JOHN WAYNE BRAND BOOK

John Wayne lived a long colorful life, both on-screen and off. The John Wayne Brand Book is a photographic journey of John Wayne's life and includes his abbreviated biography by decades, hobbies, filmography, awards and honors. The guidebook also includes guidelines for presenting the John Wayne name, image and likeness, which details his physical attributes, speech and expression, mannerisms, distinct characteristics, wardrobe and accessories.

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"The Searchers" (1956)
ABOUT JOHN WAYNE ENTERPRISES, LLC

John Wayne Enterprises’ mission is to preserve and protect the name, image and likeness of John Wayne by associating the John Wayne brand with quality and timeless products and experiences that embody the spirit of John Wayne and give back to the community.

John Wayne Enterprises, LLC is the sole and exclusive licensee of John Wayne’s publicity rights and is so registered as the successor-in-interest to such rights with the office of the Secretary of State of California in accordance with the requirements of California Civil Code Section 3344.1. As successor-in-interest, John Wayne Enterprises is the holder of certain proprietary rights in and to the globally recognized celebrity, the late actor John Wayne, including but not limited to all commercial merchandising and allied rights relating to the use of John Wayne’s name, image, likeness, persona, signature, voice or photographs, rights of association, publicity, sponsorship and/or endorsement and holds copyrights and/or trademark rights in and to the name and image of John Wayne, including his authentic signature and his nickname, “Duke/The Duke.”

In addition to advertising and promotional campaigns, licensed merchandise, co-branding and clearances, many organizations have chosen to recognize John Wayne through Legacy Naming Tributes in his honor. Some of these include the John Wayne Airport in Orange County, California and the John Wayne Marina in Sequim Bay, Washington. Several public safety vehicles also are named in Duke’s honor, including the DUKE Fire Engine for Catalina Island; DUKE Helicopters for the Orange County Sheriff’s Department; and the U.S. Army’s DUKE Helicopter.

John Wayne Enterprises actively supports cancer research, treatment and education. In this pursuit, John Wayne Enterprises was involved in the creation of the John Wayne Cancer Foundation (www.johnwayne.org); Team John Wayne, (www.johnwayne.org/teamjohnwayne) a fundraising program of the John Wayne Cancer Foundation; and has licensed the name and trademarks to the John Wayne Cancer Institute (www.jwci.org) in Southern California and the John Wayne Cancer Institute Auxiliary.

John Wayne Enterprises is a limited liability company owned by children and grandchildren of John Wayne and is managed by Ethan Wayne, John Wayne’s son.
John Wayne lived a long and interesting life with a prolific career that spanned an incredible 50 years. As one of the most beloved actors of our time, much has been said and written about his life, career and achievements. There are many stories and legends about John Wayne, the truth of which may have been questioned over time. Our goal is to only present historically and factually accurate information about John Wayne. Thus, the following information is what we believe to be true based on accounts of family, friends and other reliable sources. If you wish to submit other information about John Wayne during the product approval process, such as biographical information, trivia, or quotes, please provide the source of your information so that the Licensing Department may review and verify such information before you use it.

“The Cowboys” (1972)
Marion Morrison was born May 26, 1907, in Winterset, Iowa.

At birth he was named Marion Robert Morrison after his grandfathers: Marion Mitchell Morrison (paternal) and Robert Emmett Brown (maternal).

After the birth of his younger brother, whom his mother named Robert Emmett Morrison, young Marion’s middle name was changed to Mitchell. From this time on, official documents bearing his name most often list him as Marion Mitchell Morrison.

However, once he was an established star, Marion Michael, rather than Marion Mitchell became the name most often referred to as John Wayne’s real name.

Marion’s father, Clyde Leonard “Doc” Morrison was a pharmacist and his Mother, Mary “Molly” Brown was a telephone operator from Des Moines, Iowa. He had one younger brother, Robert Emmett.

When Marion was a young boy, his father was diagnosed with a lung condition, which required him to move west to a warmer climate. The family joined Clyde around 1914–1915 in the Mojave Desert in California, near Lancaster and took up ranching for about two years.

Around 1916, when Clyde recovered his health, the family moved to Glendale, California, where he again worked as a druggist. As a young boy, Marion delivered medicines for his father and sold newspapers. He also distributed flyers for neighborhood movie theaters in exchange for free passes to the movies. Marion attended the Sixth Street and Broadway Grammar Schools in Glendale, California.
Marion attended Glendale High School, where he became a top scholar and athlete. In his senior year he was named President of the Class of ’25. He was a member of the honor society and a member of the Latin Club. Marion was also a sports reporter for the school paper, The Glendale Explosion. More important to his future career, he both acted and worked as a member of the stage crew for various school productions. Marion won top honors as a debater and first string guard on the football team that twice won All-CIF.

From 1925–1927, Marion attended the University of Southern California on a football scholarship. He played for the Trojans under Coach Howard Jones who converted him from a guard to a tackle. Marion was a member of the Sigma Chi fraternity. He had aspirations to attend law school. A shoulder injury from a body surfing accident in Newport Beach ended his football career and the loss of the athletic scholarship also meant the end of his formal education.

Growing up in an area of constant film production, work on the various movie lots was a common way to earn a few dollars. During college, Marion worked for what was then Fox Film Corporation in the prop department as a member of the “swing gang” who moved furniture from set to set. John Wayne worked as an extra in several films, such as “Brown of Harvard” (1926) and “Bardelys the Magnificent” (1926). While working at Fox, he became acquainted with director John Ford. Ford saw something in the tall, intense young man and prodded him into taking a small role in “Hangman’s House” (1928). Thereafter, young Morrison bounced between props and small acting parts in such Ford films as “Salute” (1929) and “Men Without Women” (1930).
"The Big Trail" (1930)

Raoul Walsh's

The BIG TRAIL

John Wayne, Marguerite Churchill, B. Brendel, All Talking Epic Picture

The Most Important Picture Ever Produced

"The Big Trail" (1930)
**1930’S: THE BREAKTHROUGH DECADE**

Marion’s first important starring role and the name of John Wayne, was given to him by director Raoul Walsh in 1929. The picture was “The Big Trail” (1930), where the 22-year-old Wayne was chosen to star as trail scout Breck Coleman for $75 a week. Even though this wasn’t his breakthrough role, great things were predicted for the young star.

Between 1930 and 1938 John Wayne learned his craft starring in more than 60 movies—many of which were “B-grade” westerns. Although stardom was years away, these films brought him to the attention of the movie going public, especially across the heartland of America.

During this time, John Wayne played the world’s first singing cowboy. Stories indicate that John Wayne couldn’t carry a tune and when he asked the producers to find a cowboy who could actually sing, a new star named Gene Autry took his place.
John Wayne’s roles during the 1930’s went beyond westerns. He also played a football player in “That’s My Boy” (1932); a boxer in “Conflict” (1936); and a pilot in the Mascot Productions serials, “The Shadow of the Eagle” (1932), “Hurricane Express” (1932) and “Three Musketeers” (1933).

Also during the 1930’s, John Wayne became an expert at staging action sequences and along with stuntmen Yakima Canutt and Alan Pomeroy, he devised the “pass-blow” system of staging film fights. John Wayne became one of film’s best screen fighters and was always held in high regard by the stunt professionals with whom he worked.

Finally, at the end of the decade, John Wayne’s breakthrough role came when John Ford cast him in “Stagecoach” (1939). As the rifle-toting Ringo Kid, a 32-year-old John Wayne emerged as a major film star.
“Stagecoach” (1939)
1940’S: THE MAKING OF AN ICON

John Wayne was an avid supporter of the American forces and contributed to the morale of the war effort by portraying strong military heroes during the 1940’s in films such as “Flying Tigers” (1942), “The Fighting Seabees” (1944), “They Were Expendable” (1945) and “Back to Bataan” (1945).

John Wayne received his first Academy Award® nomination for his role as Marine Sergeant John M. Stryker in “Sands of Iwo Jima” (1949).

Also during the 1940’s, John Wayne starred in John Ford’s cavalry trilogy, which chronicled the U.S. Cavalry in the settling of the West. In “Fort Apache” (1948), John Wayne portrayed Captain Kirby York; then later Captain Nathan Brittles in “She Wore a Yellow Ribbon” (1949). John Wayne reprised his role as York in “Rio Grande” (1950), in which Maureen O’Hara co-starred with John Wayne for the first time.

The impact of John Wayne’s military roles during the war years was summed up well when, in the 1950’s, General Douglas MacArthur told John Wayne, “Young man, you represent the cavalry officer better than any man who wears a uniform.”

Source: Time Magazine, August 8, 1969.
John Wayne and Henry Fonda in "Fort Apache" (1948)
1950'S: STAR OF THE DECADE

Beginning in the 1950's, John Wayne firmly held a position in the top ten box office poll, where he would remain for more than 20 years. He continued to work at an extraordinary pace, often completing five to seven films in a single year. It also was not uncommon to have several John Wayne films in current release at the same time. During this time, John Wayne was voted Star of the Decade by the Motion Picture Herald and graced the cover of Time magazine in 1952.

John Wayne had many memorable and beloved roles during the 1950’s, such as his portrayal in “The Quiet Man” (1952) co-starring Maureen O’Hara. John Ford’s “The Searchers” (1956) brought John Wayne rave reviews for his performance as Ethan Edwards.

Also during this time, John Wayne produced a number of films under his production company Wayne Fellows (with Robert Fellows) and in later years, under the banner of his own production company. These memorable films included titles such as, “Big Jim McLain” (1952), “Island in the Sky” (1953), “Hondo” (1953), “The High and the Mighty” (1954) and “Blood Alley” (1955).
Directing “The Alamo” (1960)
1960'S: A LEGEND BATTLES CANCER

John Wayne produced, directed and starred in “The Alamo” (1960). The film went on to receive seven Academy Award® nominations, including Best Motion Picture and won for Best Sound at the 33rd Annual Academy Awards held in 1961.

In 1964, John Wayne faced cancer, resulting in the removal of a lung. While public relations representatives and family fought to keep the news from the press, John Wayne called a friend at the Herald Examiner and announced, “I licked the Big C. Because of an early checkup, good doctors and the Man Upstairs, I’m gonna make it!”

John Wayne was reported as saying, “But you know how it is in this business. Everybody is telling you that it would destroy your image. I went along for a while until I got back on my feet and then I thought, I owed it to people to tell the advantage of early checkups. Maybe, to give hope to someone who has cancer... If I can help some poor devil—or at least give him hope—then I’m repaid enough,” and “they thought it would destroy my image, but there’s a hell of a lot of good image in John Wayne licking cancer.”

1970’S: THE TWILIGHT OF A SUPERSTAR

One of his final films of the 1960’s included “True Grit” (1969) and at the 42nd Annual Academy Awards in 1970, John Wayne received a Best Actor Academy Award® for his depiction as Marshal Rooster Cogburn in this memorable film, stating, “Wow! If I’d have known that, I would have put that patch on thirty-five years earlier!”

Also during this time, John Wayne lent his voice to the spoken word album “America: Why I Love Her,” which became a best seller when it was released in 1973 and a Grammy Award nominee.
In 1976, John Wayne made “The Shootist,” where he portrayed an ailing gunfighter. It was to be his final movie.

In 1978, John Wayne underwent open heart surgery and again battled cancer.

John Wayne died on June 11, 1979, at the age of 72. His family legacy includes seven children and many grandchildren and now many great grandchildren as well.
THE LEGEND LIVES ON

John Wayne was honored with the Congressional Gold Medal, awarded for distinguished achievements and contributions. Congress proposed a bill on May 21, 1979, to authorize the President to grant on behalf of Congress a Congressional Gold Medal to John Wayne. Longtime friend and co-star Maureen O’Hara Blair offered testimony, stating, “To the people of the world, John Wayne is not just an actor and a very fine actor, John Wayne is the United States of America.” Congress approved the bill on May 26, 1979 and the Medal was presented to his family on March 6, 1980. It features an image of John Wayne and is inscribed simply, “John Wayne – American” on one side; the reverse is an image of John Wayne on horseback riding through Monument Valley.

Posthumously, on June 9, 1980, President Jimmy Carter awarded to John Wayne the Presidential Medal of Freedom, the highest civilian award. John Wayne is among only a handful of individuals who have received both the Presidential Medal of Freedom and the Congressional Gold Medal.
THE JOHN WAYNE LEGACY

PRESENT DAY POPULARITY

Today, decades after his death, John Wayne’s legacy continues to resonate with the public.

2015 HARRIS POLL: America’s Favorite Movie Star
- Ranked #4
- Only movie star to appear on every Harris Poll since poll’s inception in 1994
- Only deceased actor to ever appear on the list

Q SCORE - November 2011
- 96% Familiarity with adults 18 and older

Demographics
- 57.8% Male
- 42.2% Female

Age Breakdown

John Wayne Facebook
- 2,500,000 + Total Fans
- Visit today to see growing fan base! (www.facebook.com/johnwayne)

John Wayne Instagram
- 45.5k + Total Fans
- Visit today to see growing fan base! (www.instagram.com/johnwayneoofficial)

John Wayne Twitter
- 12.7k + Total Fans
- Visit today to see growing fan base! (www.twitter.com/johndukewayne)
Playing chess on the set of “Chisum” (1970)
HOBBIES AND INTERESTS

Duke was an avid outdoorsman who enjoyed voyages on his 136-foot yacht, a converted wooden naval mine sweeper (USS YMS-328), the Wild Goose, christened and launched by the U.S. Navy on December 19, 1942 and purchased by John Wayne in 1961.

Some of his favorite pastimes were hunting, deep sea fishing and sailing. He also was an excellent swimmer, a skill evident in a number of his films.

He was a great supporter of the armed forces and made many trips to visit the troops at the front during WWII and the Vietnam War.

John Wayne collected Oriental and Western art, such as American Indian Kachina dolls. He added his own personal touch to the world of collectibles when he began, around the time he made “Flying Leathernecks” (1951), the custom of giving personalized souvenir mugs to cast and crew members for their work on each of his films. These mugs are still displayed with pride on the mantels and shelves of many of his coworkers and are among the most sought-after relics of his career.

John Wayne pioneered in the business of energy conservation and owned several companies which had workable systems of turning refuse and coal into high grade oil.

Beginning in the 1960’s, Duke and friend Louis Johnson owned a 39-mile working purebred Hereford cattle ranch in Arizona, the 26 Bar Ranch. It raised more than 400 bulls a year and its cattle won at the big stock shows. Wayne frequently attended the production sales and often made the opening day welcome speech at events.

Duke loved chess and cards, including bridge. Between shots on a movie set, he was most likely engaged in an impromptu chess tournament with a costar or enjoying a game of hearts with the stuntmen.

He also had a great love for Mexico, especially Durango, Acapulco and Mexico City, having filmed several movies there and enjoyed many deep-sea fishing cruises off the coast.
COMPLETE FILMOGRAPHY

Over his 50-year career, John Wayne appeared in more than 175 movies from major Hollywood epics to shorts, documentaries, promotional films, television shows and special appearances. Though there are actors who may have appeared in more movies, it is yet to be seen if any actor will ever better Duke’s record of being the lead in more than 140 films.

42nd Annual Academy Awards (1970)
Barbra Streisand presents John Wayne the Best Actor award for “True Grit.”
<table>
<thead>
<tr>
<th>Year</th>
<th>Movie Title</th>
<th>Role</th>
<th>Year</th>
<th>Movie Title</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>1935</td>
<td>Lawless Range</td>
<td>John Middleton, aka John Allen</td>
<td>1948</td>
<td>Red River</td>
<td>Thomas &quot;Tom&quot; Dunson</td>
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<td>1935</td>
<td>Paradise Canyon</td>
<td>John Wyatt aka John Rogers</td>
<td>1949</td>
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<td>John Breen</td>
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<td>1935</td>
<td>Texas Terror</td>
<td>Sheriff John Higgins</td>
<td>1950</td>
<td>She Wore a Yellow Ribbon</td>
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<td>1936</td>
<td>Westward Ho</td>
<td>John Wyatt / John Allen</td>
<td>1950</td>
<td>Rio Grande</td>
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<td>1936</td>
<td>Conflict</td>
<td>Pat Glendon</td>
<td>1950</td>
<td>Flying Leathernecks</td>
<td>Lt. Col. Kirby Yorke (Commanding Officer, Fort Stark)</td>
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<td>1936</td>
<td>King of the Pecos</td>
<td>John Clayborn</td>
<td>1951</td>
<td>Operation Pacific</td>
<td>Maj. Daniel Xavier &quot;Dan&quot; Kirky</td>
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<td>1936</td>
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<td>John Tipton</td>
<td>1951</td>
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<td>1936</td>
<td>Lonely Trail, The</td>
<td>Capt. John Ashley</td>
<td>1952</td>
<td>Big Jim McClain</td>
<td>James 'Jim' McLain</td>
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<td>1936</td>
<td>Oregon Trail, The</td>
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<td>1952</td>
<td>Miracle in Motion</td>
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<td>Winds of the Wasteland</td>
<td>John Blair</td>
<td>1953</td>
<td>Hondo</td>
<td>Honda Lane</td>
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<td>1937</td>
<td>Adventure's End</td>
<td>Duke Slade</td>
<td>1953</td>
<td>Island in the Sky</td>
<td>Capt. Dooley</td>
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<td>1937</td>
<td>Born to the West (Hell Town)</td>
<td>Dare Rudd</td>
<td>1953</td>
<td>Trouble Along the Way</td>
<td>Steve Alloysius Williams</td>
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<td>1937</td>
<td>California Straight Ahead</td>
<td>Biff Smith</td>
<td>1954</td>
<td>High and the Mighty, The</td>
<td>Dan Roman</td>
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<td>1937</td>
<td>I Cover the War</td>
<td>Bob Adams</td>
<td>1955</td>
<td>Blood Alley</td>
<td>Capt. Tom Wilder</td>
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<tr>
<td>1937</td>
<td>Idol of the Crowds</td>
<td>Johnny Hansen (Janson)</td>
<td>1956</td>
<td>Sea Chase, The</td>
<td>Capt. Karl Ehrlich</td>
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<td>1938</td>
<td>Overland Stage Raiders</td>
<td>Stony Brooke</td>
<td>1956</td>
<td>Conqueror, The</td>
<td>Temujin, later Genghis Khan</td>
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<tr>
<td>1938</td>
<td>Pals of the Saddle</td>
<td>Stony Brooke, aka Ezekiel Saunders</td>
<td>1956</td>
<td>Searchers, The</td>
<td>Ethan Edwards</td>
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<td>1938</td>
<td>Santa Fe Stampede</td>
<td>Stony Brooke</td>
<td>1957</td>
<td>Barbarian and the Geisha, The</td>
<td>Frank W. &quot;Spig&quot; Wead</td>
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<tr>
<td>1939</td>
<td>Allegheny Uprising</td>
<td>James 'Jim' Smith</td>
<td>1958</td>
<td>I Married a Woman</td>
<td>Townsend Harris</td>
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<td>1939</td>
<td>New Frontier</td>
<td>Stony Brooke</td>
<td>1959</td>
<td>Horse Soldiers, The</td>
<td>John Wayne / Leonard</td>
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<tr>
<td>1939</td>
<td>Stagecoach</td>
<td>The Ringo Kid</td>
<td>1960</td>
<td>Alamo, The</td>
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<td>1939</td>
<td>Three Texas Steers</td>
<td>Stony Brooke</td>
<td>1960</td>
<td>North to Alaska</td>
<td>Col. Davy Crockett</td>
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<tr>
<td>1939</td>
<td>Wyoming Outlaw</td>
<td>Stony Brooke</td>
<td>1961</td>
<td>Comancheros, The</td>
<td>Sam McCord</td>
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<tr>
<td>1940</td>
<td>Dark Command</td>
<td>Bob 'Shortcut' Seton</td>
<td>1961</td>
<td>How the West Was Won</td>
<td>Ranger Capt. Jake Cutter</td>
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<tr>
<td>1940</td>
<td>Long Voyage Home, The</td>
<td>Ole Olsen</td>
<td>1961</td>
<td>Hataif!</td>
<td>Sean Mercer</td>
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<tr>
<td>1941</td>
<td>Lady from Louisiana</td>
<td>John Reynolds</td>
<td>1963</td>
<td>Donovan’s Reef</td>
<td>George Washington McLintock</td>
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<td>1941</td>
<td>Man Betrayed, A</td>
<td>Lynn Hollister</td>
<td>1963</td>
<td>McIntltyck!</td>
<td>Matt Masters</td>
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<td>1941</td>
<td>Shepherd of the Hills, The</td>
<td>Young Matt Matthews</td>
<td>1964</td>
<td>Circus World</td>
<td>Centurion at Crucifixion, Roman Captain</td>
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<td>1942</td>
<td>In Old California</td>
<td>Tom Craig</td>
<td>1965</td>
<td>In Harm’s Way</td>
<td>John Elder</td>
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<tr>
<td>1942</td>
<td>Pittsburgh</td>
<td>Charles 'Pittsburgh’ Markham/Charles Ellis</td>
<td>1965</td>
<td>Cast a Giant Shadow</td>
<td>Cole Thornton</td>
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<td>1942</td>
<td>Reap the Wild Wind</td>
<td>Captain Jack Stuart</td>
<td>1966</td>
<td>El Dorado</td>
<td>Taw Jackson</td>
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<td>1942</td>
<td>Reunion in France</td>
<td>Pat Talbot, RAF pilot</td>
<td>1967</td>
<td>War Wagon, The</td>
<td>Col. Mike Kirby</td>
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<td>1943</td>
<td>In Old Oklahoma/</td>
<td>Daniel F. ‘Dan’ Somers</td>
<td>1968</td>
<td>Hellfighters</td>
<td>Reuben J. ‘Rooster’ Cogburn</td>
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<td>1943</td>
<td>Lady Takes a Chance, A</td>
<td>Wedge Donovan</td>
<td>1969</td>
<td>Undefeated, The</td>
<td>John Simpson Chismus</td>
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<td>1944</td>
<td>Tall in the Saddle</td>
<td>Col. Joseph Madden</td>
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<td>Rio Lobo</td>
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<td>1945</td>
<td>Back to Bataan</td>
<td>John Devlin</td>
<td>1972</td>
<td>Big Jake</td>
<td>John Wayne</td>
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<td>1945</td>
<td>Dakota</td>
<td>Duke Fergus</td>
<td>1972</td>
<td>Cancel My Reservation</td>
<td>Will Anderson</td>
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<td>1945</td>
<td>Flamingo of Barbary Coast</td>
<td>Lt. (j.g.) ’Rusty’ Ryan</td>
<td>1972</td>
<td>Cowboys, The</td>
<td>U.S. Marshal J.D. Cahill</td>
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<td>1945</td>
<td>They Were Expansible</td>
<td>Tom Wayne</td>
<td>1973</td>
<td>Cahill, U.S. Marshal</td>
<td>Lane</td>
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<td>1946</td>
<td>Desert Command</td>
<td>Rusty Thomas</td>
<td>1973</td>
<td>Train Robbers, The</td>
<td>Det. Lt. Lon McQ</td>
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<td>1946</td>
<td>Without Reservations</td>
<td>Quirt Evans</td>
<td>1974</td>
<td>McQ</td>
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<td>1947</td>
<td>Angel and the Badman</td>
<td>Johnny Munroe</td>
<td>1975</td>
<td>Brannigan</td>
<td>Lt. Jim Brannigan (Chicago PD)</td>
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AWARDS AND HONORS
By Year (Partial List)

1949: Received LAUREL AWARD from Motion Picture Exhibitors for Topliner Star

1950’s and 1960’s: Voted STAR OF THE DECADE by Motion Picture Herald

1950: Received LAUREL AWARD from Motion Picture Exhibitors for Screen King of the Year

1950: Won France’s VICTOIRE du CINEMA AWARD for best performance for “Sands of Iwo Jima”


1950: Won a PHOTOPLAY MAGAZINE AWARD for his performance in “Sands of Iwo Jima”

1950: Voted number 1 actor by Motion Picture Herald

1950: Won the first SILVER SPURS AWARD

1952: Received a plaque from Interstate Theatre Circuit for “Outstanding Contribution to Motion Pictures”

1951: Voted number 1 actor by Motion Picture Herald

1952: Won WORLD FAVORITE FILM ACTOR AWARD from Foreign Press Association

1952: Won MOST POPULAR STAR AWARD from Modern Screen Magazine

1952: Won a PHOTOPLAY MAGAZINE AWARD for his performance in “The Quiet Man”

1952: Featured on the cover of Time Magazine March 5, 1952

1948-1953: was given LAUREL AWARD by Motion Picture Exhibitors for best performance in “Sands of Iwo Jima”

1953: Won LAUREL AWARD from Motion Picture Exhibitors for Best Dramatic Performance for “Hondo”

1953: Won MOST POPULAR STAR AWARD from Modern Screen Magazine

1953: Voted FAVORITE ACTOR OF THE YEAR in Canton, Ohio’s National Poll

1953: Voted MOST POPULAR ACTOR by Independent Theatre Owners Poll of Arkansas

1953: Won Golden Globe’s HENRIETTA AWARD (World Film Favorite Male) at the 11th annual awards presentation

1954: Received a citation for cooperation from the Hollywood Press Association

1954: Won FAVORITE MOVIE ACTOR AWARD from the Woman’s Home Companion Magazine

1954: Voted number 1 actor by Motion Picture Herald

1954: Won LAUREL AWARD from Motion Picture Exhibitors for Best Dramatic Performance for “High and Mighty”

1954: Won STAR OF STARS AWARD from Modern Screen Magazine Awards

1951-1955: Independent Film Journal’s top money actor

1956: Received a CITY PARLIAMENT AWARD in Berlin, Germany for his performance in “The Conqueror”

1958: Received SILVER LIFETIME MEMBERSHIP CARD from the International Actors Guild

1958: Nominated for GOLDEN LAUREL’S Favorite Male Star; came in 7th place

1959: Won an award from the Headliners Club of Austin, Texas, for “The Alamo”

1959: Nominated for GOLDEN LAUREL’S Favorite Male Star; came in 8th place

1960: Nominated by Academy of Motion Picture Arts and Sciences for best motion picture for producing “The Alamo” (1960) at the 33rd annual Academy Awards held on April 17, 1961

1960-1970: Voted STAR OF THE DECADE by Motion Picture Herald


1960: Was listed in TOP TEN ALL-AMERICAN FAVORITES in Boxoffice Magazine Awards

1960: Nominated for GOLDEN LAUREL’S Favorite Male Star; came in 5th place


1961: Won STAR OF THE YEAR AWARD from Theatre Owners of America

1961: Won THE FUJUKUNICHI NEWSPAPER AWARD in Japan for “The Alamo”

1961: Won BRONZE WRANGLER AWARD from Western Heritage for best theatrical motion picture for “The Alamo”


1961: Nominated for GOLDEN LAUREL’S Favorite Male

Dean Martin & John Wayne “Golden Globe Awards” 1966
1962: Won BRONZE WRANGLER AWARD from Western Heritage for best theatrical motion picture for "The Comancheros"

1962: Won GOLDEN LAUREL AWARD for Top Action Performance in "The Comancheros"

1962: Nominated for GOLDEN LAUREL'S Favorite Male Star; came in 8th place

1963: Won BRONZE WRANGLER AWARD from Western Heritage for best theatrical motion picture for "The Man Who Shot Liberty Valance"


1963: Nominated for GOLDEN LAUREL'S Favorite Male Star; came in 4th place

1964: Won GOLDEN LAUREL AWARD for Top Action Performance in "McLintock!"

1965: Named #1 Star in Britain in the Motion Picture Film Daily

1965: Received the FRANCIS X. BUSHMAN AWARD on behalf of the senior citizens of this great country in recognition of his consistently fine performances and for the excellent example of Americanism he presents to all his generation

1965: Nominated for GOLDEN LAUREL'S Favorite Male Star; came in 4th place

1966: Won MR. BOXOFFICE AWARD from Photoplay Magazine Awards for being the all-time box office champ in the motion picture industry

1966: Won a GOLDEN SPURS AWARD

1966: Won Golden Globe's CECIL B. DEMILLE AWARD for outstanding contribution to the entertainment industry throughout the years at the 23rd annual awards ceremony

1966: Nominated for GOLDEN LAUREL'S Favorite Male Star; came in 9th place

1967: Nominated for GOLDEN LAUREL'S Favorite Male Star; came in 6th place

1968: Named #1 Star in Britain in the Motion Picture Film Daily

1968: Received the FRANCIS X. BUSHMAN AWARD on behalf of the senior citizens of this great country in recognition of his consistently fine performances and for the excellent example of Americanism he presents to all his generation


1968: Nominated for GOLDEN LAUREL'S Favorite Male Star; came in 6th place

1969: Was #2 most popular actor in US and #1 in Britain according to Motion Picture Herald

1969: Featured on the cover of Time Magazine August 8, 1969

1969: Voted #1 in TOP TEN ALL-AMERICAN FAVORITES in Boxoffice Magazine Awards

1970: Nominated by Academy of Motion Pictures Arts & Sciences for best performance in "True Grit" and won the statue at the 42nd annual Academy Awards held on April 7th, 1970

1970: HEADLINER OF THE YEAR AWARD given by Greater Los Angeles Press


1970: GOLDEN PLATE AWARD from American Academy of Achievement in Dallas, Texas

1970: Won BRONZE WRANGLER AWARD from Western Heritage for best theatrical motion picture for "True Grit"

1970: Won GOLDEN GLOBE AWARD for Best Actor in a Drama for his performance in "True Grit" at the 27th annual awards ceremony
1970: Won GOLDEN LAUREL AWARD for Best Action Performance in “True Grit”

1970: Nominated for GOLDEN LAUREL’S Favorite Male Star; came in 4th place

1971: Voted #1 actor by Motion Picture Herald – set all-time record for being in TOP TEN for 23 years

1971: Won the GOLD MEDAL AWARD from Photoplay Magazine Awards for Favorite Actor

1971: US Marine Corps – IRON MIKE AWARD (highest award that can be given to a civilian)

1971: West Point Society of Los Angeles – won DUTY, HONOR, COUNTRY AWARD

1971: Los Angeles Philanthropic Foundation – AMERICANISM AWARD

1971: First Place Award for “Cancer Check”

1971: Won GOLDEN LAUREL AWARD for Best Action Performance in “Chisum”

1971: Nominated for GOLDEN LAUREL’S Favorite Male Star; came in 7th place

1949-1972: Was one of Motion Picture Exhibitors’ top ten money-making actors

1972: FAMILY WEEKLY AWARD from Family Weekly as favorite movie actor, April 25

1972: FAVORITE ACTOR AWARD from Photoplay – June 6

1973: Veterans of Foreign Wars – THE NATIONAL AMERICANISM GOLD MEDAL AWARD

1973: Grand Marshal of the Rose Bowl Parade

1973: Bill Gargan Cancer Award (received at the Golden Sword Inaugural Ball)

1973: National Football Gold Medal Award

1974: TUSS MCLAUGHRY AWARD – American Football Coaches Award

1974: Won GOLDEN LAUREL AWARD for Best Action Performance in “True Grit”

1974: GEORGE WASHINGTON AWARD – Freedoms Foundation at Valley Forge

1974: Nominated for GRAMMY AWARD for best spoken word for the album, “America, Why I Love Her” at the 17th Annual Grammy Awards

1975: People’s Choice Award – Favorite Motion Picture Actor received at first annual award presentation

1975: People’s Choice Award – Favorite Motion Picture Actor received at second annual award presentation

1976: Excellence in Entertainment Award – Notre Dame Club of Chicago

1976: Golden Apple Award – Hollywood Women’s Press Club – Male Star of the Year

1977: Star of the Century Award – National Entertainment Conference

1977: All-Time Favorite Star (one time only category from Photoplay

1977: Voted as one of the Top Three most popular motion picture stars by U. S. Teenagers in Motion Picture Herald

1977: Voted NUMBER ONE by T.V.Q, a network publication of Motion Picture Herald

1977: People’s Choice Award – Favorite Motion Picture Actor received at third annual award presentation

1978: People’s Choice Award – Favorite Motion Picture Actor received at fourth annual award presentation

1978: Received John Ford Medallion Award

1978: Received Congressional Gold Medal

1978: Named “Advertising Personality of the Year” by the Advertising Club of Los Angeles

1979: Boy Scouts of America – Certificate of Recognition

1979: Received John Ford Medallion Award

MISCELLANEOUS AWARDS

Several US Government WAR AGENCIES PLAQUES for outstanding service in WWII, for touring Pacific war bases and for tour of Vietnam

JOHN WAYNE ALSO RECEIVED

American Legion – AMERICANISM AWARD – also citation of recognition

City of Hope – HEART OF THE WORLD AWARD USO – Certificate of Appreciation

POSTHUMOUS AWARDS

Congress proposed a bill to authorize the President to grant on behalf of Congress a specially struck gold medal to John Wayne. It was approved May 26, 1979. The medal was presented to his family on March 6, 1980

John Wayne Airport – June 20, 1979 the Orange County Airport was renamed the John Wayne Airport

Presidential Medal of Freedom – awarded June 9, 1980 by President Jimmy Carter

Avalon Fire Truck – Dedicated in August of 1980


Golden Boot Award – 1996, In Memoriam Award
**AMERICAN FILM INSTITUTES’S 100 YEARS... 100 FAVORITES (2007)**

The Searchers appears at #13 on 100 Favorite Movies List (2007)

Appears at #13 on 100 Favorite Stars List (2005)

Stagecoach appears at #63 on 100 Favorite Movies List

Appears at #36 on 100 Heroes and Villains for playing Hero “Rooster Cogburn” in “True Grit”

**ACADEMIC TRIBUTES**

Football scholarship to USC

USC Associates

President’s Circle

Trojan Club

Cinema Circulus

Oceanographic Associates

Sigma Chi Fraternity – Received the “Significant Sig” Award

Skull and Dagger

Honorary Doctorate Degree from USC–1968
QUOTES

John Wayne Enterprises has compiled many John Wayne quotes, both off and on-screen.

On-screen: Quotes from John Wayne’s most memorable character portrayals

Off screen—Real life and press quotes on:

- Acting
- Battling cancer
- Directing
- Family and friends
- Life philosophy
- Retirement

Examples:

John Wayne on Acting: “In my acting,” he says, “I have to identify with something in the character. The big tough boy on the side of right—that’s me. Simple themes. Save me from the nuances. All I do is sell sincerity and I’ve been selling the hell out of that ever since I started.”


John Wayne on Cancer: “But you know how it is in this business. Everybody is telling you that it would destroy your image. I went along for awhile until I got back on my feet and then I thought I owed it to people to tell the advantage of early checkups. Maybe, to give hope to someone who has cancer... If I can help some poor devil—or at least give him hope—then I’m repaid enough.”

Source: San Antonio Express, March 14, 1965.
POPULAR QUOTES

• A man’s got to do what a man’s got to do.
• A man’s got to have a code, a creed to live by.
• Don’t say it’s a fine morning or I’ll shoot ya’.
• Hurry it up. We’re burnin’ daylight.
• It looks like it’s going to be another fine day.
• Goddamn, I’m the stuff men are made of!
• You can take everything a man has as long as you leave him his dignity.
• Well, there are some things a man just can’t run away from.
• Don’t pick a fight, but if you find yourself in one I suggest you make damn sure you win.
• All battles are fought by scared men who’d rather be someplace else.
• Courage is being scared to death but saddling up anyway.
• When you stop fighting, that’s death.
• You know, pity isn’t for me.
• Talk low, talk slow, and don’t say too much.
• Nobody ever saw a cowboy on the psychiatrist’s couch.
• If everything isn’t black and white, I say why the hell not?
• Words are what men live by... words they say and mean.
• You tangle with me, I’ll have your hide.
• Give the American people a good cause, and there’s nothing they can’t lick.
• Life is tough, but it’s tougher if you’re stupid.
• A man oughta do what he thinks is right.
• I’ve always followed my father’s advice: he told me, first to always keep my word and, second, to never insult anybody unintentionally. If I insult you, you can be goddamn sure I intend to. And, third, he told me not to go around looking for trouble.
• I never trust a man that doesn’t drink.
• When you come slam bang up against trouble, it never looks half as bad if you face up to it.
• Out here, due process is a bullet.
• Never apologize and never explain, it’s a sign of weakness.
• Fill your hands, you son-of-a-bitch!
• I am an old-fashioned honest-to-goodness flag-waving patriot.
NAME

Birth Name: John Wayne’s birth name is Marion Morrison. This is the preferred way to use the birth name on John Wayne merchandise and collateral materials.

Name History: The official evidence, in the form of birth records, high school yearbooks, marriage certificates and social security applications give proof that Marion’s middle name went through some changes over the years.

As mentioned in the Biography, John Wayne was named Marion Robert Morrison at birth, after his grandfathers: Marion Mitchell Morrison (paternal) and Robert Emmett Brown (maternal).

After the birth of his younger brother, whom his mother named Robert Emmett, John Wayne was given the middle name of Mitchell. From this time on, official documents bearing his name most often list him as Marion Mitchell Morrison.

However, after he was an established star, his real name was most often referred to as Marion Michael Morrison.

Nickname: “Duke” Morrison

Most reports say Marion acquired the nickname Duke from his Airedale dog of the same name. His dog was crazy about firehouses and the firemen all knew the dog’s name; they didn’t know Marion’s name but soon started calling him Duke, too. Reports say he and the dog were distinguished as “Big Duke” and “Lil’ Duke.” It is acceptable to use “The Duke” when referring to John Wayne.

Professional Name: John Wayne

By the late 1920’s / early 1930’s, Marion “Duke” Morrison began to go by the name John Wayne. Most stories attribute the name change to director Raoul Walsh, who cast him in his first starring role, “The Big Trail” (1930).
JOHN WAYNE’S IMAGE AND LIKENESS

John Wayne often said he played himself on the screen, so the best way to get a sense of his physicality, image, likeness and overall presence is to watch his films! John Wayne has very unique characteristics, such as his facial expressions, voice and drawl, walk, wardrobe and stances. His films are a wonderful history of the man himself and are highly recommended for both research and entertainment.

With a 50-year career, John Wayne’s stages of life are recorded in many mediums, particularly film and in photographs. When he first began to appear in films, he was a young man. By the time he made his last film, “The Shootist” (1976), he was nearly 70 years old. Thus, depending on what era / age chosen, it is important to represent John Wayne’s image and likeness accurately according to each particular time period.

Physical attributes
- Height: 6'4"
- Weight: between 200 and 225
- Hat size: 7 3/8"
- Shirt: 18" neck, 37" sleeve
- Chest: 49-50"
- Waist: 39"
- Inseam: 33—34"
- Shoe: 10 ½ D to E

Build—Broad shoulders and athletic
He was a star athlete throughout high school and college.

Right-handed
As described in “Authentic Wardrobe,” any artwork depicting John Wayne holding a gun or other object should indicate his right-handedness.
Brown hair
Care should be taken to depict his hair color, style and sideburns with accuracy. The hair should be appropriate to the age or era the depiction is intended to represent. For example, during his early career his hair was thick, slightly wavy, neatly trimmed, often slightly slicked back and with a side part. His films and photography should be used for careful research.

Facial hair
Facial hair was a rarity, which makes his appearance in such notable exceptions as “She Wore a Yellow Ribbon” (1949), “Rio Grande” (1950) and “The Shootist” (1976) so memorable.

Blue eyes
John Wayne’s eyes were blue, although some photography may suggest another color due to lighting or poor quality reproduction. If the eyes do not appear blue, color correction should be considered.

Facial structure
John Wayne’s facial structure included defined cheekbones, nose and jaw. As previously mentioned, his films and photography should be used for careful research.
John Wayne, circa 1952

“The Alamo” (1960)

“The Shootist” (1976)
**SPEECH AND EXPRESSION**

**Steely/steady gaze**
The steely, serious gaze was often punctuated with a comical look of surprise—John Wayne became a master of this “double take.”

**Drawl**
Early in his career he perfected his unique delivery of slowing his speech and inserting pauses in his delivery in mid-sentence or phrase. The unexpected pacing held the interest of the audience in a way that a faster, smoother delivery could not do.

**Graceful**
John Wayne was graceful for such a big man. Howard Hawks noted that he “moved like a big cat.”

**In addition**
- He often had slightly cocked head.
- He often had a half smile/lop sided grin.
- He furrowed his brow.

"Cahill, U.S. Marshall" (1973)
"The Searchers" (1956)

"Tycoon" (1947)
AUTHENTIC WARDROBE

Western
John Wayne insisted on an authentic Western wardrobe, which included his own clothes and accessories. He often would wear new clothing items weeks in advance of filming to break them in for comfort and to give the clothing a more credible look.

Shirts
In his early career, wherever possible, John Wayne avoided the "fancy dude" clothes, such as rodeo-style shirts and silver trappings. His early films are good examples of the emphasis on plain-looking outfits. The shirts of his B-Westerns usually buttoned all the way to the top, fabric was plaid or solid and often had slashed pockets.

Typical of his later career, John Wayne wore long-sleeved, collared shirts with buttons either down the middle or bib style with buttons down both sides of the front of the shirt, rather than the center.

The sleeves were often rolled up to the middle of the forearm.

Colors: Shirts were often tan, salmon, or navy; usually appeared to be slightly washed, not too bright or intense.

Shirts were always tucked into the pants.

Vests/Jackets
- Tan or brown leather vest.
- Vest could be lined with a rough cotton or corduroy in a light color such as beige.
- He did wear buckskins in several pictures throughout his career.
In his early career John Wayne was forced to wear the oversized hats common to the B-Westerns.

Later, his typical hat was modeled after the cavalry officer’s hat of the Indian Wars era with:

- A dip in brim
- Typically a leather band around the crown
- A band tipped with wooden beads, so it could be tightened as the hat stretched
- Typically light beige or tan color
BELTS/BUCKLES

In his early career John Wayne wore fancy gun belts and holsters, but soon was able to wear a simple, leather gun belt, like he preferred.

Belts
- Typically brown leather waist belt
- A second gun belt would sit horizontal on his hips, low slung, about an inch below his waist belt.

26 Bar Ranch Buckle
John Wayne frequently wore his 26 Bar Ranch belt buckle, based on John Wayne’s and friend Louis Johnson’s purebred Hereford cattle ranch in Arizona of the same name. Duke frequently attended the ranch’s annual production sales and is seen in pictures wearing his 26 Bar Ranch buckle while making the opening day welcome speech at the events.

John Wayne’s buckle was inscribed “John Wayne” across the top; a 26 with a bar under the numbers in the middle; and featured an image of a cattle head in the lower left corner—all encircled with a rope loop.
**History of the Red River D Buckle**

In 1948, United Artist released Red River, the story of visionary rancher Tom Dunson (John Wayne) and his creation of a cattle empire from the early days of the settling of the west to later years when his ruthless individualistic values clash with those of his adopted son, played by Montgomery Clift.

In Red River the cattle brand for John Wayne's ranch is a D with two wavy lines representing the banks of the river. Howard Hawks the director of Red River had silver belt buckles with a twisted silver wire rope edge, a D and two wavy lines in solid gold, the words “Red River” in gold wire and various initials and the date 1946 in cut gold made up as gifts for some of the cast and crew. These buckles have been known since as the Red River D belt buckles. John Wayne wore a Red River D belt buckle in a number of his later westerns including Rio Bravo, El Dorado and Rio Lobo, all directed by Howard Hawks.

**Red River D Buckle, actual measurements**

Belt Buckle: 3 ½" width x 2 1/8" height

**Letter “D”**
- Overall width at widest point 5/8"
- Overall height 11/16"
- Overall thickness 1/8"

**River Waves**
- Length, top wave, tip to tip 1 5/8"
- Length, bottom wave, tip to tip 111/16"
- Thickness (widest point) ¼"
- Widest point ¼"
- Narrowest point 1/8"

**Date**
- Overall height (each number) 3/16"
- Overall width (each number) 1/8"
- Space between each number 1/16"
- Overall width (all numbers) 13/16"

**Rope Loop (Frames Initials)**
- Interior measurement
  - Height at widest point ½"
  - Width at widest point 5/8"
BOOTS/SPURS

In his early career, John Wayne was forced to wear bright colored “fancy dude” boots. Later on, he was able to wear his own boots that he usually bought before every other picture. He liked special designs, usually with four or five rows of stitching.

• Boots typically had a harness boot strap
• Boots were typically made of brown leather

Boot dimensions
• Height from floor to top of boot: 14¾”
• Length, overall from heel to toe: 12½”
• Width, overall from widest point of sole: 4½”
• Heel height, measured vertically at front of heel: 1½”

Spurs
• Five point, with rounded edges.
“The Searchers” (1956)
Pants
In his early career, John Wayne reluctantly wore pinstriped pants until he adopted a pant with a more simple and unadorned look, often dark in color. Later, his pants were typically tan / light beige and lightweight
- He was known for rolling up his pants at the cuff (one turn, about 3–4 inches)
- Typically flat front
- Pants were rarely tucked into boots
- At times, wore long johns for both historical accuracy and for insulation

Ties
Necktie typically knotted on the side, usually to his left
- John Ford gave him a red, white and blue bandana when they made “Stagecoach,” and it appeared again and again in John Wayne’s movies.
- Other tie colors: tan, salmon, blue, maroon
Guns & Holsters
• John Wayne was known for using both revolvers and rifles.

Revolver
• John Wayne often used revolvers with bone handles and steel bodies with detailed etchings, such as the familiar single action .45 he owned and wore in many films.
• Gun grips/handles should appear as aged ivory. John Wayne dipped the handles in tea to get an aged effect.

Rifle
Beginning with “Stagecoach” (1939), John Wayne was known for using the renowned 1892 Winchester carbine rifle with the large loop lever that he modified himself, so he could twirl it like a pistol. He also shortened the barrel by two inches so it would not hit him in the jaw while twirling it.

Holsters
• Early in his career he used fancy gun belts and holsters.
• Later in his career, his gun holster rested on his right hip. He did not wear a low-slung holster on a gun belt; he put the gun belt through the holster and wore it back on his hip.
Horse
• Duke, his costar in a few films in the early 1930’s was large, white and beautiful.
• Dollor, a chestnut quarter horse, was his costar in many of his later films.

Saddle
• Saddles were often simple, plain, brown leather.

Saddle blankets
• Saddle blankets were usually multicolor horizontal stripe designs (rather than geometric designs) using at least three different colors.
• Typical colors were reddish-brown, beige and brown.
Jewelry/Other Accessories

- Typical sheriff badge: gold or silver, six points.
- Often wore a brass tribal bracelet, given to him by the Montagnard hill people of South Vietnam. It is a simple brass wire wrapped around right wrist, with wire open at back of wrist.
John Wayne directs "The Green Berets" (1968) shown wearing his Montagnard brass bracelet.

“The Wings of Eagles” (1957)
Military Wardrobe

John Wayne’s wardrobe, weapons and accessories in his military films were typically based on authentic military uniforms and weapons of the time. When depicting John Wayne as a symbol of the military, his films, photography and military history should be used for research purposes. Depending on the military branch, typical color combinations were often dark greens, camouflage, navy, white and/or tan.

Branches of the military represented in his films include:

- Army
- Marines
- Cavalry
- Navy
- Air Force
- Coast Guard
- Green Berets—special army forces

During periods of conflict, including World War II and Vietnam, John Wayne contributed to the morale of war efforts by portraying strong heroes and courageous characters in memorable films such as (partial listing):

- Flying Tigers (1942) – as Capt. Jim Gordon (squadron leader, the American Volunteer Groups)
- The Fighting Seabees (1944) – as Lt. Cmdr. Wedge Donovan (Construction Battalion “CBs”)
- They Were Expendable (1945) – as Lt. JG “Rusty” Ryan (Patrol Torpedo Boat Squadron/Navy)
- Back to Bataan (1945) – as Col. Joe Madden (Army)
- Sands of Iwo Jima (1945) – as Sgt. John M. Stryker (Marines)
- Operation Pacific (1951) – as Lt. Commander Duke Gifford (Navy)
- Flying Leathernecks (1951) – as Major Daniel X. Kirby (Marines)
- The Longest Day (1962) – Lt. Col. Benjamin Vandervoort (82nd Airborne Division/Army)
- In Harm’s Way (1965) – Capt. Rockwell Torrey (Navy)
- Cast a Giant Shadow (1966) – as Mike Randolph (Army)
- The Green Berets (1968) – as a tribute to the US fighting forces that he visited in Vietnam, John Wayne co-directed and starred in the war epic.
Cigarettes/Cigars
Though John Wayne did smoke in real life and on-screen, because of his desire for his family to support cancer research and treatment in an effort to find a cure, current portrayals of John Wayne should not depict him smoking. Thus, cigarettes/cigars should be digitally removed from any imagery.

While depictions of John Wayne smoking are rarely approved, under limited circumstances and on a case-by-case basis, smoking depictions may be considered in certain non-merchandise contexts, such as when illustrative of non-smoking education for cancer prevention advocacy.
BACKGROUNDS

John Wayne Enterprises maintains a film location list, organized by state and geographic region, which may be used for research purposes. The following is a partial listing of typical geographic locations where filming took place:

- Arizona
- Colorado
- Mexico
- Nevada
- South Dakota
- Utah
- California
- Hawaii
- Montana
- New Mexico
- Texas
- Wyoming

For western scenes, typical outdoor backgrounds include:

- Free-standing sandstone rock forms (such as in Monument Valley, Utah)
- Brush
- Scrub
- Tumbleweed dirt
- Blue sky
- Wispy clouds
PRODUCT & COLLATERAL MATERIAL DEVELOPMENT

Per your Merchandising License Agreement (MLA), you will be creating licensed John Wayne products that adhere to John Wayne Enterprises’ mission to preserve and protect the name, image and likeness of John Wayne. John Wayne Enterprises upholds its mission by ensuring licensed products are of high quality and any artwork is a faithful and accurate representation of John Wayne and John Wayne–related facts. To assist you in the creation of John Wayne authorized merchandise, the following are our basic requirements in regards to product development.
CREATIVE DESIGN PROCESS

John Wayne Enterprises follows procedures for careful review of the design including: artwork, trademarked signature, voice, color and fonts, product materials, copywriting and overall composition/design.

ARTWORK

Over his lifetime and 50-year career, John Wayne was recorded in many mediums, such as films, photography, original artwork, television, feature broadcasts, commercials and recordings. John Wayne Enterprises is the only entity that can grant permission to use John Wayne’s name, image, likeness, signature, or voice. However, there may be additional third party rights holder(s) from which additional permission(s) must be sought before a particular medium featuring John Wayne may be used.

In general, a Licensee should keep in mind that it is responsible for securing all necessary clearances and for payment of permission fees, if any, for use of trademarks, copyrights or other intellectual property associated with John Wayne but not owned by John Wayne Enterprises.

As rights are complicated and John Wayne Enterprises cannot provide legal advice on such matters, a Licensee should consult its own legal counsel for clarification on these issues. John Wayne Enterprises will use its best efforts to provide each Licensee with preliminary contact information as a starting point for such permissions.

Artwork includes the following categories:

PHOTOGRAPHY

As previously stated, a Licensee has the responsibility to procure legally sufficient permission from the copyright owner(s) of photographs incorporated into John Wayne authorized merchandise. Please note that derivative works based on actual copyrighted photographs also may fall into this category. Unless stated otherwise in writing, John Wayne Enterprises cannot provide copyright clearance for imagery.

There are various sources for John Wayne photography. There are several companies, such as stock photo houses and film studios currently housing extensive John Wayne photo collections, most in digital format. Upon request, John Wayne Enterprises can provide a Licensee with these contacts.

Photos should not be reversed and should accurately depict John Wayne’s eye color, hair color, skin tone, wardrobe color and right-handedness.

When incorporating photography into creative artwork, care should be taken to place John Wayne in accurate and realistic situations (i.e. accurate background of Monument Valley) and not fanciful depictions.

Furthermore, though John Wayne was photographed with many people, imagery should include only John Wayne. However, in those limited circumstances where another person or persons may be included in imagery, there may be additional third party rights holder(s) from which additional permission(s) must be sought before a particular medium featuring John Wayne may be used.
Dual License — Approved Artwork
Currently, there is one existing form of original artwork in which a dual license with John Wayne Enterprises and another entity is required:

Andy Warhol, “John Wayne”
Any Licensee wishing to use the John Wayne image by Andy Warhol must contact the Warhol Foundation for a license as well. John Wayne Enterprises can provide contact information for inquiries.

Original Art
Creation of original artwork in all formats is encouraged, but in all aspects must be a faithful representation of John Wayne. While the work must conform technically by capturing John Wayne’s likeness and physicality, one of the most challenging aspects of original art is capturing his “essence” in a static work. Getting to know John Wayne through his extensive body of work will help with the artistic process.

Line Art
Creation of original line art is encouraged, but in all aspects must be a faithful representation of John Wayne. Please refer to “Depicting John Wayne” for specific direction on John Wayne’s image and likeness.

Sculpture
To capture John Wayne’s likeness in a two or three-dimensional work, a Licensee should first decide on the age it would like to depict John Wayne, which will then dictate appropriate reference to be used for such a sculpture. Again, getting to know John Wayne through his extensive body of work, appropriate to the age chosen, is most helpful in creating an accurate depiction. Please refer to “Depicting John Wayne” for specific direction on John Wayne’s image and likeness.
VOICE

John Wayne is known for his often-imitated distinctive drawl and unique voice. Licensees may consider the following sources for such material:

Film Clips & Sound Bytes—If a Licensee would like to incorporate actual film footage, clips, soundtracks, voice, or other intellectual property into its licensed products and/or collateral material, again, the Licensee will need to secure the appropriate permissions to do so. A Licensee should identify the material in which it is interested and John Wayne Enterprises will use its best efforts to provide preliminary contact information upon request.

Impersonators—John Wayne Enterprises will consider modern sound clips from John Wayne voice impersonators, but such submissions undergo rigorous scrutiny and historically have rarely been approved.

MATERIALS

While John Wayne Enterprises recognizes that in certain circumstances production costs may dictate the type of material used, products should consist of high quality materials and should be solidly constructed. Materials also should be consistent and appropriate to artwork and the overall design.

EDITORIAL COPY

All text and editorial copy written about John Wayne must be historically and factually accurate. With a long life and career, numerous biographies and hundreds of newspaper articles and quotes, information is often inconsistent or factually incorrect.

Fact-based text and editorial copy should be based on the information provided in this brand guidebook and must be submitted during the product approval process for review and comment. Of course, each Licensee is welcome to submit its own text and editorial copy based on information not found in this brand guidebook, but please provide John Wayne Enterprises with your source so we may review and verify such information. John Wayne Enterprises can provide copywriting services for an additional fee. Please inquire into this option with the Licensing Director.

OVERALL DESIGN

While we look at each element of artwork individually, the overall design of any product and/or collateral material should have aesthetic appeal, coordination, quality and creativity.
FONT AND COLOR GUIDELINES

Fonts should be classic in style. John Wayne Enterprises encourages artistic creativity, but color schemes should remain true and appropriate to the genre/style chosen (i.e. western, military, Americana styles).

Recommended Fonts

Proxima Nova
[Body text, captions]
abcdefghijkmnopqrstuvwxyz
ABCDEFHIJKLMNOPQRSTUVWXYZ
012346789 @#$%^&*!?/:;.,'"
()[]{}<>  

PROXIMA NOVA BOLD
[subheads, paragraph heads]
abcdefghijkmnopqrstuvwxyz
ABCDEFHIJKLMNOPQRSTUVWXYZ
012346789 @#$%^&*!?/:;.,'"
()[]{}<>  

USE IN ALL CAPS WITH WIDE TRACKING

ALTERNATE GOTHIC NO. 2
[TITLES, HEADLINES, CALL-OUTS]
abcdefghijkmnopqrstuvwxyz
ABCDEFHIJKLMNOPQRSTUVWXYZ
012346789 @#$%^&*!?/:;.,'"
()[]{}<>  

USE IN ALL CAPS

Sentinel Book
[Body text, captions, subheads]
abcdefghijkmnopqrstuvwxyz
ABCDEFHIJKLMNOPQRSTUVWXYZ
012346789 @#$%^&*!?/:;.,'"
()[]{}<>  

Sentinel Bold
[Titles, headlines, call-outs]
abcdefghijkmnopqrstuvwxyz
ABCDEFHIJKLMNOPQRSTUVWXYZ
012346789 @#$%^&*!?/:;.,'"
()[]{}<>  

Volta
[Titles, headlines, call-outs]
abcdefghijkmnopqrstuvwxyz
ABCDEFHIJKLMNOPQRSTUVWXYZ
012346789 @#$%^&*!?/:;.,'"
()[]{}<>  

Western Colors:

• Sand (Pantone 7508C)
Hex #e4c08b

• Cinnamon (Pantone 723C)
Hex #bd712d

• Chestnut (Pantone 7517C)
Hex #87431e

• Rust (Pantone 484C)
Hex #9c3022

• Warm Brown (Pantone 1545C)
Hex #562e18

Military Colors:

• Chartreuse (Pantone 457C)
Hex #b49400

• Olive (Pantone 5825C)
Hex #847c35

• Dark Green (Pantone 7498C)
Hex #4f552a

• Brown (Pantone 462C)
Hex #59452a

Americana Colors:

• Blue (Pantone 2955C)
Hex #003a69

• Steel (Pantone 7545C)
Hex #51626f

• Red (Pantone 1797C)
Hex #c9282d
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