

THE BEVERLY AND JIM ROGERS MUSEUM OF LONE PINE FILM HISTORY

Collection Enhancement Program A Five-Year Acquisition Plan

The Beverly and Jim Rogers Museum of Lone Pine Film History (called here The Museum) intends over the next five years to enhance its collection through its Film Memories Capital Campaign. The permanent museum exhibits will tell the story of Lone Pine's film history primarily through still and moving images (production stills, short film clips from targeted films), audio (interviews, panels, music) and interactive displays (video upon request, transparencies, special effects, sound). (See: Exhibit floor plan, attachment A; List of exhibits with collection items owned, Attachment B.) The Museum will also build a first rate collection of related materials including guns, saddles (Cowboy Trappings, posters and paper, costumes, props, and related marketing memorabilia. (See: List of Items Sought, Attachment C.) A general plan of on-going acquisition will be dependent on the availability of objects in the market to be purchased privately or at auction. Obviously, it is difficult to pinpoint prices to be paid for items, but certain expectations of appropriate pricing can be made.

GUNS, SADDLES, HATS AND SPURS (Cowboy Trappings)

Rationale: Our audience takes great interest in items such as weapons, saddlery and other props. Interest ranges from v variation of design, historic background and celebrity ownership. We believe many of our prospective audience members will be attracted to our museum because of the uniqueness of design, artistry and rarity of such items as saddles, guns and spurs. Silver saddles, holsters and guns belonging to actors such as William Boyd, Roy Rogers and John Wayne, along with items that represent the highest achievement in leather and silverwork will also find a place in the museum. (In design development)

Target Items:

- Guns of historic value, and guns of specific previous ownership or use in a famous movie will be purchased. Weapons belonging to actual historic figures of the west such as Wyatt Earp, Billy the Kid, and Custer as they relate to the cinematic and real events in the west would also be included. (See: List of Items Sought, Attachment C.)

- Spurs belonging to the great stars from specific roles would be identified and sought. Spurs belonging to cowboy actor Jack Hoxie and given to Russ Spainhower are already located in Lone Pine. Movie spurs from the John Wayne movie *Stagecoach*, while not a Lone Pine film, are owned by a Festival Board member and could be added to the collection. Local historic spurs would help round out the collection.
- Cowboy hats of the Lone Pine stars are as unique and individual as the stars themselves. Compare Hoot Gibson and Tom Mix's hats with those of Gregory Peck in *Yellow Sky* and *The Gunfighter*. A series of such hats could be effectively presented on a wall of the museum, then giving visitors a challenge by asking them to match hats to stars. (See: List of Items Sought, Attachment C.)
- The artistry of the saddle would be an attraction of great value to our visitors. Silver saddles, saddles of different styles and ownership, even from different parts of the world matching the locations for *Law of the Pampas*, or *Tycoon* would be appropriate. (See: List of Items Sought, Attachment C.)
- The leatherwork of such artists as Bob Brown, and others, painting by western artists would be sought for the gallery or for matching displays to some of the film exhibits.

ACQUISITION BUDGET:

Specialist: Jim Rogers and Packy Smith

COSTUMES

Rationale: The history of costumes of the Lone Pine movies, not only shows the changes in the film industry but the way Hollywood chose to picture the history of the development of our country and specifically the region of the West. Traditional B-western hero costumes personify American attitudes about heroes, forming the outlook of a whole generation of children now running our country and economy. Understanding the viewpoint of our entertainment industry towards other cultures, colonialism, the imperialist goals of the British Empire, Asian and Middle Eastern societies can be aided by studying the costumes and images shown in such movies as *Bagdad*, *Flame of Araby*, and even *Outlaws of the Desert*.

Target Items:

- Purchase of costumes of the great cowboy actors will be challenging and expensive. Hoot Gibson, Tom Mix and Jack Hoxie costumes represent early heroes. Hopalong Cassidy, Lone Ranger, John Wayne, Gene Autry and Roy Rogers are musts. Should certain representative costumes be unavailable than reproductions would have to be commissioned. (See: List of Items Sought, Attachment C.)
- The roles of women in the west including homesteader, dance hall girl, outlaw and ranch owner will be contrasted with pictures of historic women to demonstrate the diversity of women's roles in western history as well as the accuracy of films in depicting their history. Costumes including Debbie Reynolds's in *How the West Was Won*, Nancy Gates in *Comanche Station* and Barbara Stanwick in *The Violent Men* would be examples of sought after items. (See: List of Items Sought, Attachment C.)
- Costumes from the film showing other cultures could be contrasted with actual clothes from the area. For instance, tribal clothes from Iran Gashqai and Baluchi tribes could be shown with costumes from *The Adventures of Hajji Baba*. (Langley collection.)
- A presentation on the Hispanic heroes of our movies would be attractive to families visiting from L.A. Cesar Romero as the Cisco Kid, Tito Guizar in *Song of the West* and *The Llano Kid* and Richard Martin in his many roles in Lone Pine films are prime examples. (In initial planning stages.)

Specialist: Costumer Joie Hutchinson, Emmy winning designer, will serve as our specialist in this area.

ACQUISITION BUDGET:

POSTERS AND PAPER ITEMS:

Rationale: While the Museum owns a basic collection of stills from the Lone Pine movies, and related lobby cards, the Museum wishes to purchase larger classic posters from the films, with a focus on the classic movies or films with advertising of special graphic interest.

Illustrative items would include one-sheet, three sheet, and larger poster forms including quads, banners and foreign posters.

Target items:

- Classic films: *Gunga Din*, *The Lives of a Bengal Lancer*, *High Sierra*, *Under Western Stars* and the silent films etc. (See List of Items sought, Attachment C.) Prices for first condition of preservation could approach \$3000 a piece.
- Graphic value: Since the focus of our museum is films, and films are a visual medium, it is necessary we tell our story using images associated with the films. The films will be set in the context of various critical questions pertinent to society today to show their relevance to a new audience. Focus of the exhibits will include themes (See Museum Exhibit Conceptualizations, separate document) and associated films showing minorities, role of women, violence, and themes of water, law, and land ownership as well as the science fictions titles including *The Monolith Monsters*. Prices of preserved posters will range from \$100 to as much as \$800.

Consultant: Packy Smith

ACQUISITION BUDGET:

MARKETING ITEMS AND RELATED MEMORABILIA

Rationale: Today marketing items and advertising campaigns are a major part of any release of a large budget film. Items at local fast food outlets, contests and toys are all part of the scene. Hopalong Cassidy, Roy Rogers and to a lesser extent Gene Autry represent the very earliest examples of mass marketing of related products. The Museum needs to document this phenomenon through the acquisition of items that demonstrate the diversity of the products involved in these campaigns.

Target Items:

- An exhibit of some item such as lunch boxes is a must. An exhibit showing the merchandizing of at least one fictional figure associated with Lone Pine films will need to be demonstrated. Most logically this would be Hopalong Cassidy and William Boyd with 33 films made locally.
- Fan magazines, comic books and young people's clubs are another phenomena that will be illustrated. The magazine *Boy's Cinema* from England as well as the

comic books from the United States would be attractive to fans and visitors alike.

ACQUISITION BUDGET:

Specialist: Charles Champlin (?)

HISTORY OF FILM MAKING

Rationale: As a film history museum, The Museum can also demonstrate the development of the industry because Lone Pine's film history begins in the silent era and continues through the many technical developments up to the Imax camera of today. Children can be attracted to a hand-on discovery area where they can build simple demonstrations of early film precursors as already developed by Eastman House in Rochester, NY. Early Edison innovations, a mutoscope and kinetoscope machines showing silent films of Hoot Gibson, etc. can be accessed. The development of the motion picture camera, including ones like those used by Roscoe Arbuckle down to more modern machines can be displayed. Technicolor, sound recording machines, 3d as used in *The Stranger Wore a Gun* to Imax usage in *California Adventure* can be demonstrated with reproductions or actual models. An interactive exhibit involving matte paintings design by Craig Barron and sound editing and design designed by Ben Burtt again will be edifying and interesting to our younger audiences as well as their parents. (In preliminary design stage)

Target Items:

- Mutascopes, kinetoscopes, peep shows that preceded the motion picture projector with early silent films from Lone Pine would be displayed and actual used by visitors.
- The progression of various cameras from silent to Imax would be demonstrated through commissioned models or actual artifacts
- A small discovery area with shelves and tables for use by children who could make objects from the Eastman House collection using their education kits.

ACQUISITION BUDGET:

Specialist: Leonard Maltin

DEVELOPMENT OF PERMANENT AND TEMPORARY EXHIBITS

Submitted,
Chris Langley
Museum Executive Director

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