder 6
Indianapolis folder 7
Kansas City folder 8
Memphis folder 9
Milwaukee folder 10
Minneapolis folder 11
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<td>New Orleans</td>
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<td>San Francisco</td>
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Publicity, press releases, bios, photographs folder 6-9

Re-release, 1960 folder 10

Scrapbooks [see scrapbooks 3 (box 540), 14 (box 559), 21 (boxes 566–566a), 22 (box 567), 27 (box 546), 29 (box 548), 36 (box 553a), 45 (box 563), 53 (box 574), 55 (box 575)]

Scripts folder 11-14

Scripts (cont.) box 145 folder 1-3

Staff and crew lists box 144 folder 4

Video disc release, [1981?], cover only folder 5

Wax figures, photographs and postcards of wax figures of GS, William Holden and Erich von Stroheim folder 6
Subseries A11. Warner Brothers, 1951-1959

Three for Bedroom C, 1952

- Contract folder 7
- Correspondence, 1951-1959 folder 8
- Photographs, 37 items (2 duplicates) folder 9-10
- Premiere 13 photographs folder 11
- Promotional tour, correspondence, photographs, schedule, itineraries, clippings folder 12-15
- Promotional tour (cont.) box 146 folder 1
- Publicity (stored oversize, folder 608.3)
- Scripts folder 2-3


Nero's Mistress, 1956

- Correspondence, 1957-1963, also includes contract, clippings of reviews folder 4-5
- GS Europe file, 1955-1956 folder 6
- Interview, by Elvira T. Marquis folder 7
- Photograph, 1 item folder 8
- Scrapbook (see scrapbook 37, box 554)
- Scripts, treatment, early script annotated by GS, English translation heavily revised, French translation folder 9-15


Airport 1975, 1974

- Call sheets box 147 folder 1
Swanson, Gloria, 1899-1983  

Clippings  

Correspondence, 1974-1975  

Expenses  

Photographs, 55 items (6 duplicates)  

Premiere  

Publicity  

Scripts  

Shooting schedule  

Subseries A14. Unidentified Films  

Photographs from unidentified films, 27 items (1 duplicate)  

Subseries B. Film Festivals, 1954-1982  

Fifteenth International Film Festival, Venice, 1954, photographs, clippings, correspondence  

Museum of Modern Art Film Festival, Rio de Janeiro, 1958, correspondence  

Hull House Film Festival, Chicago, 1965, booklets, clippings, correspondence, invitations, photograph, speech  

A Tribute to Gloria Swanson, George Eastman House, 1966, programs and booklets.  

Paramount 60 Years, Museum of Modern Art, 1972, booklet  

Central Florida's First Film Festival, Orlando, FL, 1974, correspondence, programs
Cinémathèque Française Retrospective, Paris, 1974, correspondence, schedule  
folder 9

Telluride Film Festival, Telluride, CO, 1974, brochure, clippings, correspondence, receipts, photographs  
folder 10

Beacon Theatre, New York, 1975, press release, correspondence  
box 150  
folder 1

Festival Canadien des Films du Monde, Montreal, Canada, 1977, photographs  
folder 2

4e Festival du Cinema Americain du Deauville, Deauville, France, 1978, booklet, clippings, correspondence  
folder 3

International Film League, Box 5, The Repertory Cinema, East Rochester, NY, 1978, programs, photographs  
folder 4

16th Chicago International Film Festival, Chicago, IL, 1980, booklet, clippings, correspondence, photograph, press release  
folder 5

Twelfth Annual USA Film Festival, Dallas, TX, 1982, program  
folder 6

Subseries C. Radio, 1927-1981

Correspondence, 1927-1938, 1940-1948, 1950-1981, nd  
box 151  
folder 1-6

Lists  
folder 7

Notes  
folder 8

Photographs  
folder 9

Programs, 1934-1977

Radio interview, WXYZ, 1934 (May 3), audio recording (see audio recordings, disc 79)  
folder 10

Paramount Theatres Service Corp., 1934, personal appearance tour with radio broadcasts

The Woman's Court of the Air, 1935, written by Vera Oldham, idea by Dema Harshbarger  
folder 11
G-Woman (or Lady Eleven), 1936, written by Francis Marion, synopsis by Donald Clark

Ways and Means, 1937 (Jan. 18)

Hollywood in Person, 1937 (Dec. 22)

The Dark Shadow, 1937

Hollywood Charm School, 1938

Which Reminds Me--, [194-]

Unidentified show, [194-], interview [mentions son Joseph in 9th Army in Germany]

The Man I Married, 1940

Lincoln Highway, 1941 (July 5)

Voice of Broadway, 1941 (July 12)

Proposed, 1941, *Come Along with Me; Morning, Noon and Nights; This Is My Life*

Five Minute Talk, Committee for the Celebration of the President's Birthday for the National Foundation for Infantile Paralysis, 1942

Red Cross War Fund, 1942 (Jan. 24, Jan. 30)

Unidentified show, [1943], *Let Us Be Gay* episode

This Woman's Army, 1943 (June 25), "Four Years"

Among My Souvenirs, 1943 (Sept. 9)

Victory Round Table, 1943 (Oct. 1), "The Four Freedoms"
Shirley Eder Program, 1944 (Oct. 7), audio recording (see audio recording, discs 89-90)

Green Valley, USA, 1944

Nassau County Bond Rally, [1944] folder 30

Marriage, Inc., [1945] box 152 folder 1

Anything Can Happen, 1945

Date With Gloria Swanson, 1945 (July 10) folder 3

Linda Gray, 1945 (July 24) folder 4

Laura Kennedy, 1945 (Aug. 10), audio recording, (see audio recordings, discs 59-60)

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Gloria Swanson:
An Inventory of Her Papers at the Harry Ransom Center

Descriptive Summary

Creator: Swanson, Gloria, 1899-1983
Title: Gloria Swanson Papers
Dates: [18--]-1988
Extent: 620 boxes plus art, audio discs, bound volumes, film, galleys, microfilm, posters, and realia (292.5 linear feet)
Abstract: The papers of this well-known American actress encompass her long film and theater career, her extensive business interests, and her interest in health and nutrition, as well as personal and family matters.
Call Number: Film Collection FI-041
Language: English.

Arrangement

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Gloria Swanson Papers--Series II. Subseries G. through Series III. [Part III] [This page]
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Article, 1966, "Speaking Out" (Saturday Evening Post)

Book, "How Do You Do It?" ca. 1966-1968


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Jose Ferrer, first play, French Award 1925, little Gloria, the Governess, Illustration Club, invention, Joseph Kennedy, Key West, Rod LaRocque, Mervyn LeRoy, a lie, Gene Markey

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Notes, typed notes, arranged by topic:
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Miscellaneous: "Thoughts"; "My name is Max Swanson..."; "Gloria Swanson Direct Quote for William Woolf"; "I never thought I'd live to see the day when people are more curious about what I eat..."; "Sugar Blues" (by Gloria Swanson and Bill Dufty); "Hello, I'm Gloria Swanson. I want to talk to you about our violent children..."; "I've had a bee in my bonnet..."

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Gloria Swanson:
An Inventory of Her Papers at the Harry Ransom Center

Descriptive Summary

Creator: Swanson, Gloria, 1899-1983
Title: Gloria Swanson Papers
Dates: [18--]-1988
Extent: 620 boxes plus art, audio discs, bound volumes, film, galleys, microfilm, posters, and realia (292.5 linear feet)
Abstract: The papers of this well-known American actress encompass her long film and theater career, her extensive business interests, and her interest in health and nutrition, as well as personal and family matters.
Call Number: Film Collection FI-041
Language English.

Arrangement

Due to size, this inventory has been divided into six separate units which can be accessed by clicking on the highlighted text below:

Gloria Swanson Papers--Series descriptions and Series I. through Series II. Subseries A3. [Part I]
Gloria Swanson Papers--Series II. Subseries A4 through Subseries F. [Part II]
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Charity Auction, Actors' Fund of America, 1973, photographs of sculpture by GS

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Dufty, William, photographs of sculpture by GS

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Gloria May Swanson

G. M. J. Swanson

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Banco Borges & Irmão, Portugal, miscellaneous
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Bank of America, Palm Springs
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  Statements

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  Jan.-Dec.
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  Stores account
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  Unpaid

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Gloria Swanson (Bowery account)
G. M. J. Swanson
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Cash receipts and disbursements

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Petty cash

Taxes, accountant's file

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Banco Borges & Irmão, Portugal, miscellaneous

Bank of America, Palm Springs, miscellaneous

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Bowery Savings Bank, New York, loan

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Bowery Savings Bank, New York, loan

Bills, unpaid

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1983

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folder 17
Gloria Swanson:  
An Inventory of Her Papers at the Harry Ransom Center  

Descriptive Summary  

Creator: Swanson, Gloria, 1899-1983  
Title: Gloria Swanson Papers  
Dates: [18--]-1988  
Extent: 620 boxes plus art, audio discs, bound volumes, film, galleys, microfilm, posters, and realia (292.5 linear feet)  
Abstract: The papers of this well-known American actress encompass her long film and theater career, her extensive business interests, and her interest in health and nutrition, as well as personal and family matters.  
Call Number: Film Collection FI-041  
Language English.  

Arrangement  

Due to size, this inventory has been divided into six separate units which can be accessed by clicking on the highlighted text below:  

Gloria Swanson Papers--Series descriptions and Series I. through Series II. Subseries A3. [Part I]  
Gloria Swanson Papers--Series II. Subseries A4 through Subseries F. [Part II]  
Gloria Swanson Papers--Series II. Subseries G. through Series III. [Part III]  
Gloria Swanson Papers--Series IV. through Series V. Subseries H. [Part IV]  
Gloria Swanson Papers--Series V. Subseries I. through Series VII. Subseries J. [Part V] [This page]  
Gloria Swanson Papers--Indices [Part VI]
Series V. Biographical/Personal Papers, ca. [18--]-1983, (continued)

Subseries I. Friends and Associates, nd

Photographs

A-D
Dufty, William

E-F
Farmer, Michael

G-L
la Falaise, Henri de

M
Marshall, Herbert

N-Z

Subseries J. Guest Books, ca. 1971-1983

1971-1983

1977, Mar. 21

Subseries K. Health, ca. 1947-1949

Diets and fasts

Feet (reflexology)

Hospitalization, photographs, ca. 1949

Mayo Clinic, correspondence, 1948-1949

Medical literature, ca. 1947

Recipes, nd

Miscellaneous, nd

Subseries L. Interviews, [194--]-1977

Swanson, Gloria, 1899-1983

Film Collection FI-041
Audio recordings (see audio recordings, cassettes 10, 23, 26, discs 17, 35, 79, 96, 114, 115, reels 25, 72, 73, 74, 76, 87-90, 105, 107

Film (see film, videotapes FT7, FT23, FT25, FT26)

Miscellaneous (see folders 31.9, 140.5-141.17, 142.6, 142.10-144.3, 146.7, 151.18, 152.9, 152.17-152.18, 159.3)

Transcripts, ca. [194-]-1977, nd

Subseries M. Memberships, ca. 1928-1931

Correspondence and membership cards, ca. 1928-1931

Subseries N. Pets and Animals, ca. [192-]-1980

Correspondence, dogs, 1942-1961

Photographs, ca. [192-]-1980

Miscellaneous, ca. 1928-1929

Subseries O. Photographs, ca. 1916-[198-]

Portraits of GS

1916-1920

1920s

1920s-1930s

1930s-1940s

1940s

1940s-1950s

1940s-1950s (cont.)

1950s

1950s

1950s-1960s
Swanson, Gloria, 1899-1983

1960s

1960s-1970s

1970s

1970s (cont.)

1980s

Miscellaneous photographs of GS

1920s

1930s

1940s

1950s

1950s

1960s

1970s

1980s

Unidentified photographs

People

Places

Sculpture and statues

Subseries P. Property, [191-]-1983

Apartments, homes and real estate, 1925-1983

Park Chambers Hotel apartment, New York City, 1925-1929

904 North Crescent Drive, Beverly Hills, CA, 1925-1939

Correspondence

1925-1929

1925-1983

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folder 11

folder 12

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folder 8-9

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1930-1939

Appraisal of contents, 1931

Photographs and postcards

Norton Place property, Los Angeles, CA, 1925-1928

Franklin Park tract, Los Angeles, CA, 1926-1927

Canon Drive, Beverly Hills, CA, 1927

Croton-on-Hudson, New York, 1927-1928

Photographs

Malibu Beach property, CA, 1927-1928

817 Fifth Avenue, New York City, 1937-1941

Inventory

Beverly Hills Hotels & Bungalows, Beverly Hills, CA, 1938


920 Fifth Avenue, New York City, 1941-1983

Alterations and repairs

Appraisals, 1952-1964

Bills, 1951-1953

Blueprints

Decorating

Decorating (cont.)

Alterations and repairs

Appraisals, 1952-1964

Bills, 1951-1953

Blueprints

Decorating

Decorating (cont.)
Swanson, Gloria, 1899-1983

East 73rd Street Association, 1980-1982

Equipment

Equipment (cont.)

Air conditioning system

Magnavox

Record-O-Fone

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Furnishings

General correspondence, 1941-1977

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Management


Brown, Harris, Stevens, Inc., 1978-1983

Photographs

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Proprietary lease and stock certificates, 1948-1978

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Fred W. Richmond, 1955-1956

Carl Rosen, 1956

Aura de Siso, 1956-1957

Frederick Eberstadt, 1956-1958

Betty M. Guthrie, 1969-1970

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Miscellaneous, 1952-1975
Sale proposals, 1971-1980
Security system, 1950-1981
Staff instructions and information

Storage, 1952-1972
Apt. Room #6, 1966-1972
Closets, 1965
Laundry room, 1959-1965
Lincoln Warehouse Corp., 1952-1961
Morgan and Brother Manhattan Storage Co., Inc., 1972
Miscellaneous
Storerooms 10 and 11, 1960-1964
Trunk room, 1965
Utilities, 1980

923 Fifth Avenue, New York City, 1951-1953

570 Park Avenue, New York City, [195-]

2800-2806 West 9th St., Los Angeles, CA, 1959-1980

11110 Montana Drive, Los Angeles, CA, 1965-1966

Colares, Portugal

Address/telephone books

Business cards
Correspondence
José Antonio Cópio, 1972
Hugo Ribeiro, 1969-1970
Decorating
Deeds, 1969
Equipment
Financial
Accounts, 1969-1972
Accounts (cont.), 1975-1982
Bills paid, 1969-1973
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1973
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Insurance claim, 1969-1972
José account receipts
Furnishings (shipment and customs release, 1969)
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Text for #1-17, 2 unnumbered photographs
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635 Granvia Valmonte, Palm Springs
Interior decorating, 1970-1971
Photographs and postcards
Sale, 1975
Swanson vs. Irwin, 1974-1975
Trust deeds
Miscellaneous

Wilshire Holmby #1003, Los Angeles, CA, 1975-1976
Purchase considered, Mexico property
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Automobiles
Accessories (see realia, box 537)
Chauffeurs, 1951-1968
Licenses, registrations, etc., 1926-1931

Photographs, ca. [191]-[196-]

1957 Rolls Royce, 1956-1970

1957 Rolls Royce, 1956-1970 (cont.)


Vauxhall Viva, 1970

Furs, correspondence, 1950-1972

Jewelry

Correspondence, 1934-1968

Lists, 1922-[195-]

Photographs and drawings

Miscellaneous

Office safe lists, 1972-1976

Safety deposit box lists, 1930-1979

Subseries Q. Sports and Exercise, 1920s-1980s

Photographs

Cycling, 1980s

Fishing, 1950s-1960s

Golfing, 1920s

Horseback riding, 1920s

Tennis, 1920s-1930s

Yoga, 1950s
Swanson, Gloria, 1899-1983

Subseries R. Staff, 1945-1968

Correspondence

1945, 1950, 1952-55

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1956-1958

1959-63

1967-1968 (Keiko Nobunaga)

Instructions and miscellaneous information

Subseries S. Travel, 1920s-1970s

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Passports

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Photographs

1930s

Passports

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Chartered yacht, 1939

Chartered yacht, 1939 (cont.)

Cuba

Ile de France, Queen Mary

Europe

La Quinta house, 1934?

Monte Carlo

Unidentified
Slides (see boxes 526-527)

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Correspondence (France, 1946-1948)

folder 17

Film (see film, reels FE3-FE6, FE13, FE25, FE30, FR10)

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Bills (Europe, 1954)

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England, 1955-1956

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Negatives

Mexico?

Portugal

Switzerland

Unidentified

Travel schedule

Undated

Postcards and miscellany

Miscellaneous, communications passport (1973), international drivers license (1974), airline travel cards (1980s)

Subseries T. Miscellaneous, nd

Bookplate designs

Cards

Business and calling

A-Z, unidentified

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Cartoons and drawings saved

Notes

Postcards (unused)
Sources of supply, 1953-1957  
Stationery (unused)  
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Series VI. After Death, 1983-1988, 1 box

Subseries A. Obituaries, 1983

Obituaries, 1983

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Subseries B. Letters of Condolence, 1983

Letters of condolence, 1983

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Subseries C. Auctions, 1983-1988

Catalogs, 1983-1988

William Doyle Gallery

10 Aug. 1983, sale of furniture and decorations, including paintings, silver, porcelain, and rugs

folder 3

21 Sep. 1983, sale of estate jewelry

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22 Sep. 1983, sale of fashion collection and accessories, cinematic, theatrical, and personal memorabilia

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Christie's, 12 May 1988, sale of jewelry

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Clippings and correspondence, 1983-1988

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Series VII. Formats, 1889-1983, 147 boxes

Subseries A. Art Work, [191-]-1981

By GS, 7 items, [191-]-1980

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Self caricatures, 2 items, 1978  folder A15

United Nations stamp cachet design, ca. 1980 (removed to oversize drawer 3)  folder A24

Depictions of GS, 70 items, [192-]-1981

Artists' portraits, 8 items, 1925-1971

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Werboff, Michael A., 1931  folder A29
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Caricatures, 17 items, [192-]-1981

Group of 14 items, many unidentified, but included are sketches by René Hubert and Stig Svedfelt  folder A1

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Haworth, 1932

Cartoons, 23 items, 1930-1962

19 drawings for *What a Widow!* (1930) by John Decker

Einar Larssen (1951) and Hilda Terry [195-]

Frueh, *Twentieth Century*, ca. 1951

McVey, McKevin, *The Inkwell*, ca. 1962

Fans' portraits, 22 items, 1951-1980

Avacato?, 1976

Bloch, Stephen, nd

FAN, 1971 (stored oversize drawer 3)

Fulcoli, Geoffrey F., nd

GG, 1980

Gaton, Michael, 1974

Parenteau?, Mark, nd

Perez, Paul David, 1971, 5 items

Powe, Rick, nd

Rau, Amber, nd

Ric, 1980

Rosenbluh, nd

Rudzinski, Sonya, 1951 and nd, 2 items

Shon, Alma, nd

Tom, nd

Unidentified
Drawings collected by GS, 22 items, 1924-1974

By Swanson relatives, 4 items, nd, drawings by Uncles Charles and Jonathan Swanson, and Aunt Lola

By friends and acquaintances, 8 items, 1924-1974

Vick Vuchinich?, Pierre Colombrer, Georges Wambach, Werboff, Alfonso Benavides

James Montgomery Flagg (of LeRoy P. "Sport" Ward)

Fred Machetanz

Prints, 9 items, nd

Miscellaneous, 1 item, 1939, depicts the "Foundation of Multiprises"

Unidentified, 5 items, nd

Drawings, 4 items, nd

Sketchbook, 1 item, nd

Subseries B. Audio Recordings, 1934-1983


*Queen Kelly*, Gloria Swanson Show, Feb. 15, 1975, Redford Theater Tape #2 (tape is broken)

"Love Your Spell Is Everywhere"[* The Trespasser*], nd

"Without a Word" piano rehearsal, Lee Erwin, nd

"Without a Word, Without A Sound," nd

WWDB-FM, Feb. 22, 1977

Newsweek Broadcasting Update--Gloria Swanson, nd

*The Carol Burnett Show*, Tango Song, 1973

*Take It from Here*, WRC-TV, Jan. 27, 1976, GS, Bill Dufty

*Panorama*, WMAL-TV, Washington, DC, Sep. 29, 1976, interview with Maury Povitch, plus WMAL-TV News, Sep. 29

*AM Washington*, ABC-TV, Sep. 30 [1976?], Gloria and Bill

"Gloria Swanson," Ch. 5 TV 10 p.m. Nov. 16, 1978, Ch. 2 CBS TV 11 p.m., from Tony Janak

Merv Griffin, Mar. 2, 1979

[ *The Tonight Show* ] "for Carson TV show," nd

[ *The Tonight Show* ] "Carson piano rehearsal," nd

Hollywood: The Golden Age of Film Making, nd, from Tony Janak

GS, NBC Special, nd

*David Susskind*, GS, Gore Vidal, nd

*Coco*, practice, Palm Springs, nd

*Coco*, piano rehearsing, Palm Springs, nd

GS, Ohio Theater, Jan. 18, 1975, pts. 1 and 2

GS, Ohio Theater, Jan. 18, 1975, pt. 3

GS, original interview tape, Dec., 1977
GS, Apr. 6, 1982, pts. 1 and 2

GS, Apr. 6, 1982, pts. 3 and 4

GS, interview, nd

Gloria and Bill on *Midday Live*, Mar. 19

Gloria on *Parkinson* with Olivia Newton, Dame Edna Everage, nd

Cancer Control Society Presents Laetrile Control for Cancer Updated, Ernest Krebs, Jr.

Cancer Control Society Convention 74

  The Nature of Cancer, Ernest Krebs, Jr.

  A Biological Approach to the Control of Cancer, Hans Nieper, M.D.

  Hans Nieper, M.D. and Mary Henderson

Eleventh IACVF Cancer Convention 74

  Nature of Cancer, Its Future Control, Virginia Livingston/New Aspects of Cancer, Dean Burk

  Nature of Cancer, Its Future Control, Virginia Livingston/Recent Advancements in Nutrition, W.D. Currier

  Nitriloside Deficiency Disease, John A. Richardson/New Aspects of Cancer, Dean Burk

Food for One Peaceful World 5 programs

Freedom of Choice in Health Care in Texas, Dr. Dan Dotson and Dr. Beverly Dotson Testifying before the Texas Sunset Advisory Commission, Aug. 29, 1980
Dr. Zane Kime

Health Talk #1, Alhambra SDA Church, Aug., 1977

Health Talk #2, Alhambra SDA Church, Aug., 1977

Nutrition and Dietary Fiber, B. H. Ershoff/Control of Dental Caries, R.R. Steinman

Neiper/Bamberger ("GS talking to doctor about legs, very personal")

First days session, Dr.?

Sammy Davis, "Do I Hear a Waltz," etc.

Robert Russel Holmes, "I Loved You for a Little While"

Joan Cobb Hopkins

17 Angel Songs, 1978

Eco-Rock, 1978

Tooth-Rock, 1978

Tooth-Rock, 1978/Indian Brave and White Man Came, 1975


Make-Believe Goodies, 1979

Pakistani Inflight Music, Vol. 1 (EMI TC-PIA-1)

Prestige de Paris, Le Grand Orchestre de Paul Mauriat (Philips 7177 056)

America Salutes the Reagans, 1983, Conservative Political Action Conf.
U. S. Andersen, Helping Yourself with Balanced Brainwaves, Atlantis University

Leo J. Fishbeck, The Mystic Secret of Success/from Common Sense to Cosmic Sense, Glendale Church of Religious Science

Ernest Holmes, Six Dynamic Spiritual Mind Treatments, Science of Mind Publications No. 202

Dr. William Hornaday, The Power of Mind/Banishing Fear, B.D. Fuller & Assoc., 121


Dr. J. Allen Hynek, The Latest Evidence on UFOs

Dr. Evelyn Monahan, Workable Methods of Metaphysical Healing

Dr. Harold Puthoff/Russell Targ, Mind Reach--the Scientific Approach to ESP

Harold Sherman/Al Pollard, Psychic Adventures

Stephan Schwartz, The Story of Psychic Archaeology

Ingo Swann, Psychic Warfare

Gloria Swanson, How to Attain a Sense of Well-Being

Gloria Swanson, Life as I See It

Dr. Jacques Vallee, Are UFOs a Form of Psychic Phenomena?
The Holmes Center Symposium, a Meeting of Minds: Physician/Metaphysician, Humphry Osmond, Understanding the Medical Model for Humane Medicine, 1979

Symposium/Science of Mind, Scientific Approach to Spiritual Healing, 1973

Cleve Backster, Cellular Consciousness

Robert N. Miller, Scientific Evidence for the Effectiveness of Prayer

O. Carl Simonton, Meditation and Cancer

Gloria Swanson, Recollections of Things Spiritual

Marcel Vogel, Thought and Molecular Study

Olga Worall, Scientific Studies of Unconventional Healing

Symposium/Science of Mind, Thought as Energy, 1975

Robert L. Constas, Psychiatry and Spiritual Healing (no. 307)

Robert N. Miller, Olga Worrall, Scientific Methods for the Detection and Measurement of Healing Energies (no. 308)

Thelma Moss, Visual Evidence of a Healing Energy? (no. 309)

Joseph Banks Rhine, Parapsychology of Religion (no. 310)

William A. Tiller, The Three Relationships of Man (no. 311)

Craig Carter, A General Summary of the Symposium (no. 312)

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Merlin Carothers, Praise Foundation Presents Selected Messages (111-116 boxed set, removed to box 453)

How God Taught Me to Praise  
Leap for Joy  
Real Faith  
Set Free  
Start Trusting  
Taming the Tongue

Jack Hayford, The Church on the Way

The Church that Christ Builds, no. 146  
Learning to Walk in the Dark, no. 189  
The Name of Jesus, no. 102  
Welcome to the Family of God, no. 250

Edward Heppenstall

Lord, Remember Us; La Sierra Church, Nov. 19, 1977
Thanks Be to God, Found By God

The Illuminati (Complete Documented History), Christian Defense League

The Illuminati (cont.)

Kathryn Kuhlman Foundation, Irene Oliver, MS2047

John MacArthur, How to Know God's Will, The Word of Grace Tape Ministry

Sermons to Live by presents Today's Evangelism Series No. 1, Roy C. Naden, The Bible's Answer (128-137 boxed set, removed to box 453)


Clinton White

Let's Talk about Jesus Radio Interviews

Merlin Carothers

Arthur Katz

Kathryn Kuhlman

Teaching Tapes

Faith or Feelings

Volume 1

Volume 3

Volume 6

Unlabelled

"Clinton White"

"Manna Cassettes"
American International Clinic ("Peter and Nancy visit Dr. D.)

Cleve Backster, Bell Telephone Labs Symposium, Apr. 29, 1970

Ben Bagley

Bambergers

Dr. Peter Beter's Monthly Audio Letter
   #13, June, 1976
   #15, Aug., 1976
   #21, Feb., 1977
   #24, May, 1977
   #26, Sept., 1977
   #33, Apr., 1978

Interview Joe Pope Show, CFRW Radio Winnipeg, Jun. 28, 1977

Dufty?, Jun. 30, 1977

William Dufty, Operation Learning, Oct. 30, 1976

Hy Gardner

Roland Hegstad, Farewell to Shadow Land, Jun. 11, 1977

J. Reynolds Hoffman, The Essential Must

Everett Irion, Planetary Sojourns, A.R.E. Tape Library 1507

Prof. Dr. W. Kaufmann, Köln, Risikofaktoren der Koronaren Herzkrankheit, Adalat-Informationen
Kindergarten

Interview with Hans Nieper, M.D. and Benjamin S. Frank, M.D.

Willis Player eulogy for Harry

Scott Plummer

Richard Serns, Happiness Is

Interview Paolo Soleri, Apr. 22, 1974, from Jack Garvy to EWJ

From P. M. Topaz to William Dufty, privileged and confidential, Aug. 4, 1978

United Nations?

Series of dated tapes, Sept. 17-Sept. 29 [possibly 1981]

Series of dated tapes (cont.)

Miscellaneous topics: Dog songs, etc., bidets, soil, charity, garbage, castor oil, P.B., nothing new, dog songs, Neiman Marcus, Puritan, etc., movie camera, fragrance, ice cream soda, panty girdle, ironing board, seance (?), nothing beyond; TV, priest, etc., poverty program, feet, food, travel, restaurants, dinner parties, diction, college girls, show girls, dyed hair

Blank or unlabelled

Blank or unlabelled (cont.)

Conference call, Jan. 13, 1967, Mr. Reeder, Mr. Albino, GS

The Peanut Butter Caper, 1977

Joan Cobb Hopkins

Make-Believe Goodies, 1979

Tooth-Rock, 1978
Boxed sets

Cassettes 111-116, 128-137, 138-152  box 453

Subseries B2. Discs, 1934-1957, nd

7" discs, 6 items, nd

En Souvenir de Lucienne Delyle et Aimé Barelli: "Le Prince et la Fée"/Lucinne DeLyle; "A Woman in Love"/Aimé Barelli. Pathé 45G1182, 45 rpm. othertype D1

"Love Your Magic Spell Is Everywhere." Emidisc recording blank 2 discs, 45 rpm othertype D2-D3

"With Best Wishes--Gloria Swanson," picture sleeves only 33 1/3 rpm othertype D4-D5

Unidentified othertype D6

10" discs, 20 items, 1949-1957, nd

*Boulevard* score, music and lyrics, Deryck Waring Recordings 78 rpm

"Above the Crowd" othertype D7

"Stay Close" othertype D8

"Talk, Talk, Talk" othertype D9

"Untitled Love Song" othertype D10

"What's the Answer" othertype D11

"Wonderful People" othertype D12

"The Zodiac Song" othertype D13


G. Schirmer, Inc. personal recording othertype D15

"If I Had a Talking Picture of You," 33 1/3 othertype D16

Interview with Miss Swanson at Puerto Rican Airport on her departure Dec. 12, 1949, WAPA, San Juan, Puerto Rico othertype D17
Joey the Jeep, narrated by Gloria Swanson. Willida Records WR1-WR4

"Mona Lisa"/"Theme," WOR Recording

"My Heart Reminds Me"/"All the Way," orchestral backing for rehearsal purposes, Deryck Waring Recordings 78 rpm

"Out of Nowhere"/"Where Can I Go Without You?," Dick Charles Recording

"The Restless Breed"; "Black Beauty"/"Deep Midnight"; "Never Alone"; "Angelita," Deryck Waring Recordings 33 1/3 rpm

The Steve Allen Show, Nov. 10, 1957, "Those Wonderful People," Nola Recording Studios 33 1/3 rpm

Vocalises for rehearsal use, Deryck Waring Recordings 33 1/3 rpm

"When I Find Love"/Jack Carroll, Mills Music 78 rpm

12" discs, 84 items, 1934-1954, nd

"About Time"/Dick Hughes, Deryck Waring Recordings 33 1/3 rpm

"About Women"/Gert Behanna, Capitol Custom

Angels of Mercy starring Gloria Swanson, Recruiting Publicity Bureau 78 rpm

Arthur Godfrey and His Friends, Jul. 8, 1953, CBS-TV, Rockhill Recording 33 1/3 rpm

Betty Crocker Program, Sep. 8, 1945, WJZ, air check of Gloria Swanson interview for Nathan A. Zelikow Agency

"Blue Prelude"/"Do Do Do," Dick Charles Recording.

"Blume von Hawai"/William Stelling, Gotham Recording Corp. 33 1/3 rpm

Boulevard
Norma's songs, piano accompaniment only, Deryck Waring Recordings, 33 1/2 rpm. "Wonderful People"; "What's the Answer?"; "Talk, Talk, Talk"; "Stay Close"; "Above the Crowd"; "The Zodiac Song"; "Untitled Love Story"

Dick Charles Recording, 2 sets of records 1-4

Edvard Grieg, op. 16 Piano Concerto in A Minor/Serge Rachmaninoff, op. 43 Rhapsody, Capitol SP8441 33 1/3 rpm

Ella Fitzgerald Sings the George and Ira Gershwin Song Book, Verve MG-V-4025. 33 1/3 rpm

Frank Loesser Revisited, Swanson sings "They're Either Too Young or Too Old." Painted Smiles Records PS1359 3 copies, 33 1/3 rpm

Gloria Swanson Opening, Jul. 3, 1953, CBS, Empire 33 1/3 rpm

God Isn't Dead, Gertrude Behanna, Word Records W-3179-LP 33 1/3 rpm

"How Am I to Know?," "Moon about Town," Dick Charles Recording

"I Loved You for a Little While"/There's Another Day," Robert Russel Holmes, Broadcast Recorders

Laura Kennedy, Aug. 10, 1945, WOR, Metropolitan Recording Studios

Life Begins at Eighty, June 4, 1954, Rockhill Recording 78 rpm

Listen Ladies, Nov. 19, 1945, WOL, United States Recording Company

Lux Radio Theatre (Sunset Boulevard), Sept. 17, 1951

Martha Deane, July 1, 1953, WOR Recording

Milton Berle Show, WNBC-TV, Jan. 19, 1954, Rockhill Recording 78 rpm

Miss Gloria Swanson radio interview, May 3, 1934, WXYZ. General Sound Corp.

_Oscar Hammerstein Revisited_, Swanson sings "We've Got Something" and "We Were So Young," Painted Smiles Records PS1365. 33 1/3 rpm

_People in Town_, WTOP (CBS), Washington, DC. 78 rpm

_Person to Person_, WCBS-TV, Apr. 2, 1954, Rockhill Recording 78 rpm

Phil Kinsman Sings, WOR Mutual Recording Division 33 1/3 rpm

Shirley Eder Program, Oct. 7, 1944, WOR Recording

The Steve Allen Show, Aug. 2, 1950, Radio Recorders 33 1/3 rpm

_Sunoco Three Star Extra_, Ned Brooks interview with Gloria Swanson, May 12, 1950, NBC Reference Recording 78 rpm

_Sunset Boulevard_, Columbia Recordings Studios Reference Recording, from Tony Janak


Swanson (no further identification)

Test Pressing, Presswell Records

Tex & Jinx Show, WNBC, July 7, 1952, NBC Reference Recording 78 rpm

"Tone Poems"/William Sprackling, Oct., 1954, Rockhill Recording 78 rpm

White Diet Bread, Four 60 second spots, Floyd Mack Tape Editing and Recording Studio

Unidentified
16" discs, 9 items, 1947-1951, nd

_Gloria Swanson Show_ (MX105A John Ringling North, MX106A Mrs. Hammond Speiden, MX107A Joan Crawford, MX108A Eileen Barton, MX109A Lily Pons, MX110A Maurice Evans), Charles King Radio Productions 33 1/3 rpm

Interview, June 22, 1951 (in French), recorded by Department of State, Office of International Information, #FRA-1876 33 1/3 rpm

Interview with Sandra Lea, WHB Recording Studios, Kansas City, MO 33 1/3 rpm

Opening of GWTW, special broadcast from Rome off WOV line, May 27, 1949, Replica Transcriptions 33 1/3 rpm

_Suspense_, July 10, 1947, Empire Broadcast Corp. 33 1/3 rpm

_Suspense_ copy

Telephone scene

Subseries B3. Reels, ca. 1957-1980

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<td>454</td>
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_Indiscreet_ theme and songs (If You Haven't Got Love, Come to Me)

Swanson comment 1-2, for _Manhandled_, May 4, 1966

_Music in the Air_, 1 and 2

Channel 13, _Queen Kelly_ show, explain--sound version 1/2 reel

GS songs old talkies

Old picture songs (Serenade, Love Your Magic Spell, If You Haven't Got Love, Come to Me, Ich Liebe Dich, I Love You So Much That I Hate You)

GS with Merv on Poles Program, nd

GS on Linkletter and Jack Paar, nd
GS on *David Frost*, July 21, 1969

GS, *Dick Cavett Show*, June 5, 1970, from Tony Janak

GS on *David Frost TV Show*, June 26, 1970 (including Buckminster Fuller and Ralph Nader), from Tony Janak

GS on *Mike Douglas TV Show*, July 3, 1970


GS, *Kup's Show* TV, Feb. 1971, from Tony Janak


GS, Joy and Barbara TV, June 12, 1971, from Tony Janak

GS, *Kup's Show*, June 26, 1971, from Tony Janak

GS, *David Frost* TV, Aug. 31, 1971

(part 1)

(part 2), Bishop Sept. 1, 1971

GS, *Tonight*, Sept. 1, 1971

GS, NBC TV *Today* Program, Sept. 13, 1971, from Tony Janak

GS, *Mike Douglas Show* Oct. 11, 1971, TV, from Tony Janak

GS, CBS TV interview, Oct. 13, 1971, from Tony Janak


GS, ABC TV, Apr. 12, 1972 (Roger Grimsby)

GS, *Dick Cavett Show*, Apr. 17, 1972, from Tony Janak

GS Broadway Limited ABC TV 6 pm news, May 2, 1972

GS, TV May 15, 1972, from Tony Janak

Organic Food, CBS TV June 19, 1972, June 20, 1972


Jim Bishop-Paar, Apr. 3, 1973, ABC TV, from Tony Janak

There [sic] Either Too Young Or Too Old, GS session Sept. 6, 1973[ The Carol Burnett Show ]

Gloria Swanson, Charles Chaplin ABC TV, Nov. 21, 1973

GS, "Paramount" ABC TV, Mar. 27, 1974

Paramount Pictures, ABC TV Special, Mar. 27, 1974, from Tony Janak

GS Metromedia TV/WPIX TV, July 11, 1974, from Tony Janak

GS Rona/Metromedia TV, July 23, 1974

GS, Bill Dufty, *Good Morning America*, ABC TV, Feb. 17, 1976, from Tony Janak
Between Seasons (see also reel 63, box 458)

folder 43-44

Gloria Swanson in Boulevard, 1-4

folder 45-48

GS in Boulevard, reels 1-4

box 457 folder 49-52

GS in Boulevard, reels 1-4

folder 53-56

Boulevard, 1-4

folder 57-60

GS in Boulevard

folder 61

Those Wonderful People

folder 62

Wonderful People (63 also labelled Between Seasons)

box 458 folder 63-64

Butterflies Are Free, original Broadway cast, for the blind

folder 65

Pal Joey rehearsal tape (Vera's songs: What Is a Man, Bewitched, Little Den of Iniquity, Take Him, Bewitched reprise)

folder 66

Reprise

folder 67-68

Rehearsal vocalises

folder 69

Gloria Swanson Sings on Radio, [Merv Griffin Show, 1957] (includes That Reminds Me Of You, All the Way, Ca C'est L'Amour) "This was made on the Sunday after the Steve Allen Show on which "Those Wonderful People" was presented"

folder 70

GS Radio Nov. 18, 1957 songs

folder 71

Dallas interview Aug. 25, 1958, fashion interview with GS by Bill Crowdus for use on Aug. 25, 1958 Man Around the House program, 11:05-11:30 am WFAA Radio, Dallas, TX

folder 72

GS interview Dallas 1958, KIXL Meg Healy Aug. 25, 1958 (another label "Stormy Meadows, Adolphus Hotel")

folder 73

Fashion interview, Cleveland, Sept. 25, 1962, by Fred Griffith, WDOK

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<td>GS interview, Mar. 6, 1980, U.N. Radio</td>
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<tr>
<td>Gloria Swanson and rug commercial, Gloria Swanson and Dickson Hughes</td>
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<tr>
<td><em>Just One More Waltz</em>, <em>Arrival of Rug Representative</em>, <em>The Girl in the</em></td>
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<td><em>Maiden Form &amp;#38</em>; <em>The Man of Distinction</em>, <em>The Geophysical Year</em></td>
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<td>Aldon Carpet commercial</td>
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<tr>
<td>Reel 1 (Inventions, Hobbies, Play Reading, Home Investments, Let's Own an</td>
<td>459 Box</td>
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<td>Island)</td>
<td>folder 78</td>
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<tr>
<td>Reel 2 (Home Entertainment-Ram Gopal, Magic Tricks; Painting Party;</td>
<td>folder 79</td>
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<tr>
<td>Progressive Dinners; Sculpture and Ceramics; Rearranging and Redecorating</td>
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<td>Rooms)</td>
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<td>Nebel Program, Human Guinea Pigs, Tape 1</td>
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<tr>
<td>Tape 2, 2 hours, <em>Long John Program</em>, NBC Radio, Human Guinea Pig</td>
<td>folder 81</td>
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<td>Experimentations</td>
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<tr>
<td>Barbara Howar &quot;Adults Only&quot;</td>
<td>folder 82</td>
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<tr>
<td>GS (Weedin) CBS (notes &quot;recorded at 15 rpm, cannot be played on normal</td>
<td>folder 83</td>
</tr>
<tr>
<td>recorder&quot;); label on inside reads &quot;Audition, CBS Program, &quot;That Swanson</td>
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<tr>
<td>Woman&quot;)</td>
<td></td>
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<tr>
<td>Swanson Benito</td>
<td>folder 84</td>
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<tr>
<td>Swanson Hi</td>
<td>folder 85</td>
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<tr>
<td>New York is a Summer Festival!, New York Convention &amp; Visitors Bureau,</td>
<td>folder 86</td>
</tr>
<tr>
<td>1972 (Duke Ellington, GS)</td>
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</tr>
<tr>
<td>Interview re: age (age 65), I-IV</td>
<td>folder 87-90</td>
</tr>
<tr>
<td>GS, no further id</td>
<td>folder 91</td>
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</tbody>
</table>
"What is this?"/Lee Erwin or QK?

Jack Dalzell, Oct. 8, 1967, Special Test Program (At the End of the Road, At Dawning, Love Your Magic Spell, If I Loved You, The Sunshine of Your Smile)

Reel with no box, Swanson singing We Were So Young

Composition by Charles "Charlie" Fischer

Gert Behanna, 1-2
Gert Behanna, Reel 1-Women
Gert Behanna, Reel 2
Magda Olivero
George Washington Pierce
Yale Banks (Opinionated Man for Nov. 14, 1965, Yale Drama, New Haven)
Forward in Faith, the Voice of Prophecy
The Good Life, GS interview, Division of Radio and TV, The Episcopal Church
Dickson Hughes, The Blessed Way: Favorite Hymns of Unity
GS interview re: Dr. Ivy
Interview with Dr. Ivy
Tape to Dr. Bieler
Dr. Barbara Brown and GS, Algonquin Hotel

Unlabelled tape

Blank (?)

July 3, 1965

July 3, 1965 (label "latest 1 note melody for rehearsal")

July 3, 1965 (label "Sarbacher")

Erased July 18, 1965, (label "Aldon Promotion, work test NG")

Erased July 18, 1965 (label "NBC Audition Spots")

Erased July 18, 1965 (label "Boulevard dialogue and songs, opening, Act I, Scene 3, Act I, Scene 6")

Erased July 18, 1965 (label "Boulevard Score Act I, Jan. 18, 1958")

Erased July 18, 1965 (label "Boulevard Score, Jan. 23, 1958, Norma's songs, piano accompaniment")

Erased July 18, 1965 (label "Sunday Discussion, Dec. 14, 1958, Catherine Reynolds")

Erased July 18, 1965 (label "Take Five"

Erased July 18, 1965

Blank

Empty reel(?) (label "Swanson #2")
Blank

Empty box (marked *Queen Kelly* commentary)

Empty reel

Subseries B4. Wire Reels, ca. [195-]

Autobiography, ca. [195-]

Reel I

Reel II

Reel III

Reel IV

Reel IVa

Reel V

Reel VI

Reel VII

Reel VIII

Reel IX

Reel X

Reel XI

Reel XII

Reel XIII

Reel XIV

Reel XV

Reel XV second half

Transcripts (see folders 269.6-270.1)

Unlabelled

folder 127

folder 128

folder 129

box 463 folder 1

folder 2

folder 3

folder 4

folder 5

folder 6

folder 7

folder 8

folder 9

folder 10

folder 11

folder 12

folder 13

folder 14

folder 15

folder 16

folder 17

folder 18-19
Subseries C. Bound Volumes, 1926-1979

Financial and legal records

Accounts, 1938-1940, includes some loose bills in back of ledger

Accounts, 1938-1946

Accounts, 1943-1949

Accounts, 1946-1950

Accounts, 1950

California household, 1950

Accounts, 1951

Accounts, 1952

Accounts, 1953

Accounts, 1954

Accounts, 1955

Accounts, 1956

Accounts, 1957

Accounts, 1958

Accounts, 1959

Accounts, 1960

Accounts, 1961

Accounts, 1962

Statement, 1962

Accounts, 1963

Accounts, 1964

Accounts, 1965

volume B1

volume B2

volume B3

volume B4

volume B5

volume B6

volume B7

volume B8

volume B9

volume B10

volume B11

volume B12

volume B13

volume B14

volume B15

volume B16

volume B17

volume B18

volume B19

volume B20

volume B21

volume B22
Accounts, 1966
Accounts, 1967
Accounts, 1968
Accounts, 1971
Accounts, 1974
Accounts, 1979

Gloria Swanson Enterprises, Inc., receipts and disbursements, 1967-1969

Multiprises, Inc., cash books
- 1938-1941
- 1939-1942
- 1941-1948

Swanson-Dufty Enterprises, Inc.
- Petty cash, 1979
- Corporate record book, 1977

United Artists Corp.

Swanson Producing Corp., receipts and disbursements, Sept. 25, 1926-Mar. 19, 1927

Gloria Swanson Productions, Inc., receipts and disbursements, May 28- Nov. 30, 1927

Subseries D. Clippings, 1919-1983
- 1950-1960
- 1961-1966
- 1967
1968
Jan.-June
July-Dec., and month uncertain

1969
Jan.-Aug.
Sept.-Dec., and month uncertain

1970
Jan.-June
July-Oct.
Nov.-Dec., and month uncertain

1971
Jan.-March 14
Mar. 15-June
July-Aug.
Sept. 1-17
Sept. 18-30
Oct.
Nov.-Dec., and month uncertain

1972
Jan. 1- Feb. 15
Feb. 16- Apr.
May-Sept.
Oct.-Dec., and month uncertain

1973
Jan.-April
May-Sept.
Sept.-Dec., and month uncertain

1974
Jan.-May
June-July
July-Sept.
Sept.-Oct.
Dec. (cont.)
Month uncertain

1975
Jan.-April
May-Nov.
Dec.
Month uncertain

1976
Jan.-July
Aug.-Dec.
Swanson, Gloria, 1899-1983

Dec. (cont.)
Month uncertain

1977
Jan.-April

April-Aug.

Sept.-Dec., and month uncertain

1978
Jan.-March

March-June

July-Sept.

Oct.-Dec., and month uncertain

1979
Jan.-March

March-June

July-Dec., and month uncertain

1980

1981

1982

1983

Not dated

Not dated (cont.)

Magazines

1948-1959

Film Collection FI-041

box 500 folder 1-2

folder 3

folder 4-17

box 501 folder 1-13

box 502 folder 1-15

box 503 folder 1-15

box 504 folder 1-14

box 505 folder 1-19

box 506 folder 1-14

box 507 folder 1-18

box 508 folder 1-11

box 509 folder 1-10

box 510 folder 1-14

folder 15-27

box 511 folder 1-10

folder 11

folder 12-16

box 512 folder 1-7

box 513 folder 1-10
Swanson, Gloria, 1899-1983

1960-1966
   box 514 folder 1-8
1967-1976
   box 515 folder 1-9
1977-1980
   box 516 folder 1-5
1981
   box 517 folder 1-6
1981-1983
   box 518 folder 1-4

Miscellaneous clippings saved
   folder 5

Film related
   folder 6-8

Miscellaneous publications saved

1927-1932, 1936
   folder 9-10
   box 519 folder 1-2

Film related, 1966-1982
   folder 3

Oversize clippings, 1925-1982, nd (removed to oversize, boxes 613-614)

Subseries E. Film, ca. [1927]-1985

8mm, 3 items

   Audience, carrot juice, Gladys, Lon [possibly The Inkwell ]
   othertype
   FE1

   Lecture, party scene, Gloria and Jim, 2nd act, curtain [possibly The Inkwell ]
   othertype
   FE2

   Doshis [1966]
   othertype
   FR1

16mm, 61 items

   8484 Sunset Blvd.
   othertype
   FR2

   Acapulco Bay, boat, Shindler Bud and Mary [1941]
   othertype
   FE3

   Acapulco, leaving ship, long shot, mother [1941]
   othertype
   FE4

   Acapulco, street scenes, mother, baby, diving [1941]
   othertype
   FE5

   Arriving Cuba (Havana Bay) [1941]
   othertype
   FE6
Boxing
Carl Engle, GS, Greenwich

Cartoons
  The Early Bird and the Worm
  *Felix in Hollywood*, No. 7033
  *Tintin*, Reel 1

Clifton W.- Rose Haven May Fete
Danny K., Michelle, Miranda
Deck sports, games, SS America
Father Takes a Wife

Gloria Swanson Clips, 1530' can 006 (2 reels)

[Gloria Swanson Clips] Swanson w.p. and clips, can 007 (2 reels)

Gloria Swanson, CBS Television Newsfilm
  Print #1
  Print #2

Gloria Swanson visits Santa Claus [1927]

Greenwich, CT

Group

Hyde Park

Ice hockey

Japanese gathering

L. M. Prince

Lake Geo
Manhandled (subway scene only?)

Manicurist and Gloria

Michelle, Rose H., Mich[elle] and Gloria Bev. Hills

Michel[le] skating

Michelle, Uncle John, life saver, SS America [1941]

Miranda

Mother and 2 daughters, Beverly Hills Pool

Mother's house, Gloria and Bob, John Cousin (?), mother and me, peacock hat [1941]

Mrs. Wiman, Clifton W., Miranda and Jane, Ann, Michell[e]

Nassau, 1940

On boat, bathing suit, mother, leaving Panama, into Pacific [1941]

Palm Beach tennis

Race track, Calif.

Reel 2, NG [1977]

Rose Haven May Fete Solo

Schirmer store, Calif.

Schmeling-Louis fight [1938]

"Sonia Hennie"

Sun. Mar. 11, 1945

Sunset Boulevard, can 008

Sunset Boulevard, vocal, can 009

Sunset G-Man
Swanson, Gloria, 1899-1983

Unlabelled 6 reels

Varadero

West Indies

35mm, 20 items

Career clips, reels 1-3, cans 002, 003, 004

Cunningham and Walsh mix, 5-11-81, sound track negative?

GS sings *Sunset Boulevard*, can 010

*Indiscreet*, duet excerpt, Eastman House

*Music in the Air*, reels 1-5

*Perfect Understanding*, reels 1-4, Intl. Museum of Photography, Eastman House

*Queen Kelly*, pt. 1

*Sadie Thompson*, reels 1-4, Intl. Museum of Photography, Eastman House

3/4" Video, 27 items

*Belles of St. Trinians*, 1954, gift of Roddy McDowall, 8-24-81, 90 min., 1 of 2

*The Carol Burnett Show*, silent sequence 323, set at introduction to dance

The Carol Burnett Show

Gloria Swanson, 12-17-81, by Roddy McDowall 13 min.

*Indiscreet*, part I, 60'

*Indiscreet*, part II

Interview, BBC Television, ca. 1960, 40 min., dub from 16mm print

Film Collection FI-041
Jesus of Nazareth excerpt and Milton Berle Tribute (GS does not appear), 60'

Killer Bees

Killer Bees, 1 of 2, gift of Roddy McDowall, April 1982

Killer Bees, 2 of 2, 48 min., gift of Roddy McDowall, April 1982

Manhandled, 60 min., ABC transfer 10-7-80

Manhandled, gift of Roddy McDowall, 60 min., Mar. 1982

Music in the Air, Part I, 60'

Over Easy, GS with Hugh Downs (excerpts)

Prime of Your Life, 5-8-81

Queen Kelly, part 1, 5-7-85, Kino International, 1:17

Queen Kelly, part 2, 5-7-85, Kino International, 23:39

Queen Kelly, part I, 60 min., ABC transfer, 10-7-80

Queen Kelly, part II, b&w, 60 min., ABC transfer, 10-7-80

Sadie Thompson, part I, 60'

Sadie Thompson, part II (incomplete), 48'

Tim Boxer "Traveling with the Stars," color, 30', interviews with Swanson, Bill Dufty, and Geoffrey Holder at Dufty's book party for Sugar Blues

Totie Fields at the Sahara (Las Vegas), 63' (GS does not appear), gift of Lyn Duddy

TV Interview: Swanson and Bill Dufty, 5', NBC-NY, Melba Show, 8-12-77

TV Interview: Swanson and Bill Dufty, color, 8 min., KLTV, 5-19-76
Visit to granddaughter Brooke Young and children, Los Angeles, 12-17-81, 15', video by Roddy McDowall

1/2" Video, 2 items

Gloria Swanson, I, FR3, 6-17-81

Gloria Swanson, II, FR3, 4-17-81

2" Video, 1 item, To Be an Indian, dedicated to Gloria Swanson, 55 min.

Beta, 1 item, Gloria Swanson

Subseries F. Music, 1920s-1980s

(ms. at end of title indicates manuscript notations, transcriptions, etc.)

"A Baby's Best Friend"

"A Blue Poke Bonnet and a Stove Pipe Hat," ms.

"A Cock-Eyed Optimist" (see South Pacific)

"A Little White Gardenia"

"A Lullaby" (John Rogers, Ludlow Pell), piano score, lyrics typed in over right hand melody

"A Night in Cuba"

"A Room with a View"

"A Twinkle in Your Eye"

"A Wonderful Guy" (see South Pacific)

"Aba Daba Honeymoon"

"All the Way, "arrangement, lead sheet only (see also folder 152.16)

"All Through the Night"

"Alone Again (Naturally)"

"Always"

"Always in My Heart"
'Among My Souvenirs'

"An Orchid to You"

"April in Paris," ms.

"April Showers"

"Ave Maria" (Josiah Zuro and Francis Gromon), sketch of arrangement, vocal line and lyric, harmonic progression, counter melodies; soprano solo and female chorus (A flat), choral arr. with organ accompaniment; piano/vocal score (G); solo vocal part; sketch notes (see folder 131.20)

"Bewitched"  box 520 folder 2

"Bidin' My Time"

"Black Bottom"

"Blue Hawaii"

"Blue Moon"

"Blueberry Hill"

"Body and Soul"

"Brazil"

"Brother Can You Spare a Dime?"

"Button Up Your Overcoat"

"By the Beautiful Sea"

"By the Light of the Silvery Moon"

"Ça, C'est L'Amour" (see folder 152.16)

Call Me Madam  box 520 folder 3

"Can This Be Love?"

"Carolina in the Morning"

"Castles in the Sand"

"Chega de Saudade," lyrics only
Chopin, Frederic ("Impromptus," Op. 29)

"Christmas in Killarney"

"Close As Pages in a Book"

"Cocktails for Two"

*Coco* (see folders 177.5-177.8)

"Come to Me" (B.G. DeSylva, Lew Brown, Ray Henderson) (see folder 137.6)

"Connais-tu le pays?" (see also folder 521.12)

"Cross Your Heart"

"Dance Little Lady"

"Dancing with My Darling"

"Deep in a Dream"

"Deep Purple"

"Dites-Moi" (see *South Pacific*)

"Do I Hear a Waltz," lyrics only

"Do it Again"

"Don't Ever Leave Me"

"Don't Sing Aloha When I Go"

"Dream Awhile"

"Elegie" (see also folder 521.12)

"Embraceable You"

"Evermore," lyrics only

"Falling in Love with Love"

Follies

"Frustration" (Dorothy Parker, Mary Margaret Vinmont), piano/vocal score
"Fury of the Sea" (Edmund Goulding)

"Girl of My Dreams"

"Gloria" (Robert Russel Holmes), vocal part with chord symbols

"Gloria" (Tot Seymour and M. K. Jerome) (see also folder 521.12)

"Gloria it is Glorious" (Sammy Richardson, Maceo Jefferson), piano/vocal score

"Green-up Time," ms.

"Gypsy Love Song"

"Habanera" (see also folder 521.12)

"Hands Across the Table"

"Happy Holiday"

"Happy Talk" (see South Pacific)

"Have a Little Faith in Me"

"Heart and Soul"

"Heartaches," ms.

"Honey Bun" (see South Pacific)

"Hooray for Hollywood"

"How Do You Stay in Love," lyrics only (see also folder 165.12)

"How Long Has This Been Going On"

"How Was I to Know"

"I Am So Eager" (Oscar Hammerstein, Jerome Kern, Hugo Friedofer arr.), piano transcription (D) (see folder 138.3)

"I Can't Make My Heart Behave" (Vincent Youmans), vocal/piano score; lyric sheet (see folder 136.11)

"I Could Write a Book"

box 520 folder 7

box 520 folder 8

box 520 folder 9
"I Feel at Home with You"

"I Hadn't Anyone Til You"

"I Knew You When," lyrics only (on verso of "The Lady's Alone Now")

"I Know That You Know"

"I Like the Likes of You"

"I Love My Wife"

"I Love You," ms.

"I Love You So Much that I Hate You" (Rowland Leigh and Henry Sullivan) (see folder 137.12)

"I Loved You for a Little While" (Robert Russel Holmes), vocal part with chord symbols

"I Only Have Eyes for You"

"I Should Care"

"I Still Get a Thrill (Thinking of You)"

"I Was Doing All Right"

"I Was Lucky"

"I Wished on the Moon"

"I'll Follow My Secret Heart"

"I'll Never Love Again"  box 520 folder 10

"I'll See You Again"

"I'm Always Chasing Rainbows"

"I'm Gonna Wash That Man Right Outa My Hair" (see South Pacific)

"I'm in the Mood for Love"

"I've Been Around" (see folder 159.11)

"I've Got a Crush on You"

"I've Got Rings on My Fingers"
"I've Told Ev'ry Little Star" (Oscar Hammerstein, Jerome Kern, Hugo Friedofer) (see folder 138.3)

"If I Loved You"

"If I Ruled the World"

"If I Were a Bell"

"If You Haven't Got Love" (B. G. DeSylva, Lew Brown, Ray Henderson) (see folder 137.6)

"In a Little Spanish Town"

"In Love in Vain"

"In My Dreams" (variant title of "To the One I Love")

"In My Merry Oldsmobile"

"Indian Love Call"

"Indian Summer" (Dorothy Parker, Mary Margaret Vinmont), piano/vocal score

"Indiana"

Intimate Songs

"Isle of Capri," ms.

"It Happened in Monterey"

"It Is No Secret"

"It's a Great Day for the Irish"

"It's a Lovely Day Today" (see Call Me Madam)

"It's a Sin to Tell a Lie"

"Je Vous Aime"

"Jealous"

"Joy is Born Today," ms. (Dick Hughes), inscribed to GS, signed by Hughes

"June is Bustin' Out all Over" (see folder 177.4)

"Just One of Those Things"
"Just the Way You Are"

"Keep 'Em Falling"

"Kiss in the Dark"

"La Donna e Mobile" (see also folder 521.12)

"La Vie en Rose"

"Lady of the Evening"

"Lambeth Walk"

"Last Night Was the End of the World"

"Le Gallienne," ms.

"Let's Do It"

"Let's Take an Old-Fashioned Walk"

"Life Is Just a Bowl of Cherries"

"Life Is So Peculiar"

"Little Girl Blue"

"Little White Lies"

"Look for the Silver Lining"

"Louise"

"Love for Sale"

"Love Is Like a Song" (Vincent Youmans), vocal solo part; piano/vocal score; (see folder 136.11)

"Love Me or Leave Me"

"Love Your Spell Is Everywhere" (Edmund Goulding and Elsie Janis), piano/vocal score; string arr. with piano, cornet (B flat), 3 violins, cello, bass; orchestral (ballroom) arr. with solo, male chorus, strings, 3 violins, cello, bass, 2 alto saxophones, tenor saxophone, clarinet, flute, 2 trumpets, trombone, piano, drums, cue score; (see folders 134.3-134.4)

"Lullaby of Broadway"
"Mad about the Boy"

*Madame Sans-Gêne*, thematic music cue sheet

"Make Believe," ms.

"Make-Believe Goodies" (Joan Hopkins), dedicated to GS on her 80th Birthday

"Mam'selle" (Edmund Goulding)

"Marcheta"

"Marie," ms.

"Marrying for Love" (see *Call Me Madam*)

"Marta (Rambling Rose of the Wildwood)"

"Me An' My Bundle"

"Meet Me To-Night in Dreamland"

"Memories"

"Mimi"

"Missus Lowsborough-Goodby"

"Mona Lisa"

"More Than You Know"

"Music Maestro, Please!"

"My Blue Heaven," ms.

"My Dream of Dreams"

"My Funny Valentine"

"My Heart Reminds Me" (Sid Feller, arr.), lead sheet/vocal score (see also folder 152.16)

"My Isle of Golden Dreams," ms.

"My Sin"

"My Wild Irish Rose," ms.
"No Matter What the World May Say"

"None But the Lonely Heart," ms.

"Now Is the Hour (Maori Farewell Song)"

"Observation" (Dorothy Parker, Mary Margaret Vinmont), piano/vocal score

"O Sole Mio!"

"Oh, Lady Be Good"

Oliver!

"On a Dreamy Night"

"Once in a While"

"Once in Love with Amy"

"Once Upon a Time Today" (see Call Me Madam)

"One World"

"Only a Rose"

"Over the Rainbow"

"P.S. I Love You"

"Paramount Don't-Want-Me Blues, The" (see folder 141.6)

"Paris Wakes Up and Smiles"

"People Will Say We're in Love"

"Purple Cow, The"

"Put On Your Old Grey Bonnet"

"Queen Kelly" (see folder 203.4)

"Reaching for the Moon"

"Romance"
"Say It Isn't So"

"Say It with Music," ms.

"Say Oui-Cherie" (Vincent Youmans), piano/vocal score (see folder 136.11)

"Sea of the Moon, The"

"Serenade" (Enrico Toselli) (see folders 134.5, 521.12, 522.12)

"Shall I Forget or Remember" (Elfrida Norden, Gladys Davis), vocal part only

She's My Baby

"Shine on Harvest Moon"

"Silent Music" (see folders 157.12, 168.6)

"Si mes vers avaient desailes!" (see also folder 521.12)

"So Am I," ms.

"So Ends My Dream," lyrics only (on verso of "Evermore")

"So in Love"


"Somebody Loves Me"

"Someday I'll Find You"

"Someday My Prince Will Come"

"Someone to Watch over Me"

"Something to Dance about" (see Call Me Madam)

"Something to Remember You By"

"Sometimes You Turn Again to Me"

"Somewhere, Somehow, Someday"

"Song of One of the Girls" (Dorothy Parker, Mary Margaret Vinmont), piano/vocal score

Songs Everyone Loves
South Pacific
"Spring Is Here"
"Star Dust"
"Stir the Still Water" (Robert Russel Holmes), vocal part with chord symbols
"Strange Music"
"Sweetheart of All My Dreams"
"Tell Me Tonight" (Bernard Grossman, Zieher & Alfred Newman) (see folder 137.9)
"Ten Cents a Dance"
"That Old Black Magic"
"The Best Thing for You" (see Call Me Madam)
"The Daughter of Rosie O'Grady"
"The Girl That I Marry"
"The Lady's Alone Now," lyrics only
"The Last Time I Saw Paris"
"The Lord Is My Shepherd"
"The Man I Love"
"The Night Is Young and You're So Beautiful," ms.
"The Night Was Made for Love"
"The Ocarina" (see Call Me Madam)
"The Rosary," ms.
"The Song Is Ended"
"The Song Is You" (see folder 138.3)
"The Touch of Your Hand"
"There Is Nothing Like a Dame" (see South Pacific)
"There's Another Day" (Robert Russel Holmes), vocal part with chord symbols

"There's a Small Hotel"

"They Say It's Wonderful," ms.

"Thinking of You"

"This Love of Mine"

"This Nearly Was Mine" (see *South Pacific*)

"Those Were the Days," lyrics, chord progressions, vocal production notes

"Time on My Hands"

"To the One I Love" (Vincent Youmans), also lyric sheet (see folder 136.11)

"Trees" (see also folder 521.12)

"Two Sleepy People"

"Un bel di..." (see also folder 521.12)

Untitled Waltz (Franz Lehar) (see folder 131.21)

"Wait for Me" (J.W.W.), lyrics only

"Wear These Tonight" (Sammy Richardson, Maceo Jefferson), piano/vocal score

"We've Got Something"

"What'll I Do"

"When I Find Love," ms.

"When You Were Sweet Sixteen"

"Where Do I Go from You?"

"While My Lady Sleeps"

"Wishing (Will Make It So)"

"Wonderful One," ms. (adapted from a theme by Marshall Neilan)
"Wonderful People" (see folders 157.12, 168.7-168.9)

"Yesterdays"

"You Go to My Head"

"You're the One" (Vincent Youmans), piano/vocal score; vocal part and lyrics; (see folder 136.11)

"Younger Than Springtime" (see South Pacific)

"Your Eyes Have Told Me So," ms.

"Zing Zing-Zoom Zoom"

Miscellaneous, bibliography of song sheets (Charles Fischer); list of songs with notes on keys, possibly those in which GS would sing

Subseries G. Photographs and Equipment, ca. 1910-1981

Subseries G1. Albums, ca. 1920-1958

Woodruff, Adelaide

Ca. 1920 (or prior), at home in Los Angeles, CA with husband Matthew Burns, some travel photographs

Ca. 1929, travel photographs, some taken at GS's house at 904 Crescent, Beverly Hills, CA

Amon, Guy Pierre, 1954, baby photographs

With mother, Michelle Farmer Amon

"Grandma" book, with GS and mother, Michelle Farmer Amon

Family, ca. 1950-1958, "Our Family" book with GS's children and grandchildren, also Lewis L. Bredin

Subseries G2. Contact Sheets, ca. [193]-[197-]

Miscellaneous
Subseries G3. Framed Photographs, 1889-[195-]

Primarily family photographs, most of which have been removed from their frames (and which are now stored separately)

Subseries G4. Glass Slides, nd

1. Portrait
2. Sennett-Keystone
3. Don't Change Your Husband #386
4. For Better, For Worse
5. Why Change Your Wife?
10. Her Husband's Trademark #409-26
11. Beyond the Rocks, #430 2/14
12.-15. Her Gilded Cage
16.-17. The Impossible Mrs. Bellew
18.-20. Prodigal Daughters, 469-57, 469-64
21. A Society Scandal
22. Manhandled
23. The Love of Sunya, P45
24.-26. Unidentified


Unidentified, ca. [197-]-[198-]

Nitrate negatives, ca. 1910-[192-]

Swanson family in Puerto Rico
Gloria Daly, 4 items, ca. [192-]

Subseries G6. Roll Negatives, Positives, and Filmstrips, [193-]-[197-]

28 negative rolls, 6 positive rolls, 2 film cartridges, 1 filmstrip

Subseries G7. Slides, ca. 1939-1941

Bidou [yacht], May 11, 1939 (see also folder 527.2)

House and flowers, June 17, 1939 [parade] (see also folder 526.10)

Palm Beach, June 21, 1939

House and flowers, Oct. 12, 1939

Sun Valley [skiing]

Mar. 9, 1940 (see also folder 526.14)

nd

Florida Keys, June 6, 1940 [fishing]

Westhampton, Aug. 9, 1940? [beach] (see also folder 526.11)

Shawnee, PA, nd

Oct. 20, 1939 [parade]

Oct. 21, 1939 [beach]

Nov. 17, 1939

Nov. 18, 1939 [football game]

Jan. 14, 1941 [Sun Valley?]
Loose slides [Bidou?]

Slide mailers are numbered #1-16 (matching folders 1-15 and 1 above) and housed in individual envelopes in this box.

Subseries G8. Stereo Slides, ca. 1949-1954

Instructions and loose slides

Labelled groups of mounted slides:

Angel Puss, 1953
Beverly Hills, Easter, 1949
Bridgehampton, Aug., 1953
Carrington house, 1953
Churubusco, Mexico, nd
Cisne Azul, nd
Cleveland, nd
Cuernavaca, nd
Drakes Channel, V.I., 1954
58th, Nov. 23, 1953
Gloria and Indra, Oct. 1953
Hollywood, Mar. 1949
Hollywood, July 4, 1949
Jardin 6, nd
Malibu, Apr. 1949
Marineland, FL, 1951
Mexico, nd
Miami, 1953
Milwaukee, nd
Montauk, 1953
Naples, 1952-1953
Naples, 1953-1953 (cont.)
New York, nd
920 Fifth, nd
Palm Springs, Mar.-Apr. 1949
Ponte Vedra, nd
St. Croix, 1953
St. Thomas, 1953
Virgin Gorda, V.I., Jan. 1954
Taxco, nd
Tortolla, V.I., Jan. 1954
TWA exercises, Jul. 1949
Venice, nd
Unlabelled

Subseries G9. Stereo Slide Viewer, ca. [195-]

Stereo Realist slide viewer, ca. [195-]  

Subseries H. Posters, 1913?-1981

*Beyond the Rocks*, photogravure of Swanson and Valentino, stencil colored, 10 × 13", 1922  

*Her Gilded Cage*, color lithograph with photogravure of Swanson, 11 1/2 × 14", 1922

*Fine Manners*, lithograph with photogravure portrait, hand-tinted, 11 × 15", 1926
Avalon Ballroom Big Brother and the Holding Company/The Sir Douglas Quintet, Oct. 15-16, 1967 [uses reproduction of the famous Steichen veil portrait of Swanson]

*Butterflies Are Free*, Booth Theatre, ca. 1971, 2 items

Edward J. Steichen exhibit at Helios, New York, May 4-June 19, 1976

American Cinematheque "Paris/New York" film exhibition, Mar. 26-May 7

Poster design "Gloria Swanson personally presents *My Films the Way They Were,*" nd

Earth, Apollo 11 view from 110,000 miles, nd, (removed to oversize drawer 3)

Keystone Films, Sep. 1913? (reproduction, 22 copies) (removed to oversize drawer 3)

Astoria Motion Picture and Television Center, 60th Anniversary, [1980?] (removed to oversize drawer 3)

Cecil B. DeMille Tribute, Academy of Motion Picture Arts & Sciences, 1981 (removed to oversize drawer 3)

Neiman-Marcus, British Fortnight Oct. 9-21 (removed to oversize drawer 3)

Francis Ford Coppola presents *Napoleon*, Abel Gance's 1927 Masterpiece, 1981 (removed to oversize drawer 3)

Salon Peintres Libres, Prix Gloria Swanson... Gallerie Royale... Paris..., nd

Subseries I. Realia, ca. [192-]-1981

Award, 1976, statue "Premio Rodolfo Valentino 1976 a Gloria Swanson" signed "Mortel 750" in leather case

Bracelets, nd, two rhinestone bracelets

Button collection, nd, 87 decorative buttons, most with military insignia, housed in a decorative box

Carnations, ca. 1981, 2 fabric carnations, one white, one red; the red carnation has a ribbon stamped *Swanson on Swanson*
Cartier cases, [192-], 2 travel cases designed for Miss Swanson's Rolls Royce by Cartier; both have a cloisonné finish with a metal rim and leather interior and were apparently made in France; one case includes a mirror, leather card case, leather sewing kit with scissors and six silver cosmetic containers; the other case has a small clock installed and also includes an ashtray, silver lighter and leather notepad.

Coffin, ca. 1977, green wooden coffin (approximately 18" L × 8" W × 5" D) filled with sugar, phrase "Hic Jacet Gloria Swanson" handwritten on lid; one of a series of "correspondence" received from Kenneth Anger.

Director's chair, The Carol Burnett Show, ca. 1973, back of chair has name "Gloria Swanson" on it, seat has a Carol Burnett charwoman cartoon on it.

Fan, ca. 1930, metal jewelled "fan," the top of which opens into a mirror, the handle of which contains a lipstick; designed by Swanson and executed by René Hubert for the film What a Widow!

Gloves, nd, one pair of long black evening gloves.

Overskirt, ca. 1950, chiffon leopard print overskirt worn by GS as Norma Desmond in Sunset Boulevard.

Purse, nd, black velvet evening bag, original design by Valentina.

Shoes, nd, one pair Saks Fifth Avenue black fabric evening shoes with rhinestone trim and heels, size 4 1/2 B.

Spoons, ca. 1925, two silver Oneida Community Par Plate spoons which have Swanson's signature and likeness on the handle.

Sunglasses and case, ca. 1950, sunglasses in leopard print case, worn by GS as Norma Desmond in Sunset Boulevard.


1917-1926, clippings, photographs. Includes films Male and Female, Shifting Sands, Station Content, For Better, For Worse, Every Woman's Husband, The Nick-of-Time Baby, Zaza.

1917-1949, clippings, flyers, playbooks, pamphlet. Publicity from Triangle, Sennett/Keystone (Mack Sennett Weekly) on early films; also mid-career film (Father Takes a Wife) and theatre (A Goose for the Gander).

1919-1922, clippings on films. *For Better, For Worse, Her Husband's Trademark, Beyond the Rocks, The Great Moment, Her Gilded Cage*

1920s

Clippings. Organized by film, some novelized plots from screen magazines

Fan scrapbook with clippings of photographs, mostly fashion or film, from film magazines, with holograph comments

Box with two scrapbooks which are in three pieces. One is a small fan scrapbook (Mrs. A. Ennis). The other, larger scrapbook contains clippings, telegrams and cards on the birth of baby Gloria Somborn.

1920s-80s, clippings, publicity stills, post cards from fans, theatre playbills. Mostly early (1920s), some in back from 1950s and 1980s.

1920-1972, fan scrapbook of Albert F. Nurnberger

1921, clippings, Paramount Pictures publicity campaigns

The Great Moment, Under the Lash, Something to Think About, Beyond the Rocks

The Great Moment, Something to Think About, Under the Lash

The Great Moment, Something to Think About, Under the Lash
The Great Moment. Also includes a series of articles "The Well Dressed Woman" by Swanson

The Great Moment, The Affairs of Anatol, Under the Lash, Something to Think About

The Great Moment, The Affairs of Anatol

Something to Think About, The Great Moment, Under the Lash, The Affairs of Anatol

The Great Moment, The Affairs of Anatol, Something to Think About

The Great Moment, Something to Think About, The Affairs of Anatol

The Great Moment, Something to Think About, The Affairs of Anatol

Series of articles "The Well Dressed Woman" by Swanson

The Great Moment

The Affairs of Anatol, Under the Lash, Something to Think About, The Great Moment

The Great Moment, Under the Lash, The Affairs of Anatol

The Great Moment, The Affairs of Anatol

1922
Clippings of film reviews, including *Beyond the Rocks, Her Gilded Cage, The Impossible Mrs. Bellew*

Clippings of films (*The Impossible Mrs. Bellew, Her Gilded Cage, My American Wife, Under the Lash, Beyond the Rocks, Her Husband's Trademark*) and from fashion magazines. Also available on microfilm S926.1

1922-1937, clippings of ads, programs. Includes *Sadie Thompson, Love of Sunya, The Impossible Mrs. Bellew, Beyond the Rocks*. All foreign language (Spanish, Japanese, Swedish, French)

1922-1946, career clippings. Includes *The Impossible Mrs. Bellew, Her Gilded Cage, Male and Female, Bluebeard's Eighth Wife, Prodigal Daughters, Zaza, Madame Sans-Gêne, Sadie Thompson, Queen Kelly, The Love of Sunya, Music in the Air, Tonight or Never, Father Takes a Wife, A Goose for the Gander*. Also available on microfilm S926.1

1923, clippings. Includes films *Prodigal Daughters, The Impossible Mrs. Bellew, My American Wife, Bluebeard's Eighth Wife, Her Gilded Cage*

1925


French and Spanish clippings on marriage to the Marquis de la Falaise. Also available on microfilm S926.2

French film clippings of *Madame Sans-Gêne*. Also available on microfilm S926.1

English clippings on marriage to Marquis de la Falaise

1925-1926
French clippings on *Madame Sans-Gêne* publicity campaign, Vol. I., Nov. 1925-Jan. 1926. Also available on microfilm S926.2

French film clippings on *Madame Sans-Gêne*

1925-1928, French clippings on marriage to Marquis de la Falaise. Also photographs (on board SS Paris, visit to Paramount, Marquis), and letters to Marquis.

1926, clippings, programs. *Madame Sans-Gêne* publicity campaign, Vol. II., Jan. 1926

1929-193-, clippings. Mostly portraits from childhood to Sennett days, United Artists. Films include *The Trespasser, What a Widow!, A Perfect Understanding, Indiscreet, Tonight or Never*

1936-1937, clippings on comeback, new Metro-Goldwyn-Mayer contract

1937-1948, general career clippings, most 1937

1941-1949, clippings on general career, mostly *Sunset Boulevard, some The Heiress, Nina*

1946-1956, clippings on film career (including *Nero's Mistress*), foreign travel, European film festivals, etc. Languages include Swedish, Italian, and Spanish.

1950

*Sunset Boulevard* tour scrapbook prepared by Jim Castle. Includes clippings, invitations, photographs, screening passes, photographs, and schedules for stops in

Omaha, NB

Kansas City, MO
St. Louis, MO

Des Moines, IA

Clippings, letters, telegrams, fan letters, awards on release of *Sunset Boulevard*

Clippings, publicity book for *Sunset Boulevard*

Clippings of general career and extensive reviews of *Sunset Boulevard*. Includes Hebrew language

Clippings of *Sunset Boulevard* command performance trip to England

1950-1951

Clippings of ads, reviews, pamphlets and cards concerning *Sunset Boulevard*. Includes French, Italian, Spanish, Swedish and Japanese languages

Clippings, one photograph, concerning fashion

1950-1957, clippings of front page stories, full page stories. Devoted to *Sunset Boulevard*, comeback, theatre, Puritan tour. Includes French and Italian language items

1950-1967, complete magazines, mostly 1950, concerning comeback. One French item

1951

Clippings on 1950 Academy Awards ceremony, general career
Full magazine articles on career, including photo shoots with Richard Avedon (
Twentieth Century) and Philippe Halsman. Labelled "Going Places with Gloria
Swanson & Robert Balzer"

1951-1952, clippings of general career, theatre, films

1951-1953, clippings, photographs, programs. Japanese language included

1952, clippings, photographs, promotional material, schedules concerning fall fashion
tour

1952-1956, clippings concerning fashion

1953

Clippings on general career

Clippings, photographs, schedules, itinerary, correspondence concerning fall
fashion tour

1954

Clippings, photographs of fall fashion tour

Clippings, correspondence, magazines, photographs, schedules concerning fashion
tour

1954-1958, clippings on general career

1954-1960

Clippings of fashion tours

box 574a
folder 54

box 552
folder 34

box 570
folder 4

box 557
folder 42

box 545-545a
folder 19

box 551
folder 33

box 556
folder 40

box 556a
folder 41

box 547
folder 28

box 542-542a
folder 7

box 562-562b
folder 44
Clippings on health food tour and talk

1955-1956, clippings of United Press articles written by Swanson

1955-1963, clippings while travelling in England, Europe. Languages include Italian, Danish, French, Spanish, Greek

1956, clippings of general career, United Press articles

1958-1960, clippings of general career

1961-1963, clippings on theatre (Between Seasons, Inkwell), television, Mediterranean tour

1961-1966

Clippings of general career

Clippings of fashion tours

1962-1964

Clippings concerning fashions

1964-1966

Clippings of general career

Clippings concerning classic films, general career, television reviews. Includes French, Italian, Hebrew, Chinese, Danish, Portuguese, Swedish languages. Also available on microfilm S926.2.

1981
British clippings on *Swanson on Swanson*, Joseph Kennedy. Prepared by Kevin Brownlow

Clippings, photographs concerning *Swanson on Swanson* promotional tour in France. French language items

Oversize storage, 32 boxes
Gloria Swanson:
An Inventory of Her Papers at the Harry Ransom Center

Descriptive Summary

Creator: Swanson, Gloria, 1899-1983
Title: Gloria Swanson Papers
Dates: [18--]-1988
Extent: 620 boxes plus art, audio discs, bound volumes, film, galleys, microfilm, posters, and realia (292.5 linear feet)
Abstract: The papers of this well-known American actress encompass her long film and theater career, her extensive business interests, and her interest in health and nutrition, as well as personal and family matters.
Call Number: Film Collection FI-041
Language English.

Arrangement

Due to size, this inventory has been divided into six separate units which can be accessed by clicking on the highlighted text below:

Gloria Swanson Papers--Series descriptions and Series I. through Series II. Subseries A3. [Part I]
Gloria Swanson Papers--Series II. Subseries A4 through Subseries F. [Part II]
Gloria Swanson Papers--Series II. Subseries G. through Series III. [Part III]
Gloria Swanson Papers--Series IV. through Series V. Subseries H. [Part IV]
Gloria Swanson Papers--Series V. Subseries I. through Series VII. Subseries J. [Part V]
Gloria Swanson Papers--Indices [Part VI] [This page]
Gloria Swanson Papers—Index

The following index includes references to authors of correspondence, titles of works, subjects [folder number is followed by "(s)"], photographs [folder number is followed by "(p)"], and photographers [folder number is followed by "(ph)"].

- "A Child Named Glory"--60.10
- "A Million And One Nights"--203.5
- A. and S. Lyons, Inc--36.15
- A. M. New York --455 (Reel 27)
- Abrams, Hiram (United Artists)--98.2
- Academy Awards (1950)--563. (Scrapbook 45)
- Academy of American Poets--2.9
- Academy of Motion Picture Arts & Sciences--2.1, 16.4, 100.12, 200.1-200.2, P14
- Academy of Science Fiction, Fantasy and Horror Films--346.3
- Acheson, Barclay--50.10
- Actors' Equity Association--200.3
- Actors' Fund of America--200.4-200.5, 280.14
- Adams, Ansel--4.11 (ph)
- Adams, Ed--2.13, 286.10
- Adams, Edwin M.--184.5
- Adams, Marcus--599.2-600.1 (ph)
- Adams, William J--63.5
- Adler, Hubert--223.1
- Admireable Crichton, The --see Male and Female
- Adrenal Metabolic Research Society of the Hypoglycemia Foundation, Inc. --308.14-309.1
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- Woodhull, R. F. (Motion Picture Theatre Owners Assoc.)--99.11
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- Baseball Madness, 1917, Universal-Victor
- Beyond the Rocks, 1922, Paramount
- Bluebeard's Eighth Wife, 1923, Paramount
- Broken Pledge, The, 1915, Essanay
- Coast of Folly, The, 1925, Paramount
- Danger Girl, The, 1916, Sennett/Keystone
- Dangers of a Bride, 1917, Sennett/Keystone
- Dash of Courage, A, 1916, Sennett/Keystone
- Don't Change Your Husband, 1919, Paramount-Artcraft
- Don't Tell Everything, 1921, Paramount
- Every Woman's Husband, 1918, Triangle
- Fable of Elvira, Farina and the Meal Ticket, 1915, Essanay
- Father Takes a Wife, 1941, RKO-Radio Pictures
- Fine Manners, 1926, Paramount
- For Better, For Worse, 1919, Paramount-Artcraft
- Great Moment, The, 1920, Paramount
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- Hearts and Sparks, 1916, Sennett/Keystone
- Her Decision, 1918, Triangle
- Her Gilded Cage, 1922, Paramount
- Her Husband's Trademark, 1922, Paramount
- Her Love Story, 1924, Paramount
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- Humming Bird, The, 1924, Paramount
- Impossible Mrs. Bellew, The, 1922, Paramount
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- Madame Sans-Gêne, 1925, Paramount
- Male and Female, 1919, Paramount
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- Perfect Understanding, A, 1933, United Artists
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- 1915, *Broken Pledge, The*, Essanay
- 1915, *Fable of Elvira, Farina and the Meal Ticket*, Essanay
- 1915, *His New Job*, Essanay
- 1915, *Sweedie Goes to College*, Essanay
- 1916, *Haystacks and Steeples*, Sennett/Keystone
- 1916, *Hearts and Sparks*, Sennett/Keystone
- 1917, *Baseball Madness*, Universal-Victor
- 1917, *Pullman Bride, A*, Sennett/Keystone
- 1917, *Teddy at the Throttle*, Sennett/Keystone
- 1918, *Every Woman's Husband, The*, Triangle
- 1918, *Her Decision*, Triangle
- 1918, *Secret Code*, Triangle
- 1918, *Shifting Sands*, Triangle
- 1918, *Society for Sale*, Triangle
- 1918, *Station Content*, Triangle
- 1918, *Wife or Country*, Triangle
- 1918, *You Can't Believe Everything*, Triangle
- 1919, *Don't Change Your Husband*, Paramount-Artcraft
- 1919, *For Better, For Worse*, Paramount-Artcraft
- 1919, *Male and Female*, Paramount
- 1920, *Something to Think About*, Paramount-Artcraft
- 1920, *Why Change Your Wife?*, Paramount
- 1921, *Don't Tell Everything*, Paramount
- 1921, *Under the Lash*, Paramount
- 1922, *Beyond the Rocks*, Paramount
- 1922, *Her Gilded Cage*, Paramount
- 1922, *Her Husband's Trademark*, Paramount
- 1923, *Bluebeard's Eighth Wife*, Paramount
- 1923, *Prodigal Daughters*, Paramount
- 1923, *Zaza*, Paramount
- 1924, *Her Love Story*, Paramount
- 1924, *Manhandled*, Paramount
- 1924, *Society Scandal, A*, Paramount
1924, *Wages of Virtue*, Paramount
1925, *Coast of Folly, The*, Paramount
1925, *Madame Sans-Gêne*, Paramount
1925, *Stage Struck*, Paramount
1926, *Fine Manners*, Paramount
1926, *Untamed Lady*, Paramount
1927, *Love of Sunya, The*, United Artists
1928, *Queen Kelly*, United Artists
1928, *Sadie Thompson*, United Artists
1929, *Trespasser, The*, United Artists
1930, *What a Widow!, United Artists*
1931, *Indiscreet*, United Artists
1931, *Tonight or Never*, Samuel-Goldwyn-United Artists
1933, *Perfect Understanding, A*, United Artists
1934, *Music in the Air*, Fox
1941, *Father Takes a Wife*, RKO-Radio Pictures
1950, *Sunset Boulevard*, Paramount
1974, *Airport 1975*, Universal
Gloria Swanson Papers--Appendix: The Films of Gloria Swanson: Film Credits List


- Adams, Frank R. (story by)-- Stage Struck
- Ade, George (story)-- Fable of Elvira and Farina and the Meal Ticket
- Agnew, Robert-- Bluebeard's Eighth Wife; Prodigal Daughters
- Ainsworth, Sydney-- The Romance of an American Duchess
- Aitken Bros. (producers)-- Every Woman's Husband; Her Decision; Station Content; Wife or Country; You Can't Believe Everything; Secret Code
- Aitken, Roy (producer)-- Shifting Sands; Society for Sale
- Albright, Wally Jr.-- The Trespasser
- Alexander, Rhy-- Secret Code
- Allen, Nellie-- Station Content
- Allworth, Frank-- Manhandled
- Alperson Jr., Edward L. (associate producer)-- Three for Bedroom C
- Ames, Robert-- The Trespasser
- Anderson, Ernest-- Three for Bedroom C
- Anderson, G. M. (producer)-- Sweedie Goes to College; The Broken Pledge; Fable of Elvira and Farina and the Meal Ticket; The Romance of an American Duchess
- Andrews, Dana-- Airport 1975
- Arnaz, Desi-- Father Takes a Wife
- Artega, Sophia-- Sadie Thompson
- Ashton, Iris-- You Can't Believe Everything; Don't Change Your Husband; For Better For Worse; Queen Kelly; The Nick-of-Time Baby; Why Change Your Wife?
- Askew, Claude (play by)-- Under the Lash
- Astor, Gertrude-- Beyond the Rocks; Stage Struck; The Impossible Mrs. Bellew
- Auburn, Jane-- Her Love Story
- Ayres, Agnes-- The Affairs of Anatol
- Badger, Clarence--(advisor): A Dash of Courage; (co-director): The Dangers of a Bride; (director): A Pullman Bride; A Social Club; Haystacks and Steeples; Love on Skates; Teddy at the Throttle; The Nick-of-Time Baby; The Sultan's Wife
- Baker, R. F. (director)-- Fable of Elvira and Farina and the Meal Ticket
- Ballin, Hugo (art director)-- The Love of Sunya
- Bardot, Brigitte-- Nero's Mistress
- Barnes, George (photographer)-- Sadie Thompson; The Trespasser; What A Widow!
- Barrie, Sir James M. (play by)-- Male and Female
- Barry, Wesley-- Male and Female
- Barrymore, Lionel-- Sadie Thompson
- Bauchens, Anne (editor)-- Don't Change Your Husband; For Better For Worse; Male and Female; Something to Think About; The Affairs of Anatol; Why Change Your Wife?
- Bava, Mario (photography)-- Nero's Mistress
- Bedard, Pierre (production manager)-- Sadie Thompson
- Beery, Wallace-- A Dash of Courage; Sweedie Goes to College; Teddy at the Throttle; The Broken Pledge
- Bennett, Billie-- Hearts and Sparks
- Beranger, Clara (story by)-- Her Husband's Trademark
- Berton, Samuel (play by)-- Zaza
- Besserer, Eugenie-- The Coast of Folly
- Bianchetti, Suzanne-- Madame Sans-Gêne
- Black, Karen-- *Airport 1975*
- Blair, Linda-- *Airport 1975*
- Blake, Larry-- *Sunset Boulevard*
- Blathwayt, Raymond-- *Beyond the Rocks*
- Blinn, Genevieve-- *Don't Tell Everything*
- Blue, Monte-- *For Better For Worse; Something to Think About; The Affairs of Anatol*
- Bolder, Robert-- *Beyond the Rocks*
- Boles, John -- *Music in the Air; The Love of Sunya*
- Bongini, Rafael-- *The Humming Bird*
- Borzage, Frank (director)-- *Society for Sale*
- Bosworth, Hobart-- *Music in the Air*
- Bowker, Virginia-- *Sweedie Goes to College; The Broken Pledge*
- Bracey, Sidney-- *Queen Kelly*
- Brackett, Charles (producer, screenplay, story by)-- *Sunset Boulevard*
- Braggiotti, Herbert-- *What A Widow!*
- Braithwayt, Raymond-- *The Great Moment*
- Bray, Helen-- *Love on Skates; The Nick-of-Time Baby*
- Bren, Milton H. (director, screenplay)-- *Three for Bedroom C*
- Broderick, Helen-- *Father Takes a Wife*
- Brodie, Steve-- *Three for Bedroom C*
- Brown, Lew (story and songs)-- *Indiscreet*
- Browne, Earle (scenario)-- *The Love of Sunya*
- Buchanan, Thompson (supervisor)-- *Don't Tell Everything*
- Burns, Edward-- *Male and Female; The Humming Bird*
- Burton, Clarence-- *Her Husband's Trademark; Male and Female; The Impossible Mrs. Bellew*
- Butler, F. R. -- *The Great Moment; Beyond the Rocks; My American Wife*
- Butler, Frank-- *Bluebeard's Eighth Wife*
- Byron, Walter-- *Queen Kelly*
- Caesar, Sid-- *Airport 1975*
- Cain, Robert-- *Male and Female; The Impossible Mrs. Bellew*
- Callahan, Joseph-- *The Sultan's Wife*
- Cape, James-- *You Can't Believe Everything*
- Carton, Leone-- *Shifting Sands*
- Caufield, Ward-- *Station Content*
- Cavacas, John (music) -- *Airport 1975*
- Cathorne, Joseph-- *Music in the Air*
- Chanel, Coco (costumes) -- *Tonight or Never*
- Chaplin, Charlie-- *His New Job*
- Chapman, Edythe-- *Beyond the Rocks; Her Husband's Trademark; My American Wife*
- Chase, Charley-- see Parrott, Charles
- Clarence, D. J.-- *A Perfect Understanding*
- Clark, Fred-- *Sunset Boulevard; Three for Bedroom C*
- Clark, Harvey-- *Shifting Sands*
- Clark, Susan-- *Airport 1975*
- Clary, Charles-- *Prodigal Daughters*
- Coalter, Fraser-- *A Society Scandal*
- Coccia, Aurelia-- *The Humming Bird*
- Cody, Lew-- *Don't Change Your Husband; What A Widow!*
- Cogley, Nick-- *Hearts and Sparks*
- Coleburn, Catherine-- *A Society Scandal*
- Coleman, Majel-- *Bluebeard's Eighth Wife*
Collosse, M.-- Manhandled
Colton, John (play adaptation)-- Sadie Thompson
Comer, Sam (sets)-- Sunset Boulevard
Conklin, Chester-- A Pullman Bride
Conred, Hans-- Three for Bedroom C
Converse, Thelma-- A Society Scandal
Conway, Jack (director)-- Her Decision; You Can't Believe Everything
Cooper, Edna Mae-- Male and Female; Why Change Your Wife?
Corday, Marcelle-- The Trespasser
C forall, Anne-- Her Gilded Cage
Corrado, Gino-- My American Wife
Cortez, Armand-- The Wages of Virtue
Cortez, Ricardo-- A Society Scandal
Cowan, Sada (scenario)-- Bluebeard's Eighth Wife; Why Change Your Wife?
Creelman, Jame--(adaptation): The Coast of Folly; (scenario): Untamed Lady; (screenplay, original story): Fine Manners
Crews, Laura Hope (dialogue coach, screenplay and story)-- The Trespasser
Cullum, Charles-- A Perfect Understanding
Cumming, Dorothy-- Don't Tell Everything; The Coast of Folly
Cunningham, Jack (adaptation)-- Beyond the Rocks
Cutler, D. A. (recording engineer)-- What A Widow!
D'Ambricourt, Adrienne-- The Humming Bird; The Wages of Virtue; What A Widow!
D'Auray, Jacques-- (actor): My American Wife; The Humming Bird; (technical advisor)-- The Humming Bird
Dalton, Irene-- Bluebeard's Eighth Wife
Daniels, Bebe-- Male and Female; The Affairs of Anatol; Why Change Your Wife?
Darby, Rhy-- Male and Female
Dawson, Conigsby William (play by)-- The Coast of Folly
Day, Richard (art director)-- Queen Kelly
Dayton, Charles-- Sunset Boulevard
De Briac Twins-- Don't Tell Everything
De Francesco, Louis (musical director)-- Music in the Air
De Roche, Charles-- Madame Sans-Gêne
De Segurola, Andres-- The Love of Sunya
De Sica, Vittorio-- Nero's Mistress
De Sylva, B. G. (story and songs)-- Indiscreet
De Witt, Elizabeth-- A Social Club
de Hedemann, Baroness-- Her Love Story
Deane, Sydney-- Male and Female
Del Ruth, Hampton--(advisor): A Dash of Courage; (associate): Hearts and Sparks
DeMille, Cecil B.--(actor): Sunset Boulevard; (director): Don't Change Your Husband; The Affairs of Anatol; (director, producer): For Better For Worse; Male and Female; Something to Think About; Why Change Your Wife?
DeMille, William C.--(adaptation): For Better For Worse; (story by): Why Change Your Wife?
Desmond, William-- Society for Sale
Dexter, Elliott-- Don't Change Your Husband; Don't Tell Everything; For Better For Worse; Something to Think About; The Affairs of Anatol
Dickinson, Thorold (editor)-- A Perfect Understanding
Dietrich, Ruth-- Father Takes a Wife
Dix, Beulah Marie (scenario collaborator)-- The Affairs of Anatol
Donahue, Jack (dances)-- Music in the Air
- Donovan, Wilfred-- *A Society Scandal*
- Dorian, Charles-- *Society for Sale*
- Douglas, Melvyn -- *Tonight or Never*
- Drain, Emile-- *Madame Sans-Gêne*
- Dreier, Hans (art director)-- *Sunset Boulevard*
- Dresser, Louise-- *Prodigal Daughters*
- Du Cello, Countess-- *Baseball Madness*
- Dumont, Margaret-- *Three for Bedroom C*
- Dunbar, Helen-- *Beyond the Rocks; Fine Manners; The Great Moment; The Impossible Mrs. Bellew*
- Dunkinson, Harry-- *The Broken Pledge*
- Dwain, Allan-- (director): *Her Love Story; Manhandled; Stage Struck; The Coast of Folly; The Wages of Virtue; What A Widow!; Zaza*; (director, producer): *A Society Scandal*
- Eburne, Maude-- *Indiscreet*
- Elliott, Frank-- *The Impossible Mrs. Bellew*
- Elvidge, June-- *Beyond the Rocks; The Impossible Mrs. Bellew*
- Evans, Marguerite-- *Stage Struck*
- Evans, Roy-- *Sunset Boulevard*
- Fairbanks, Flobelle-- *The Love of Sunya*
- Farmer, Michael-- *A Perfect Understanding*
- Farnum, Franklyn-- *Sunset Boulevard*
- Favieres, Henry-- *Madame Sans-Gêne*
- Fawcett, George-- *Her Love Story*
- Faye, Julia-- *Don't Change Your Husband; Male and Female; Something to Think About; The Affairs of Anatol; The Great Moment*
- Felix, Hugo (special orchestrations)-- *What A Widow!*
- Fell, Norman-- *Airport 1975*
- Fenton, Marc-- *Baseball Madness*
- Fields, Dorothy and Herbert (original story)-- *Father Takes a Wife*
- Fischbeck, Harry (photographer)-- *The Humming Bird*
- Forbes, Mary-- *The Trespasser*
- Ford, Clarence-- *Under the Lash*
- Ford, Harrison-- *Her Gilded Cage*
- Forman, Tom-- *For Better For Worse*
- Foss, Darrell-- *Her Decision; You Can't Believe Everything*
- Francis, Alec B.-- *Beyond the Rocks; The Coast of Folly; The Great Moment*
- Francois, Pierre (play by)-- *Zaza*
- Frederici, Blanche-- *Sadie Thompson; The Trespasser*
- Frye, William (producer)-- *Airport 1975*
- Fulton, Maude (play by)-- *The Humming Bird*
- Gamble, Warburton-- *Tonight or Never*
- Gannet, Laura (story)-- *Her Decision*
- Gardner, Cyril-- (director): *A Perfect Understanding*; (editor): *The Trespasser*
- Garland, Beverly-- *Airport 1975*
- Garon, Pauline-- *The Love of Sunya*
- Gaye, Gregory-- *What A Widow!*
- Gayer Echlin-- *Her Love Story*
- Geldart, Clarence-- *Why Change Your Wife?*
- Germonprez, Louis (assistant director)-- *Queen Kelly*
- Gilks, Alfred (photographer)-- *Beyond the Rocks; Bluebeard's Eighth Wife; Don't Tell Everything; Her Gilded Cage; Her Husband's Trademark; My American Wife; Prodigal
Daughters; The Great Moment; The Impossible Mrs. Bellew; Under the Lash

- Gleason, James (adaptation-dialogue)-- What A Widow!
- Glyn, Elinor--(novel by): Beyond the Rocks; (original story by): The Great Moment
- Goldwyn, Samuel (producer)-- Tonight or Never
- Goosson, Stephen (art director)-- The Trespasser
- Gordon, Huntley-- Bluebeard's Eighth Wife
- Goss, Walter-- Fine Manners
- Gottschalk, Ferdinand-- Tonight or Never; Zaza
- Gough, Lloyd-- Sunset Boulevard
- Goulding, Edmund--(director, screenplay and story, song "Love Your Magic Spell"): The Trespasser; (song "Love Your Magic Spell"): What A Widow!
- Graham, Charles-- Untamed Lady
- Graves, Ralph-- Prodigal Daughters
- Gravina, Cesare-- The Humming Bird
- Gray, Lawrence-- Stage Struck; The Coast of Folly; Untamed Lady
- Green, Charles-- Bluebeard's Eighth Wife
- Gribbon, Harry-- A Dash of Courage; A Social Club
- Grieg, Robert-- Tonight or Never
- Guernon, Charles (play by)-- The Love of Sunya
- Guitty, Madeleine-- Madame Sans-Gêne
- Hackett, Raymond-- The Love of Sunya
- Haden, Sara-- Music in the Air
- Hailey, Arthur (story by)-- Airport 1975
- Hall, Donald-- Her Love Story
- Hall, Winter-- For Better For Worse; The Affairs of Anatol
- Halliday, John-- A Perfect Understanding
- Halsey, Forrest--(scenario): A Society Scandal; Madame Sans-Gêne; The Humming Bird; The Wages of Virtue; (screenplay): Stage Struck; The Coast of Folly
- Hamilton, Gilbert P. (director)-- Every Woman's Husband
- Hamilton, Mahlon-- Under the Lash
- Hamilton, Neil-- Father Takes a Wife
- Hamm, A. R. (assistant director)-- Don't Tell Everything; Under the Lash
- Hammerstein, Oscar II (musical by)-- Music in the Air
- Hammond, Kay-- The Trespasser
- Harris, Elmer--(adaptation): Her Gilded Cage; (scenario collaborator): The Affairs of Anatol
- Harrison, Doane (editor)-- Sunset Boulevard
- Hatch, Riley-- Zaza
- Hatton, Frederic and Fanny (adaptation)-- Tonight or Never
- Hatton, Raymond-- For Better For Worse; Male and Female; The Affairs of Anatol
- Hatvany, Lili (play by)-- Tonight or Never
- Hawley, Wanda-- For Better For Worse; The Affairs of Anatol
- Hawthorne, Peter-- A Perfect Understanding
- Heath, Percy--(adaptation): Her Gilded Cage; (scenario and adaptation): The Impossible Mrs. Bellew
- Henderson, Ray (story and songs)-- Indiscreet
- Herbert, Sidney-- Her Love Story
- Heribelle, Renee-- Madame Sans-Gêne
- Heston, Charlton-- Airport 1975
- Hiers, Walter-- Her Gilded Cage
- Hill, Lee-- Station Content
- Hilton, Arthur (editor)-- Three for Bedroom C
- Hively, Jack (director) -- *Father Takes a Wife*
- Hoch, Emil -- *Stage Struck*
- Hocking, Joseph (story by) -- *Prodigal Daughters*
- Holden, William -- *Sunset Boulevard; The Trespasser; What A Widow!*
- Holmes, Gerda -- *Fable of Elvira and Farina and the Meal Ticket*
- Holmes, Stuart -- *Her Husband's Trademark*
- Holt, Jack -- *For Better For Worse*
- Hopper, E. Mason (director) -- *Sweedie Goes to College; Wife or Country*
- Hopper, Hedda -- *Sunset Boulevard*
- Housman, Arthur -- *Manhandled; The Coast of Folly*
- Howard, John -- *Father Takes a Wife*
- Hoyt, Arthur (director) -- *Station Content*
- Hubert, René (costumes) -- *Father Takes a Wife; Stage Struck*
- Hughes, Yvonne -- *A Society Scandal; Zaza*
- Hull, Arthur -- *The Impossible Mrs. Bellew*
- Huntley, Fred -- *For Better For Worse*
- Hurst, Fannie (story by) -- *Untamed Lady*
- Imhof, Roger -- *Music in the Air*
- Ingalls, Don (screenplay) -- *Airport 1975*
- Ivano, Paul (photographer) -- *Queen Kelly*
- Jackson, Orin -- *Baseball Madness*
- Janis, Conrad -- *Airport 1975*
- Janis, Elsie (song "Love Your Magic...") -- *The Trespasser*
- Jasper, Thena -- *Under the Lash*
- Johns, Brooke -- *Manhandled*
- Johnson, Judge (wardrobe) -- *The Trespasser*
- Johnson, Julian (editor, titles) -- *Manhandled*
- Jowitt, Anthony -- *The Coast of Folly*
- Karloff, Boris -- *Tonight or Never*
- Katterjohn, Monte M. -- (co-scenarist): *The Impossible Mrs. Bellew*; (scenario): *My American Wife; Prodigal Daughters; The Great Moment*
- Keaton, Buster -- *Sunset Boulevard*
- Keefe, Cornelius -- *A Society Scandal*
- Keith, Ian -- *Her Love Story; Manhandled; The Love of Sunya*
- Kelso, Mayme -- *Male and Female; Why Change Your Wife?*
- Kennedy, George -- *Airport 1975*
- Kennedy, Joseph P. (producer) -- *Queen Kelly; The Trespasser; What A Widow!*
- Kennedy, Tom -- *Hearts and Sparks*
- Kent, Barbara -- *Indiscreet*
- Kern, Jerome (musical by) -- *Music in the Air*
- King, Joe -- *Every Woman's Husband; Secret Code; Shifting Sands*
- Knoblock, Edward (play by) -- *Under the Lash*
- Kolker, Henry -- *Indiscreet*
- Kosloff, Theodore -- *Something to Think About; The Affairs of Anatol; Why Change Your Wife?*
- Kroman, Ann -- *Her Decision*
- Kurrle, Robert (photographer) -- *Sadie Thompson*
- LaRocque, Rod -- *A Society Scandal*
- La Varre, Sylvia (adaptation) -- *Stage Struck*
- La Verne, Lucille -- *Zaza*
- Laemmle, Carl (producer) -- *Baseball Madness*
- Lake, Arthur -- *Indiscreet*
Land, Mary-- *My American Wife*
Lane, Charles-- *Sadie Thompson*
Lang, Jennings (executive producer)-- *Airport 1975*
Lang, June-- *Music in the Air*
Langdon, Lillian-- *Every Woman's Husband; Shifting Sands; Society for Sale*
Lanoë, Jiquel-- *Prodigal Daughters*
Lasky, Jesse L.-(presented by): *For Better For Worse; Something to Think About;* (producer): *Beyond the Rocks; Bluebeard's Eighth Wife; Don't Change Your Husband; Don't Tell Everything; Fine Manners; Her Gilded Cage; Her Husband's Trademark; Her Love Story; Madame Sans-Gêne; Manhandled; My American Wife; Prodigal Daughters; Stage Struck; The Affairs of Anatol; The Coast of Folly; The Great Moment; The Humming Bird; The Impossible Mrs. Bellew; The Wages of Virtue; Under the Lash; Untamed Lady*
Laszlo, Erzébet (photographer)-- *Three for Bedroom C*
Lawrence, Viola--(editor): *What A Widow!;* (film editor): *Queen Kelly*
Le Baron, William (supervising editor)-- *Manhandled*
Le Roy, Mr. (stunt advisor)-- *The Danger Girl*
Le Vino, Albert Shelby (scenario)-- *Don't Tell Everything; Zaza*
Lebedeff, Ivan-- *The Love of Sunya*
Lederer, Gretchen-- *Wife or Country*
Lee, Joe-- *Hearts and Sparks*
Lee, Lila-- *Male and Female*
Leighton, Lillian-- *Male and Female; Under the Lash*
LeRoy, Mervyn (director)-- *Tonight or Never*
Lieberson, Goddard (story by)-- *Three for Bedroom C*
Liebmann, Robert (continuity)-- *Music in the Air*
Lind, Myrtle-- *Love on Skates*
Lindroth, Helen-- *The Humming Bird*
Linow, Ivan-- *The Wages of Virtue; Zaza*
Lisle, David (play by)-- *The Impossible Mrs. Bellew*
Littlefield, Lucien-- *Her Husband's Trademark; Why Change Your Wife?*
Livingston, Jack-- *Every Woman's Husband*
Livingston, Jay-- *Sunset Boulevard*
Livingston, Margaret-- *What A Widow!*
Lloyd, Milba K. (wax sculpture)-- *Bluebeard's Eighth Wife*
Lodijensky, General-- *Her Love Story*
Long, Walter-- *My American Wife*
Lorys, Denise-- *Madame Sans-Gêne*
Lovett, Josephine (story by)-- *What A Widow!*
Lowe, Edmund (writer)-- *The Broken Pledge*
Loy, Myrna-- *Airport 1975*
Lyndon, Harry-- *The Nick-of-Time Baby*
Lyon, Ben-- *Indiscreet; The Wages of Virtue*
Lytton, Roger-- *Zaza*
Macpherson, Jeannie--(original scenario): *Don't Change Your Husband; Something to Think About;* (scenario): *For Better For Worse; Male and Female; The Affairs of Anatol*
Madeux, Paul (assistant director)-- *The Love of Sunya*
Main, Marjorie-- *Music in the Air*
Majeroni, Mario-- *Her Love Story; The Humming Bird*
Malleson, Miles (story by)-- *A Perfect Understanding*
Mann, Hank-- *Hearts and Sparks*
Marcin, Max (play by)-- *The Love of Sunya*
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<th>Role/Description</th>
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<td>Marcus, Lee (producer)</td>
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<td>Marny, Jacques</td>
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<td>Marsh, Oliver (photographer)</td>
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<td>Marshall, Delia</td>
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<td>Marshman, D. M. Jr. (screenplay)</td>
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<td>Millett, Arthur</td>
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<td>Moon, Lorna (adaptation):</td>
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Ree, Max (costumes)-- *Queen Kelly*
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Reynolds, Ben (photographer)-- *Queen Kelly*
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Rice, Florence-- *Father Takes a Wife*
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Rinehart, Mary Roberts (story)-- *Her Love Story*
- Roberts, Theodore—Don't Change Your Husband; For Better For Worse; Male and Female; Prodigal Daughters; Something to Think About; The Affairs of Anatol
- Rodney, Earl—The Nick-of-Time Baby
- Roemheld, Heinz (music)—Three for Bedroom C
- Rooney, Patricia (editor)—The Humming Bird
- Rosson, Hal (photographer)—A Society Scandal; Manhandled; Zaza
- Rosson, Richard (director)—Fine Manners
- Rub, Christian—Music in the Air
- Salvor, Lianne—Bluebeard's Eighth Wife
- Sardou, Victorien (play by)—Madame Sans-Gêne
- Savoir, Alfred (play by)—Bluebeard's Eighth Wife
- Schable, Robert (production manager, actor)—The Love of Sunya
- Schenck, Joseph M. (producer)—Indiscreet
- Schmidt, Arthur (editor)—Sunset Boulevard
- Schnitzler, Arthur (play by)—The Affairs of Anatol
- Scott, Carrie—Manhandled; Stage Struck
- Scott, Estelle—The Romance of an American Duchess
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- Searle, Kamuela—Male and Female
- Seitz, John F. (photographer)—Sunset Boulevard
- Selwyn, Edgar (play by)—For Better For Worse
- Seymour, James (adaptation-dialogue)—What A Widow!
- Shawn, Ted—Don't Change Your Husband
- Shean, Al—Music in the Air
- Shelton, Marie—A Society Scandal; Manhandled
- Sherry, J. Barney—Her Decision; Secret Code
- Sills, Milton—The Great Moment
- Simon, Charles (play by)—Zaza
- Simpson, Allan—A Society Scandal
- Simpson, Russell—Under the Lash
- Skipworth, Alison—Tonight or Never
- Smight, Jack (director)—Airport 1975
- Smiley, Joseph—Untamed Lady
- Sonego, Rodolfo (story by)—Nero's Mistress
- Sordi, Alberto—Nero's Mistress
- Sowders, Eddy (assistant director)—Queen Kelly
- Spoor, George (producer)—Sweedie Goes to College; The Broken Pledge; Fable of Elvira and Farina and the Meal Ticket; The Romance of an American Duchess
- Standing, Herbert—The Impossible Mrs. Bellew
- Stanton, Will—Sadie Thompson
- Stedman, Lincoln—Under the Lash
- Steno (director)—Nero's Mistress
- Sterling, Ford—Stage Struck
- Stevenson, Charles A.—Her Gilded Cage
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- Stiller, Jerry—Airport 1975
- Stockwell, Guy—Airport 1975
- Stokes, Dorothy—A Society Scandal
- Storch, Larry—Airport 1975
- Stringer, Arthur (story by)—Manhandled
- Struss, Karl (photographer)—Something to Think About; The Affairs of Anatol
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- Sullivan, C. Gardner (film editor, titles) -- *Sadie Thompson*
- Summerland, Augusta -- *Airport 1975*
- Sutro, Alfred (play by) -- *A Society Scandal*
- Sutton, Grady -- *Father Takes a Wife*
- Swain, Mack -- *A Pullman Bride*
- Swanson, Gloria -- (producer): *A Perfect Understanding; Sadie Thompson; The Love of Sunya*; (screenplay and story): *The Trespasser; Tonight or Never*; (screenplay): *A Perfect Understanding*
- Swickard, Josef -- *My American Wife; A Social Club*
- Swinburne, Nora -- *A Perfect Understanding*
- Tabourne, Hattie (hairdresser) -- *Bluebeard's Eighth Wife*
- Tandler, Adolf (music) -- *Queen Kelly*
- Tashman, Lilyan -- *Manhandled*
- Teddy the Dog -- *Teddy at the Throttle; The Danger Girl; The Sultan's Wife*
- Thinnes, Roy -- *Airport 1975*
- Thurman, Mary -- *Zaza*
- Tobin, Genevieve -- *A Perfect Understanding*
- Toland, Gregg (photographer) -- *The Trespasser; Tonight or Never*
- Travers, Richard -- *The Romance of an American Duchess*
- Treen, Mary -- *Father Takes a Wife*
- Trevor, Norman -- *The Wages of Virtue*
- Tummel, William (assistant director) -- *Sadie Thompson*
- Turnbull, Hector (story by) -- *My American Wife*
- Tuttle, Frank -- (director): *Untamed Lady; (scenario): Her Love Story; Manhandled*
- Underwood, Loyal -- *My American Wife*
- Vajda, Ernest (screenplay) -- *Tonight or Never*
- Valdemar, Thais -- *Bluebeard's Eighth Wife*
- Valentino, Rudolph -- *Beyond the Rocks*
- Van Buren, Mabel -- *Beyond the Rocks*
- Vernon, Bobby -- (co-director): *The Dangers of a Bride; (actor): A Social Club; Haystacks and Steeples; Hearts and Sparks; Love on Skates; Teddy at the Throttle; The Danger Girl; The Dangers of a Bride; The Nick-of-Time Baby; The Sultan's Wife*
- von Brinken, William -- *Queen Kelly*
- von Stroheim, Erich -- (director, scenarist, original story by): *Queen Kelly; (actor): Sunset Boulevard*
- Vreeland, Frank (co-author original story) -- *Fine Manners*
- Walcott, Earl A. (sound) -- *The Trespasser*
- Wales, Bert -- *Her Love Story*
- Walker, Nella -- *Indiscreet; What A Widow!*
- Wallace, Dorothy -- *Secret Code*
- Walsh, Raoul (director, scenarist, actor) -- *Sadie Thompson*
- Walthall, Henry B. -- *The Trespasser*
- Ward, Warwick -- *Madame Sans-Gêne*
- Warner, H. B. -- *Sunset Boulevard; Zaza*
- Warren, James -- *Three for Bedroom C*
- Waterman, Ida -- *A Society Scandal*
- Waxman, Franz (music) -- *Sunset Boulevard; Music in the Air*
- Wayne, Maude -- *Prodigal Daughters*
- Wayne, Richard -- *Her Husband's Trademark; The Impossible Mrs. Bellew*
- Webb, Jack -- *Sunset Boulevard*
- Webber, George (photographer) -- *Fine Manners; Her Love Story; Madame Sans-Gêne; Stage Struck; The Wages of Virtue; Untamed Lady; The Coast of Folly*
- Weigel, Paul-- *Bluebeard's Eighth Wife*
- West, Charles-- *Wife or Country*
- West, Lillian-- *Society for Sale*
- Whittington, Margery-- *Stage Struck*
- Wilder, Billy--(director, screenplay, story by): *Sunset Boulevard*; (screenplay): *Music in the Air*
- Wilson, Charles J. (scenario)-- *Wife or Country*
- Wolcott, Earl A. (recording engineer)-- *What A Widow!*
- Wolfe, Jane-- *Why Change Your Wife?*
- Wood, Baby Gloria-- *Don't Tell Everything*
- Wood, Sam (director)-- *Beyond the Rocks; Bluebeard's Eighth Wife; Don't Tell Everything; Her Gilded Cage; Her Husband's Trademark; My American Wife; Prodigal Daughters; The Great Moment; The Impossible Mrs. Bellew; Under the Lash*
- Woodward, Guy-- *A Dash of Courage*
- Woodward, Henry-- *Male and Female*
- Wren, Percival Christopher (story by)-- *The Wages of Virtue*
- Wyckoff, Alvin (photographer)-- *Male and Female; Don't Change Your Husband; For Better For Worse; Something to Think About; The Affairs of Anatol; Why Change Your Wife?*
- Wytock, Grant (editor)-- *Tonight or Never*
- Yammamoto, Togo-- *Something to Think About*
- Youmans, Vincent (songs)-- *What A Widow!*
- Young, Howard (screenplay)-- *Music in the Air*
- Zimbalist Jr., Efrem-- *Airport 1975*
- Zukor, Adolph (producer)-- *Fine Manners; Her Love Story; Madame Sans-Gêne; Manhandled; Stage Struck; The Coast of Folly; The Great Moment; The Humming Bird; The Wages of Virtue; Untamed Lady; Zaza*
- Zuro, Josiah (music)-- *The Trespasser; What A Widow!*