

MASHANTUCKET PEQUOT MUSEUM AND RESEARCH CENTER

111 Pequot Trail, Post Office Box 3180
Mashantucket, CT 06339-3180
Phone 860/572-6800
Fax 860/572-6850
E-mail MPMRC@mindport.net

MASHANTUCKET PEQUOT TRIBAL NATION

The Pequot people have lived in the Thames and Mystic River basins in Connecticut since at least the 16th century. Like all American Indian groups of southern New England, the Pequots spoke an eastern Algonquian language.

The Pequot tribe of southeastern Connecticut was thriving with approximately 15,000 members just prior to the European encounter. However, the tribe's fortunes changed drastically in 1637, when a band of soldiers led by John Mason attacked and burned one of its principal villages in Mystic, killing nearly every inhabitant.

The Pequot War of 1636-1638 was thought to have driven the tribe into extinction, an idea perpetuated by Herman Melville in *Moby Dick*, who named the ill-fated whaleship *The Pequod*. In fact, some of the Pequot survivors were sold into slavery, and most of the rest were petitioned off to other tribes. Those placed under the control of the Narragansett tribe of Rhode Island became known as the Paucatuck (Eastern) Pequots and were finally settled on a 500-acre reservation in North Stonington, Connecticut. Those under the control of the Mohegans became known as the Mashantucket (Western) Pequots and were given a reservation at Noank in 1650. When that land became more commercially valuable, the tribe was granted a reservation at Mashantucket in 1666. Today, the Mashantucket Pequot tribe continues to live on this land, making it one of the oldest continuously occupied North American Indian reservations.

The ensuing centuries saw a steady decline in the tribe's land base, and by 1856, the original 3,000-acre reservation had been reduced by illegal land sales to 214 acres. The loss of land inevitably led to a dispersion of the tribal population to the neighboring communities in search of employment. In the early 1970s, tribal members began moving back to the reservation with the objectives of restoring their land base and community, developing economic self-sufficiency, and revitalizing tribal culture. By the mid-1970s, tribal members had reorganized their government, written a new constitution, and embarked on a series of economic ventures. They had also instituted legal action to recover the lands illegally taken from them in the previous century.

With the assistance of the Native American Rights Fund and the Indian Rights Association, the tribe filed suit in

(more)

1976. That case was settled in 1983 by the enactment of the Mashantucket Pequot Indian Land Claims Settlement Act, a Congressional bill that granted the tribe federal recognition and enabled it to repurchase and place in trust approximately 2,200 acres of its original reservation.

While the tribe was prosecuting and settling its land claim, it was actively engaged in a number of economic enterprises, including the sale of cord wood; the establishment of a maple syrup business; the sale of garden vegetables; a swine project; the opening of a hydroponic greenhouse; the purchase and operation of a restaurant; and the establishment of a sand and gravel business. In 1986, the tribe opened its bingo operation, followed in 1992 by the establishment of a destination resort on the reservation.

The groundbreaking for the Mashantucket Pequot Museum and Research Center was conducted on October 20, 1993, in a ceremony marking the 10-year anniversary of federal recognition of the Mashantucket Pequot Tribal Nation.

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For further information or visual materials, please contact:

Mashantucket Pequot Museum & Research Center

Mr. Steve Dennin
Director of Marketing & Development
phone: (860) 572-6832
fax: (860) 572-6850

Mr. David Holahan
Manager of Public Relations
phone: (860) 572-6835
fax: (860) 572-6851

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FOR IMMEDIATE RELEASE

MASHANTUCKET PEQUOT MUSEUM AND RESEARCH CENTER, OPENING JUNE 1998, APPOINTS KEY SENIOR STAFF

November 3, 1997, Mashantucket, Conn. -- The new Mashantucket Pequot Museum and Research Center, scheduled to open in June 1998 as one of the country's most innovative institutions devoted to Native American histories, announced the appointment of three leaders in their respective fields. Cheryl A. Metoyer was named Director of Information Resources, Elizabeth Theobald, Director of Public Programs, and Steve Dennin, Director of Marketing and Development.

Cheryl A. Metoyer, (Cherokee) and a nationally-known scholar, is a leader and pioneer in the development of libraries and information services within Native American communities. As Director of Information Resources, she will be responsible for shaping the Museum's four-story Research Center into a leading Native American educational institution that recognizes Native scholarship and promotes the research process for both Natives and non-Natives, scholars, children and the public alike.

She will direct the building of a collection of resources that support and encourage research about Native Americans. The library and children's library are a part of a major Research Center, which includes archival and material collections, research and conservation laboratories and a collections' storage area.

Ms. Metoyer comes to the museum from the American Indian Studies Research Center, University of California, Los Angeles, where she is the Senior Staff Researcher. From 1993 through 1997 she held the Rupert Costo Chair in American Indian History at the University of California, Riverside, one of many distinguished positions she has held in her 20-year career. She holds a Ph.D. in Library Science from Indiana University and a M.A. in Library Science from Immaculate Heart College.

Elizabeth Theobald, (Cherokee), has dedicated her professional life to furthering the voice of today's Native American artistic community. Focusing primarily on the development of theatrical scripts by Native writers, Ms. Theobald has directed numerous play development workshops and productions. She has published essays on Native Americans in the performing arts and managed several arts organizations, including the Creative Arts Team, a professional educational theater company in New York. She graduated with an M.F.A. in Theater Administration from Yale University, School of Drama, and a B.F.A. in Drama from New York University.

As Director of Public Programs, Ms. Theobald will develop extensive educational programs and activities for school-age children, as well as special programs and events for visitors and the community. She will develop theatrical presentations, lecture and storytelling series and live performances for presentation in the state-of-the-art facility, which includes an auditorium, classrooms and a children's library and reading room. Her programs will emphasize contemporary Native voice and expression as a complement to the permanent exhibits as well as the 5,000-square-foot Temporary Exhibit Gallery.

Steve Dennin, who has extensive experience in development and policy planning, will be in charge of external affairs, marketing, membership, public relations and public support, with a particular focus on grand opening events and the first year of operation for the \$135 million museum. Mr. Dennin, former Director of Development for the Whitney Museum of Art for three years, directed the annual and capital campaign which doubled the size of the Museum's endowment, enabling the institution to fund its first physical expansion in 30 years.

Before moving to the Whitney, Mr. Dennin was Vice President, Resources for Planned Parenthood Federation of America, Inc., where he was instrumental in developing the national organization's overall policy. He also worked at the New York Shakespeare Festival and the Film Society of Lincoln Center and holds a B.A. in English from Columbia University.

When the Mashantucket Pequot Museum and Research Center opens in June, 1998, the Mashantucket Pequot Tribe will present to the public an innovative museum that combines permanent exhibits relating the history of Native Americans and the birth and re-birth of the Mashantucket Pequot Tribal Nation with research facilities that will serve as a resource for Native Americans, scholars, students and the general public.

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For further information please contact:

David Holahan
Manager of Museum Public Relations
860/572-6835

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THERESA HAYWARD BELL

Theresa Hayward Bell is Executive Director of the Mashantucket Pequot Museum and Research Center, a major new cultural institution scheduled to open in June, 1998, on the Mashantucket Pequot reservation in Mashantucket, Connecticut. A member of the Mashantucket Pequot tribe, Ms. Bell has played an important role in its cultural resurgence over the past few decades.

Ms. Bell has dedicated her life to teaching others about the Mashantucket Pequot tribe's rich history and enduring heritage. Her sense of cultural identity was instilled in her at an early age by her grandmother, Elizabeth George, considered by many to have been the founder of the modern Mashantucket Pequot Tribal Nation.

Throughout the 1970s, as the Mashantucket Pequots worked to rebuild their tribal community, Ms. Bell served on both the new Tribal Council and the Housing Authority. She managed and worked on a variety of projects and enterprises established by the tribe, including a maple syrup business, a hydroponic greenhouse, and a restaurant.

As a member of the Tribal Council, Ms. Bell helped to develop its first constitution, which was enacted by the newly elected Chairman, Richard "Skip" Hayward, in 1975. In the late 1970s and early 1980s, Ms. Bell also contributed to the tribe's efforts to achieve federal recognition, which was granted by the United States Congress in 1983.

In 1989, Ms. Bell was appointed Tribal Affairs Coordinator, responsible for the management of all cultural events for the tribe. Later that year, she was named Director of the Mashantucket Pequot Department of Public Relations and Cultural Resources. During the five years that she served in that position, Ms. Bell oversaw all research and archaeological excavations on the reservation; began a tribal library; established a community newspaper, the Pequot Times; organized lectures; coordinated all cultural and Tribal Council events; and handled media relations for the tribe.

Since 1994, Ms. Bell has held the position of Mashantucket Pequot Tribal Repatriation Officer, working closely with legislation involving these issues in the state and local governments. She was named Executive Director of the Museum and Research Center that same year and has guided the design of the institution, which combines innovative exhibits related to Pequot and American Indian histories with a state-of-the-art scholarship center devoted to Native America. As Executive Director, Ms. Bell oversees all aspects of the facility, including the building construction project, financial operations, staff administration, policy development, collections growth and management, public programming, and scholarly and archaeological research conducted on behalf of the Mashantucket Pequot Tribal Nation.

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JACK CAMPISI

Dr. Jack Campisi has served since 1992 as Director of the Museum Project on behalf of the Mashantucket Pequot Tribal Nation. An appointee to the Museum Liaison Team along with Theresa H. Bell and Dr. Kevin McBride, Dr. Campisi has been involved in formal planning for the Mashantucket Pequot Museum and Research Center from the conceptual design and implementation of the permanent exhibits to the architectural scheme for the building.

An authority on American Indian affairs, Dr. Campisi became affiliated with the tribe in 1980 as a consultant for its Petition for Federal Acknowledgment and assisted with Congressional approval of the Mashantucket Pequot Indian Land Claims Settlement Act, which was enacted in 1983. Dr. Campisi's historical research on the Mashantucket Pequot tribe has contributed to the founding of the Museum and Research Center, which focuses on educating people about American Indian histories and cultures. He will remain on staff through the institution's inaugural year.

For the past 20 years, Dr. Campisi has served as a consultant and federal recognition expert for numerous American Indian tribes, including the Oneida Indian Nation, the Narragansett Tribe of Indians, the Cayuga Nation, and the Little Shell Chippewa Tribe. He has testified on tribal rights in hearings before the U.S. Senate Select Committee on Indian Affairs as well as the U.S. House of Representatives' Committee on Interior and Insular Affairs.

Dr. Campisi has published numerous books, most recently The Mashpee Indians: Tribe on Trial (1991) and The Oneida Indian Experience (1988). He has written many articles on American Indian-related subjects for scholarly journals and encyclopedias, and has delivered papers and lectures at universities and conferences throughout North America. In addition, Dr. Campisi is a member of the Advisory Board of the D'Arcy McNickle Center of the Newberry Library in Chicago, Illinois.

Currently a Professor of Anthropology at Wellesley College in Massachusetts, Dr. Campisi is also an Adjunct Professor of Anthropology at State University College in Oneonta, New York. His past teaching credentials include appointments at the State University of New York at Albany; the University of Wisconsin at Green Bay; and Dutchess Community College, State University College at New Paltz, Bard College, and Vassar College.

Dr. Campisi holds a bachelor's degree, two masters' degrees in Social Studies and Anthropology, and a doctoral degree in Anthropology, all from the State University of New York, Albany.

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KEVIN A. McBRIDE

Dr. Kevin McBride is Director of Research of the Mashantucket Pequot Museum and Research Center. He supervises all programmatic areas and research functions of this major resource for scholars, students, and the general public. Dr. McBride serves with Theresa H. Bell and Dr. Jack Campisi on the tribally appointed Museum Liaison Team, which has been directing the conceptual design and implementation of the facility's permanent exhibit.

In 1983, Dr. McBride was Director of Public Archaeology Survey Team, Inc. and an Anthropology Research Associate at the University of Connecticut in Storrs, when he was approached by Richard Hayward, Chairman of the Mashantucket Pequot Tribal Council, to begin conducting archaeological research on the reservation.

Presently an Assistant Professor of Anthropology at UConn, Dr. McBride established and oversees field study programs on the reservation for graduate students as well as continues to direct all ongoing archaeological excavations and ethnohistorical research for the tribe.

Dr. McBride's research interests include the prehistory and ethnohistory of eastern North America, the historic archaeology of Euro-Americans, settlement systems, and paleoethnobotany. He is a frequent guest lecturer and has been published widely in scholarly journals.

In addition to articles in progress, Dr. McBride is currently at work writing two volumes, The Fox People: Ethnohistory of the Mashantucket Pequot and Long Pond: The Archaeology and Social History of a Seventeenth Century Mashantucket Pequot Cemetery.

Dr. McBride is a member of the Society for American Archaeology, the American Anthropological Association, and the Society for Historic Archaeology and Ethnohistory. He is a former member of the Board of Directors of the Connecticut Museum of Natural History (1986-1988) and of the Governor's Task Force on Indian Affairs (1988-1991). Dr. McBride has taught at Rhode Island College and at Connecticut College.

Dr. McBride received his bachelor's degree in 1974 from Assumption College, and both his master's and doctoral degrees in Archaeology from the University of Connecticut in 1978 and 1984, respectively.

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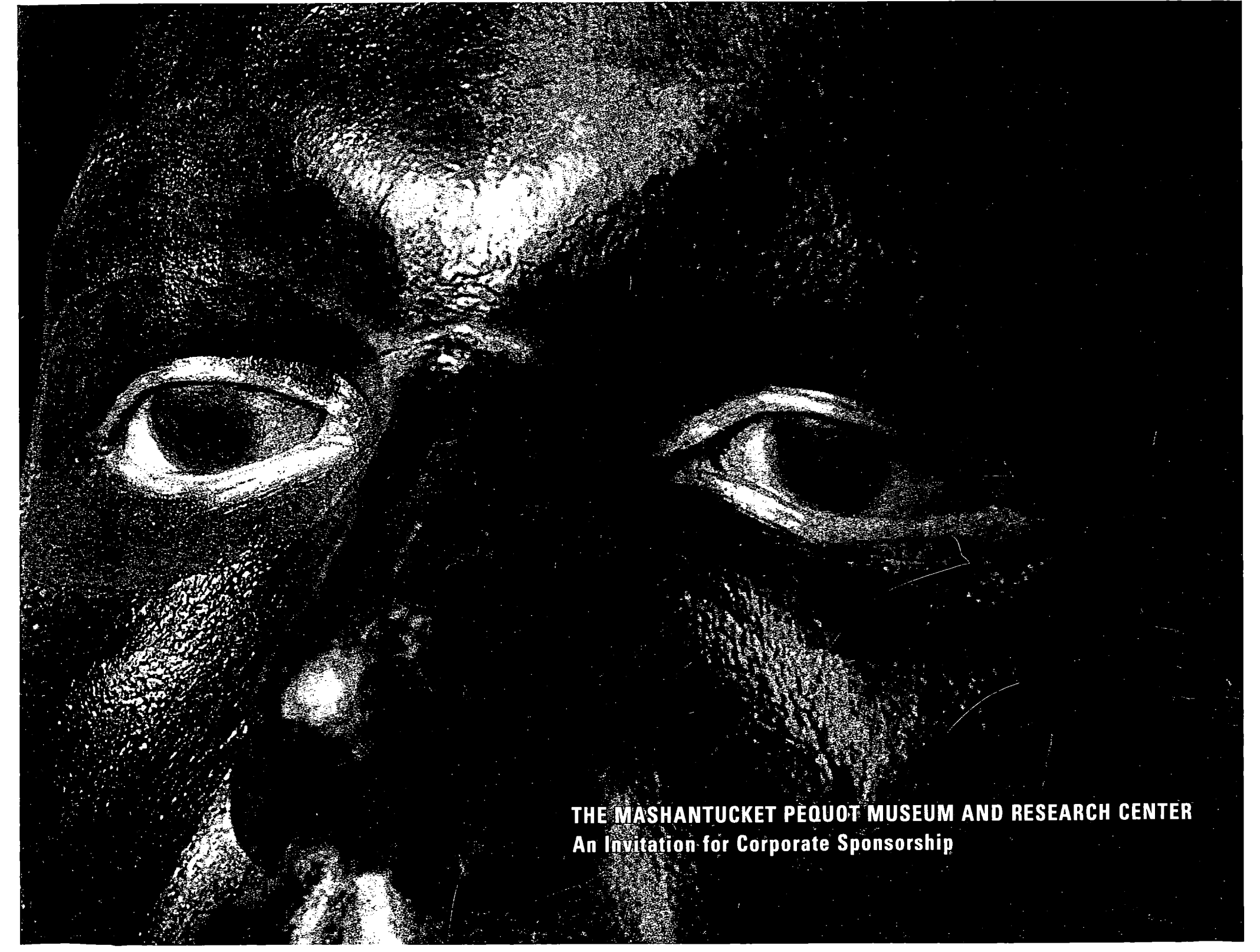
Mr. David Holahan
Manager of Public Relations
phone: (860) 572-6835
fax: (860) 572-6851

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THE MASHANTUCKET PEQUOT MUSEUM AND RESEARCH CENTER
An Invitation for Corporate Sponsorship

MANNEQUINS BRING A PEOPLE BACK TO LIFE

Creating a tribe in B'klyn

They stand, kneel and sit, tools and weapons at the ready, their faces and bodies painted for war, work or play, their eyes fixed on forever.

And, says Paulette Giguere, "The greatest thing is they didn't squirm while I was working on them."

Giguere is an artist, and it is her tattoo work that decorates the city's most spectacular, temporary and, alas, not open-to-the-public art exhibit.

It features 111 life-size mannequins built in a one-time Brooklyn warehouse, in an area locals call Dumbo (for Directly Under the Manhattan Bridge and Overpass).

They depict members of the Mashantucket Pequot tribe, and look so lifelike that some visitors avert their eyes when they see the topless maidens.

All were created at StudioEIS — the initials stand for Elliot and Ivan Schwartz, the owners — for a \$135 million museum and research center scheduled to open next June in Mashantucket, Conn., home of the Pequots.

The mannequins are only a small part of the permanent exhibit, which will cover a 20,000-year span and tell the story of the Pequot tribal nation. It currently has about 450 members and an annual income in the hundreds of millions through its state in Foxwoods, the world's largest gambling casino.

One of the few mannequins that is not a Pequot is a seated, black-suited Dutch trader, one of the 55 figures that will populate a recreated 16th-century village.

Near the trader, who is seated along one wall, stands Cassacinamon, the tribe's first leader after the Pequot War, which ended in 1638, and near him sits Austin George, a Civil War veteran, in his uniform.

"They're almost like old friends now," says Elliot Schwartz, 48, who founded the studio 20 years ago with his brother Ivan, 46.

Each mannequin costs in the low five figures and takes a couple of months — from casting to coloring to clothing — to create.

Suzanne Martin is one of the dozen or so artists who contributed to the project.

"I handle the head cases," she jokes. Heads are cast separately and delivered to her desk where she opens the eyes, points them, shapes lips, puts in or removes teeth, does eyebrows, etc.

It can take days to do a single head, says Martin, 35, who moved to New York eight years ago from Saline, Mich., to study



sculpture at Pratt Institute in Brooklyn.

"The level of detail," she says, "is a notch higher because when something is painted naturalistically, it highlights every flaw."

She means the several layers of skin-toned stains that go on every mannequin.

But for specialization, Giguere is almost in a class of her own.

"No two tattoos are the same," she says, "and every one is authentic."

She uses illustrated tribal histories for the designs, and a combination of carbon and charcoal as her material.

It can take several days to do one body, says Giguere, 42, another Pratt graduate and a native of Rhode Island who now lives in Park Slope.

About five members of the tribe served as models. The others were found through modeling agencies. A couple

were friends of the Schwartz brothers.

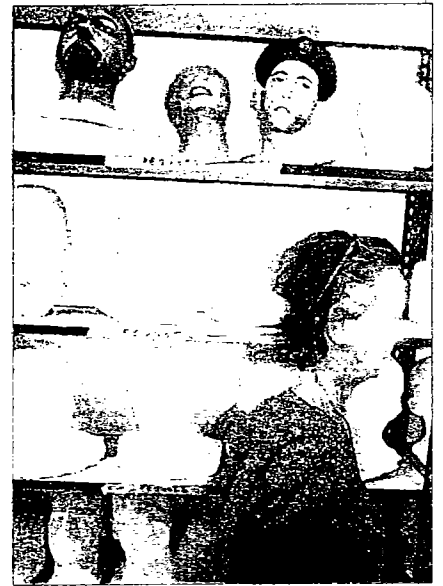
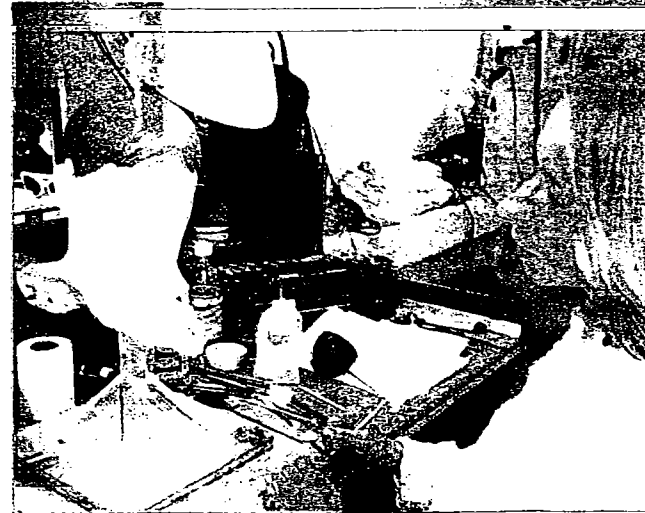
The studio has produced more than 1,000 figures over the years, ranging from the early heroes of aviation to bi-town stars — "At the party where we introduced the Motown singers," says Elliot Schwartz, "everybody wanted to dance with Michael Jackson, and everybody did."

Elliot, an industrial designer, and Ivan, a sculptor, formed their studio in 1977 after a friend asked Ivan if he could create six figures for a museum in Hübner, Minn.

Since then they've created figures for everything from the Hong Kong Telecom World to the Richard Nixon presidential library, in Yorba Linda, Calif.

"But, these are special," Ivan says. "I look up some days and I think, I've caught a couple of these guys looking back at me."

DAILY NEWS PHOTOS BY
MISHA ERWITT



LIFE'S WORK: Artists in a Brooklyn studio turn mannequins into all kinds of people. The StudioEIS crew is working on recreating a tribe of American Indians. Debra Schwartz (photo left) checks some pieces that need clothes and hair. Above, sculptor Morty Gikza poses some heads. Final touch is given to a piece by Rebecca Spivak (photo below, far left). A head gets a peek from Suzanne Martin. Below, Schwartz stands with Indian creations.



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■ Kevin McBride, with figures under construction for the museum.

Jennifer D. Altman/The Day

High-tech HISTORY

At Mashantucket Museum, figures appear to breathe

By **DAVID COLLINS**
Day Staff Writer

New York — Archaeologist Kevin McBride was vacationing on Block Island in the summer of 1992 when he woke during the night with a revelation.

The dig he was overseeing on the Mashantucket reservation was more than the disparate collection of scattered artifacts he had first presumed. More likely, it was the remains of a Colonial-era fort, McBride suddenly realized, after mentally sifting through the various clues of the excavation during his late-night reverie.

His hunch proved to be correct, and after McBride telephoned some instructions about where to look next, workers at the site discovered the telltale evidence that eventually enabled them to actually trace the original walls of the fort.

Today, at the workstations of a computer graphics design company in Greenwich Village, technicians are recreating pieces

of the 17-century fort that McBride and his students discovered more than five years ago at Mashantucket.

Pieces of artillery, corn husks, cooking implements and even big wig wams are being built in computer models.

These constructions, combined with everything that is known about the geography, topography of the site and the building materials used at the time are being combined to create a 20th century version of the fort, one you can visit only through a computer terminal.

The result will become part of the exhibits of the new Mashantucket Pequot

See **MASHANTUCKET** page A7



■ Heads from the same life cast, painted differently, await installation.



■ Left, Mashantucket Museum action figure reviewed by, from left, Kevin McBride, Betsy Peterson, Paulette Giguere and Debra Schwartz.



■ Below, figure in the Brooklyn warehouse.

Mashantucket Museum breathes new life into history

From A1

Museum and Cultural Resources Center and will enable visitors an unusual opportunity to step back in time and not only see and hear about what was happening at Mashantucket more than 300 years ago but learn as they go along.

The fort models represent what Jan Van Tuyt, project manager for Nicholson NY, the company creating the new exhibits, calls "obsessive attention to historical accuracy." The crude wooden walls of the fort, for example, were created using digital photographs of the bark of trees growing on the reservation today.

The computer re-creations are also examples of cutting edge technology that will create an experience that visitors probably won't find at any other museum in the country.

The Mashantucket museum, scheduled to open next summer, will feature 25 separate computer stations where museumgoers will be able to gain access to a variety of information, from aerial views of the reservation stretching back to the ice age to demonstrations of the early Native languages that were spoken throughout New England before the first European settlers ever arrived.

The screens will be used to illustrate and enhance standing exhibits and displays, and each will become what Van Tuyt lightly calls a "really fancy captain box." The computer screens, wired to hard drives, will be built into the exhibits, and visitors of all ages will be invited to use the easy touch screens to gain access to any of the programs that look interesting.

"What we are trying to do is build one system that will be easy to use and get you information quickly," he said. "We are building for a high-tech environment."

Not too far from the Nicholson offices in lower Manhattan, where during the last three years as many as 25 people have been working on the Mashantucket project, another unusual studio is also busy with work for the new museum.

Studio EIS of Brooklyn, one of a only handful of companies around the country that do mu-

seum sculptures, is busy creating the 111 lifelike acrylic resin figures that will populate many of the exhibits of the Mashantucket museum.

In one of the big airy spaces of the studio, on the 12th floor of a commercial lofts building nestled along one side of the Brooklyn Bridge, museum officials recently conducted what is known professionally as a review, an opportunity to take a look at the finished product.

Arranged more or less in the groups they will be placed in at the museum were dozens of realistic figures: old women grinding corn, young men and women rowing a canoe and hunters preparing for a caribou kill.

It was the first time so many of the figures have been put together in one space on display, the costumes, makeup and hair all in place, and even studio officials were startled how lifelike they all looked.

"When you first walk in the room you might think they could breathe and move," said Ivan Schwartz, Studio EIS director.

The work by Nicholson and Studio EIS is being overseen by McBride and other directors of the new museum — his company has been working on the computer exhibits for more than three years — has helped keep the project abreast of changing technology, and the new computer components of the exhibits are much better now than they could have been if they were finished a year or two ago.

Van Tuyt, like Hanke, stressed the importance the project directors have placed on scholarly technique and historical accuracy. In addition to his role as technical director, he has also been an editor of the computer exhibits, helping to shape and frame the story in a way that will make it easily accessible to museumgoers.

As a result, the designers had a lot more opportunity to create the kinds of exhibits they wanted from the outset, without having to worry about how it would fit into a particular space. Instead, the building was created to match the exhibits.

Michael A. Hanke of Design Division, said the tribe tried from the beginning to hire professionals who would bring new insight and objectivity to the project. He said his company had specific instructions to make sure the story is told objectively and fairly.

"The idea was to use scholarly approaches to analyze the da-

ta," Hanke said. "We wanted not only to get the history out, but to make the museum an education tool as well. They really hammered home the idea of accuracy."

"They wanted it to be used and done so that it was not a propaganda piece. It will be the best that can be done at this time, and as more is discovered later, the exhibits will change."

Van Tuyt said the long development time of the museum — his company has been working on the computer exhibits for more than three years — has helped keep the project abreast of changing technology, and the new computer components of the exhibits are much better now than they could have been if they were finished a year or two ago.

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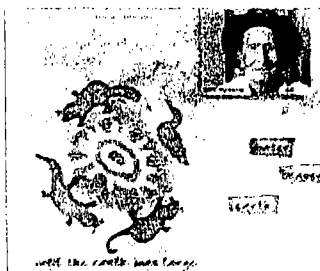
Hours of interviews

Some of his research took him to contemporary sources, including hours of interviews of tribal members who were filmed telling their recollections of family stories and early life on the reservation.

Many of those tapes have made it into an exhibit on reservation life, from the 1600s to the present, that will make available hours of film to anyone who cares to take the time to watch it all.

It is divided by dates and subject, and visitors will be able to call up, for instance, a film on the early massacre of the Pequot fort in Mystic or a short video on the tribe's business ventures before casino gaming.

Some of the films include early home movies of Tribal Chairman Richard A. "Skip" Hayward, in long, 80s-style hair, working in blue jeans in the fields of the reservation.



■ Visitors to the museum will have access to interactive computer screens that will be keyed to each exhibit.

"Skip became the tribe's politician," Theresa Bell, Hayward's sister and director of the new museum, said in one of the filmed interviews, telling the story of the first time Hayward went to Hartford to meet with former Gov. Ella T. Grasso and slammed out of the waiting room after being kept too long.

He was called back, though, Bell says in the film, after the governor asked who had slammed her door.

Other short films tell the stories of the tribe's first zoning battles, its unsuccessful attempts at maple syrup and lettuce growing businesses and, of course, the success of Foxwoods Resort Casino.

At Studio EIS, the story remains very far in the past and most of the figures represent a period of time either before the first settlers arrived or just as Europeans were beginning to have an influence on Native Americans.

The figures for the museum were created by using live models who sit for full face and body casts. Many of the models used for the Mashantucket exhibits were Natives who were recruited from reservations around the country.

Some were Mashantucket Pequot tribal members, though, and some museumgoers from the area may recognize people they know.

Things like the hairstyles used for the figures, their earrings, clothing styles and tattoos were carefully researched. Some of the clothes and the tools or implements they may be working on or holding were created by American Indian artisans.

It is the largest project ever for Studio EIS, which in addition to its museum work, does commercial projects for television and promotions, like the Michael Jordan figure used in Nike ads.

Both Studio EIS and Mashantucket museum directors say the Pequot figures turned out better than they had hoped.

"It exceeds everyone's expectations," said Hanke. "You are not distracted by the craftsmanship, the craftsmanship is so good."



■ The figures, many of which were based on face and body casts of tribal members, display exceptional attention to detail.



■ Above, Kevin McBride with a white colonial trader modeled after him.

■ Left, Mashantucket Museum action figures.

PHOTOS BY JENNIFER S. ALTMAN



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E-mail MPMRC@aol.com

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MASHANTUCKET PEQUOT TRIBAL NATION TO OPEN MUSEUM AND RESEARCH CENTER DEVOTED TO AMERICAN INDIAN HISTORIES AND CULTURES

\$135-Million Facility Will Combine Public Museum, Research Library, and Archives

Mashantucket, CT—On June 1, 1998, the Mashantucket Pequot tribe will open one of the country's most innovative institutions devoted to American Indian histories and cultures. The Mashantucket Pequot Museum and Research Center will combine permanent exhibits relating the story of the Mashantucket Pequot Tribal Nation with research facilities that will serve as a resource for American Indian tribes, scholars, students, and the general public.

"All of the tribe's activities over the past few decades have been conducted with the goal of preserving Pequot history and culture," said Richard "Skip" Hayward, Chairman of the Tribal Council. "We have worked hard to re-establish our community on tribal land and the opening of the Museum and Research Center will be the culmination of that effort and determination."

"This achievement represents one of our tribe's greatest goals," said Theresa H. Bell, Executive Director of the facility. "The Museum's permanent exhibits will tell the largely unknown story of the Pequots and the Research Center's resources will help inform accounts of other tribes. Our hope is to greatly increase the understanding of American Indian histories and cultures and to benefit all American Indians."

The institution will be located on the tribal reservation in Mashantucket, Connecticut, seven miles from Mystic. The building will house 85,000 square feet of permanent exhibits that relate the Mashantucket Pequot tribe's story through different media; a 5,000-square-foot gallery space designed for special temporary exhibits on the art, history, and culture of Native America; and a 420-seat auditorium for lectures, symposia, and performances

(more)

of Indian dance, music, storytelling, and poetry. Research facilities will include a research library of 150,000 volumes, at capacity, focused on American Indian histories and cultures; a children's library with a 10,000-volume capacity; print and electronic archives and special collections of American Indian materials emphasizing northeastern North America from the 16th-20th centuries and Native America throughout the 20th century; archaeological and ethnological research and conservation laboratories; and an advanced storage and retrieval system for the tribe's material collections.

In its mission to advance understanding of American Indian peoples, the Mashantucket Pequot Museum and Research Center has actively sought to build relationships with some of the great repositories of American Indian materials and information. In this context, the institution has reached agreements with the National Museum of the American Indian, Smithsonian Institution (New York and Washington, D.C.) and the Newberry Library (Chicago) to develop electronic linkages that will allow scholars and researchers electronic access to parts of their collections. Similar discussions are underway with The British Museum (London). In addition, the Museum and Research Center will plan to exchange loan materials with these and other institutions. A fellowship program for research scholars and primary and secondary educational programs, including classroom materials relating to the Museum's permanent exhibits, are also in development.

Project Background

Nearly 20 years before construction began on the Museum and Research Center, the Mashantucket Pequot Tribal Nation set as one of its principal goals the building of a museum that would tell its own history as well as help illustrate the history of other American Indian tribes in southeast New England. Throughout the 1970s, tribal members searched town, county, and state records for information on the Mashantucket Pequot tribe's history. In the early 1980s, these efforts were augmented by outside researchers; by 1984, the tribe was ready to start planning the actual exhibits. In 1989, the library and archive components were added to the project. Formal planning for the Mashantucket Pequot Museum and Research Center began in 1992 when the Tribal Council appointed the Museum Liaison Team of tribal member Theresa H. Bell, anthropologist Dr. Jack Campisi, and archaeologist Dr. Kevin McBride to direct the design and construction of the facility.

Having previously developed a detailed outline of the permanent exhibits, the Museum Liaison Team searched for an exhibit design firm to complete the conceptual phase of planning. On their recommendation, in 1992 the Tribal Council chose DMCD Incorporated of New York. After more than a year of planning the Tribal Council then selected Design Division, Incorporated, also of New York, to implement the design of the permanent

exhibits. In 1993, the Tribal Council selected the New York firm of Polshek and Partners, Architects, to design the building.

Museum Exhibits

Design Division's interdisciplinary team of exhibit designers, graphic designers, writers, and architects collaborated to give a physical form to the tribe's history. "The challenge of this project is to tell the story of the Pequots and their land, a story that spans nearly 20,000 years," said Michael Hanke, Principal of Design Division.

Working closely with the Museum Liaison Team, the designers utilized the tribe's extensive research and studied the proposed building site, positioning exhibits to relate to the outdoor environment by taking advantage of specific views and relationships. Design Division then incorporated the textures, colors, and materials of the tribal land into the exhibits. The resulting permanent exhibits reflect the richness and diversity of the Mashantucket Pequot Tribal Nation's history. These exhibits include Pequot artifacts and replicas; life-size dioramas; and storytelling techniques including film, interactive media, oral history, sound installations, and text-and-graphic panels.

Visitors will be introduced first to the contemporary Mashantucket Pequot community by an exhibit that includes photographs by the renowned Kwagiutl photographer David Neel and the voices of tribal members. Museum-goers will then step back in time as they are transported down an escalator through a simulated glacial crevasse to the world of southeastern New England some 18,000 years ago.

Continuing through the Museum, visitors will learn how Pequot life and land took shape over the course of thousands of years. One highlight of the permanent exhibits will be the 20,000-square-foot re-created Pequot Village, circa 1550, that visitors will be able to walk through and experience firsthand. More than 50 life-size models, engaged in a variety of everyday activities, will populate the Pequot Village. Portable audio systems with brief narrated segments about each scene will be available to teach visitors more about daily life.

While still in the Pequot Village, visitors will learn how the arrival of Europeans began to change tribal ways of life. The exhibits that follow lead up to a 70mm film depicting the Pequot War of 1636-1638. The 20-minute film on a wide-format screen will portray this clash in which colonists massacred hundreds of Pequot men, women, and children in an attempt to obliterate the tribe.

The exhibits continue to reveal how the Pequot tribe endured. “Life on the Reservation” will show how the Pequots both sustained their own traditions and adapted to colonial culture. This exhibit area will feature a dozen individuals who illuminate Pequot life over the course of three centuries, including a 17th-century leader, an indentured child, a farm family, a whaler, and the two women who held on to the reservation during the mid-20th century. Highlights of this area will include a walk to an outdoor archaeological site—that of a Pequot fort circa 1675—and an outdoor tour of a re-created two-acre farmstead circa 1780. The narrative will come full circle as an exhibit recounts recent history of the Mashantucket Pequots, concluding with a gallery featuring large photographic portraits and recorded segments of oral history in which tribal members offer their personal perspectives on the past, present, and future.

Throughout the permanent exhibits, special attention has been paid to the needs of visitors with disabilities. Elements will include an infrared system to guide blind and low-visibility visitors independently through the exhibits; portable digital audio guides; closed captioning in all theaters and interactive media stations; and tactile maps and displays.

The Museum will also present a number of temporary exhibits annually. These installations will be comprised of material from the tribe’s archaeological and ethnological collections as well as traveling exhibits from other institutions.

Research Facilities

The Research Center will serve as one of the country’s premier resources for scholars, students, and all those interested in American Indian studies. Material collections will focus on the Eastern Woodlands culture area, organizing archaeological and ethnological objects according to time period and function. The collections will also seek to represent the material cultures of other North American Indian tribes, in part through ongoing archaeological research being spearheaded and sponsored by the Mashantucket Pequot Tribal Nation.

The Research Center—the largest American Indian-owned facility of its kind—will also contain a major research library; archives and special collections; a children’s library; research and conservation laboratories; and a 10,000-square-foot collections storage area. The research library’s holdings will grow to 150,000 volumes focused on American Indian histories and cultures, with an additional reference section of related topics. The library will collect works on all tribes north of Mexico as well as the Native people of Hawaii. Opening with 30,000 volumes, the library will also include study areas for scholars and classrooms for public programs.

Archives and special collections will be a repository for documents relating to Native America. Included will be materials from the 16th through the 20th century pertaining to the Northeast; collections documenting the broad experiences of American Indians during the 20th century; and the Mashantucket Pequot tribal archives. Archives and special collections will also include manuscript collections such as the research papers of scholars; documents relating to important litigation such as petitions submitted by tribes seeking federal recognition; and the papers of American Indian organizations. The tribal archives will be the repository for records and manuscript collections that document the history of the Mashantucket Pequot Tribal Nation. In addition to print materials, electronic copies of pertinent historical collections will be available for research.

The children's library will have a capacity of approximately 10,000 volumes relating to American Indian studies. Geared for toddlers through young adults, special programming will include storytelling hours and lectures.

As headquarters for the tribe's ongoing research into its past, the laboratories will utilize state-of-the-art equipment and technologies in the preparation, analysis, and conservation of archaeological and ethnological objects. This work will be supplemented by the efforts of research fellows from around the world.

Architecture

The Mashantucket Pequot Museum and Research Center is designed by one of the country's most distinguished architectural firms, Polshek and Partners, Architects. In developing plans for the building, the architects sought to create a structure that would serve as a visual, spatial, and textural link to the cultural heritage of the Mashantucket Pequot tribe, while at the same time reinforcing the narrative of the permanent exhibits and unifying itself with the site.

The Museum and Research Center is located on a north-facing slope amidst a wooded swamp sacred to the Mashantucket Pequots. Boulders and rocks deposited by glaciers define the texture of the land. The building's composition consists of three interrelated forms that articulate the facility's programmatic elements as well as create a striking silhouette. "We were moved by the character of the site chosen by the tribe and worked to make the outside environment part of the experience of being inside the building," said James Polshek. "Land has always been at the core of the Pequot identity and their close relationship to the land and the sea over thousands of years inspired us in our design."

The cultural artifacts, tribal dwellings, and aspects of the landscape that are historically significant to the tribe also informed the design concept, as well as the detail development of the architecture. "This is a building that has a story to tell in every aspect of its design, from its site orientation to its overall structural form and character, all of which have been derived from the Mashantucket Pequots' history and culture," said Susan T. Rodriguez, Design Principal.

The building's overall scale on the site is diminished by means of a conceptual strategy that merges a large portion of the building, which is below a landscaped roof terrace, with the existing topography of the site. Its Gathering Space is the symbolic center and focal point that unifies the building's overall composition. It is enclosed on one side by a steel and glass framework, which opens to the terrace overlooking the cedar swamp. The Museum galleries are housed on two levels below this terrace, with an undulating glass and stone wall that offers views of the swamp and surrounding woodlands and rhododendrons. The Research Center occupies the linear element of the structure, and is arranged on four floors. The facility's main entrance is marked by a 175-foot-high stone-clad tower that both identifies the Museum and Research Center from a distance and provides a platform from which to view the countryside.

Like many of Polshek and Partners' projects since its founding in 1962, the Mashantucket Pequot Museum and Research Center acts as a physical interpretation of the institution's mission. Polshek and Partners' prominence in the field is reflected in the numerous awards it has received from professional organizations, including six National Honor Awards from the American Institute of Architects and the Institute's 1992 Architecture Firm Award. Current cultural projects include: the Smithsonian Institution National Museum of the American Indian Cultural Resources Center in Suitland, Maryland; the Iris and B. Gerald Cantor Center for the Visual Arts at Stanford University; the Santa Fe Opera House; the new Hayden Planetarium at the American Museum of Natural History in New York; the Museum of the City of New York; and the New York Botanical Garden Plant Studies Center.

Construction of this complex facility is under the direct supervision of George F. Pavarini, Jr., who is Vice President of Pavarini Construction Company of Greenwich, Connecticut. Pavarini Construction Company has been in business for 100 years and specializes in the construction management of a wide range of facilities. These have included additions to The Metropolitan Museum of Art in New York City and the Bruce Museum in Greenwich, Connecticut, as well as work at Dowling College on Long Island, Iona College in New Rochelle, and

Manhattan College and Cooper Union in New York City. On this project, Pavarini acts as the owner's representative to control cost, construction schedule, and quality of work, as well as maintain job safety.

The groundbreaking for the Mashantucket Pequot Museum and Research Center was conducted on October 20, 1993, in a ceremony marking the 10-year anniversary of federal recognition of the Mashantucket Pequot Tribal Nation. The event also marked the realization of the final promise the tribe had made to itself over 20 years before: to preserve and display its heritage and history.

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For further information or visual materials, please contact:

Mashantucket Pequot Museum & Research Center

Mr. Steve Dennin
Director of Marketing & Development
phone: (860) 572-6832
fax: (860) 572-6850

Mr. David Holahan
Manager of Public Relations
phone: (860) 572-6835
fax: (860) 572-6851

MASHANTUCKET PEQUOT MUSEUM AND RESEARCH CENTER

111 Pequot Trail, Post Office Box 3180
Mashantucket, CT 06339-3180
Phone 860/572-6800
Fax 860/572-6850
E-mail MPMRC@mashport.net

MUSEUM PERMANENT EXHIBITS FACT SHEET

PROJECT NAME: Mashantucket Pequot Museum and Research Center

LOCATION: Mashantucket Pequot Reservation
Mashantucket, Connecticut

OPENING DATE: June 1, 1998

EXHIBIT DESIGN: Design Division, Incorporated
New York City

**CONCEPTUAL
EXHIBIT DESIGN:** DMCD Incorporated
New York City

PROJECT COST: \$135 million (financed by the Mashantucket Pequot Tribal Nation)

**EXHIBITS
DESCRIPTION:** The permanent exhibits will depict the Mashantucket Pequot tribe's history, culture, and changing way of life. The exhibits will cover a 20,000-year-span, focusing on Pequot ancestors from 11,000 years ago to the present-day Mashantucket Pequot Tribal Nation. Highlights will include:

- a simulated glacial crevasse;
- a 50-foot-diameter diorama depicting a caribou hunt scene, interpreted through computer interactives;
- a 20,000-square-foot re-created 16th-century village;
- two 70mm, 120-seat theaters dramatizing the 1637 massacre of the Pequot village in Mystic;
- life after the massacre, focusing on Pequot culture as it has been passed on to succeeding generations;
- the Mashantucket Pequot tribe today, including oral histories;
- numerous short film theaters and interactive computer programs to complement and interpret dioramas and displays;
- guided site tours of the stabilized outdoor archaeological excavation of the 17th-century Fort at Mashantucket, located near the Museum and Research Center;
- self-guided tours of a re-created 1780 Pequot farmstead, a 2-acre outdoor exhibit adjacent to the Museum and Research Center.

The Museum will also present a number of temporary exhibits annually that will examine works on a wide range of subjects relating to Native America.

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EXHIBITS BACKGROUND:	Formal planning for a museum dedicated to the Mashantucket Pequots began in 1992 when the Tribal Council appointed the team of Theresa H. Bell, Dr. Jack Campisi, and Dr. Kevin McBride to direct the design of the permanent exhibits. The team worked closely with DMCD to conceptualize and with DDI to implement the exhibits. In 1993, after an intensive interview process, the firm of Polshek and Partners, Architects was selected to design a building to house the exhibits and research facilities. Intended to evolve as further discoveries are made through excavations and research, the permanent exhibits of the Museum are dedicated to presenting American Indian histories from the perspective of the Mashantucket Pequots.
ACCESSIBILITY:	Signage and accommodations throughout the Museum will exceed the Americans with Disabilities Act. Based on consultations with representatives from the American Foundation for the Blind and the American Sign Language Institute, both of New York, additional resources for mobility and interpretation will be implemented, including: • a built-in infrared system that guides sight-impaired visitors independently through the exhibits; • digital interpretive audio guides to the exhibits; • close captioning in all video and film theaters and interactive media stations; • tactile maps and graphics and numerous three-dimensional displays that allow for touch identification; • trained signers by arrangement for groups.
DESIGN DIVISION, INCORPORATED:	Design Division, Inc. is an interdisciplinary team of exhibit designers, graphic designers, writers, and architects that collaborates on design solutions to give physical form to a diverse range of subject matter. Team members have earned numerous awards from the design community, including a Federal Design Award, Presidential Design Award, Honor Award from the U.S. Army Corps of Engineers, and over seven DESI Awards from Graphic Design USA. Work has been selected for Print Casebooks 9 & 10, Design Review, Interiors Magazine, Exhibitor Magazine, and numerous other publications.
DMCD INCORPORATED:	DMCD offers a complete exhibition design service encompassing planning and conceptual design, design development, and project management. Recipient of two Presidential Design Awards, the firm has conceived and produced exhibits for historic sites, museums, presidential libraries, world expositions, theme parks, visitor centers, business shows, and corporate headquarters. Clients include federal, state, local, and foreign governments, museums, foundations, and leading corporations.
EXHIBIT DESIGN & PROJECT COORDINATION:	Design Division, Incorporated Michael A. Hanke, Project Director Lauri Halderman, Head of Writing and Research Bruce Hanke, Head of Graphic Design Pirkka Tarvainen, Head of Exhibit Design John Jordan, Head of Architecture Victoria Klycharev, Exhibit Design, Architecture Alexandra Mayers, Writing and Research Joshua Brown, Writing and Research

**CONCEPTUAL
EXHIBIT DESIGN:** DMCD Incorporated
Alexander Cranstoun, Principal
Michael A. Hanke, Senior Associate
Lauri Halderman, Researcher and Writer
Bruce Hanke, Senior Graphic Designer

CONSULTANTS: Tom Nicholson Associates, Interactive Computer Program Design
Jaffe Holden Scarbrough, Exhibit Acoustics
The Larson Company, Environment and Diorama Consultant
Wild Sanctuary, Sound Design
Studio EIS, Mannequin Fabrication

**EXHIBIT SUPPORT
ARCHITECTURE
DESIGN:**

Design Division, Incorporated

CONSULTANTS: Ove Arup & Partners, Structural Engineer
Altieri Sebor Wieber, Mechanical/Electrical Engineers
Sigma Design, Pequot War Theater Design
STO Design Group, Water Feature Design
Jaffe Holden Scarbrough, Acoustics
Fisher Marantz Renfro Stone, Exhibit Lighting Design

**WORKING
DRAWINGS &**

COORDINATION: Polshek and Partners, Architects, New York City

For further information or visual materials, please contact:

Mashantucket Pequot Museum & Research Center

Mr. Steve Dennin
Director of Marketing & Development
phone: (860) 572-6832
fax: (860) 572-6850

Mr. David Holahan
Manager of Public Relations
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Fax 860/572-6850
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ARCHITECTURE FACT SHEET

PROJECT NAME: Mashantucket Pequot Museum and Research Center

LOCATION: Mashantucket Pequot Reservation
Mashantucket, Connecticut

PROJECT DATES: Groundbreaking: October, 1993
Public Opening: June 1, 1998

ARCHITECT: Polshek and Partners, Architects
New York City

PROJECT COST: \$135 million (financed by the Mashantucket Pequot Tribal Nation)

PROJECT DESCRIPTION: The Mashantucket Pequot Museum and Research Center will combine a public museum devoted to the story of the Mashantucket Pequot tribe with a research facility focused on American Indian histories and cultures. The facility will include:

- 85,000 square feet of permanent exhibits;
- a 5,000-square-foot temporary exhibit space;
- a 420-seat auditorium for educational programs and performances;
- a 150,000-volume research library, at capacity;
- a 10,000-volume children's library, at capacity;
- archaeological and ethnological collections focused on eastern North America;
- state-of-the-art research and conservation laboratories and collections storage area;
- print and electronic archives and special collections of American Indian materials;
- a 14,470-square-foot restaurant featuring American Indian cuisine;
- an 8,000-square-foot retail store specializing in American Indian books, arts, and crafts;
- an outdoor archaeological site, the Fort at Mashantucket, circa 1675;
- an outdoor re-creation of a Pequot farmstead, circa 1780.

PROJECT SITE: The Museum and Research Center will be located on the tribal reservation. The facility will stand on a north-facing slope, with a glass-enclosed Gathering Space and landscaped terrace overlooking an adjacent cedar swamp sacred to the Mashantucket Pequots. The site's terrain is defined by glacial till and rock outcroppings.

The building will be reached via a monorail system that connects parking areas with all public reservation facilities.

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**DESIGN
CONCEPTION:**

The architectural design for the Museum and Research Center was created to complement and reinforce the design for the Museum's permanent exhibits. The design was also informed by the necessity to respect the ecological integrity of the site.

The facility's form directly reflects the three primary program elements:

- the Gathering Space, a circular form that unifies the Museum and Research Center formally and symbolically;
- the Museum, a two-story organic landform;
- the Research Center, a four-story (two above-grade and two below) linear element.

The main entrance is marked by a 175-foot-high steel and stone tower that both identifies the Museum and Research Center from a distance and provides a platform from which to view the countryside.

**BUILDING
DESCRIPTION:**

The large Gathering Space serves as the arrival point for the facility and provides access to all other areas of the building. Its double semi-circular plan features one opaque semi-circular form facing south that is clad in horizontal cedar bands and screens the space from the road. A contrasting transparent semi-circular form of steel and glass offers views to the north, emphasizing the building's unity with nature.

From the Gathering Space, a staircase ascends to the restaurant balcony above, while a wide ramp descends to the Museum below. The permanent and temporary exhibits of the Museum are arranged on two levels below a landscaped terrace that overlooks the cedar swamp. The exhibits are enclosed by an undulating glass and stone wall, which offers views of the swamp and surrounding woodlands and rhododendrons.

A public lobby provides access to the Research Center, housing the research and children's libraries, laboratories, archives, and collections storage area, as well as visitor services and the public programs department. The Research Center is arranged on four floors (two above-grade and two below) in the linear building. The exterior cladding of this structure is a stone panel composition.

**BUILDING
PROGRAM:**

Total: 316,000 gross square feet; 230,000 net square feet
Museum Permanent Exhibits: 85,000 square feet
Temporary Exhibit Gallery: 5,000 square feet
Library: 30,000 square feet
Children's Library: 4,000 square feet
Auditorium and Public Programs: 19,000 square feet
Archaeology/Ethnology Laboratories: 7,000 square feet
Collections Storage: 10,000 square feet
Restaurant: 14,470 square feet
Retail Store: 8,000 square feet
Administrative Offices: 20,000 square feet

**POLSHEK AND
PARTNERS,
ARCHITECTS:**

Polshek and Partners, Architects is a 75-person practice based in New York. Founded in 1962, the firm has been recognized for its designs by numerous awards, including six National Honor Awards from the American Institute of Architects and the

Institute's 1992 Architecture Firm Award. Current projects include: the Smithsonian Institution, National Museum of the American Indian Cultural Resources Center in Suitland, Maryland; the Iris and B. Gerald Cantor Center for the Visual Arts at Stanford University; the Santa Fe Opera House; *The New York Times* Printing Plant in New York; the new Hayden Planetarium at the American Museum of Natural History in New York; The New York Botanical Garden Plant Studies Center; and The Museum of the City of New York.

ARCHITECTURAL TEAM: James Stewart Polshek, FAIA, Design Principal
Timothy P. Hartung, AIA, Principal-in-Charge
Susan T. Rodriguez, AIA, Design Principal
Don Weinreich, AIA, Project Architect
James Sinks, AIA, Job Captain, Overall
Charles Griffith, AIA, Job Captain, Exhibits
Tiffany Marr, Job Captain, Interior Architecture
Jihyon Kim, AIA, Technical Coordinator

PROJECT CONSULTANTS: Ove Arup & Partners, Structural Engineer
Altieri Sebor Wieber, Mechanical/Electrical Engineer
The Office of Dan Kiley, Landscape Architect
RDA International, Library Design and FFE
Fisher Marantz Renfro Stone, Lighting Design
Jules Fisher/Joshua Dachs Associates, Inc., Theater Design

For further information or visual materials, please contact:

Mashantucket Pequot Museum & Research Center

Mr. Steve Dennin
Director of Marketing & Development
phone: (860) 572-6832
fax: (860) 572-6850

Mr. David Holahan
Manager of Public Relations
phone: (860) 572-6835
fax: (860) 572-6851

THE WHITE HOUSE
WASHINGTON

November 24, 1997

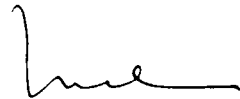
Ms. Barbara Dixon
Vice President
Public Affairs
Motion Picture Association of America
1600 Eye Street, NW
Washington, DC 20006

Dear Barbara:

Thank you very much for your note and for sending me Jack Valenti's remarks at the Awards Dinner of the People for the American Way. As always, he's inspiring.

Thanks and best wishes.

Sincerely,



Melanne Verveer
Chief of Staff to
the First Lady



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET, NORTHWEST
WASHINGTON, D.C. 20006
(202) 293-1966
FAX (202) 296-7410

*R
Thanks*

BARBARA DIXON
VICE PRESIDENT
PUBLIC AFFAIRS

November 10, 1997

To: Ms. Melanne Verveer

From: Barbara Dixon

Jack Valenti was recently honored by the People for the American Way with the Spirit of Liberty Award. I thought you might like to read his remarks.

Freedom's Music . . .
The Words of the First Amendment

A Tribute to the Most Important Clause
in the U.S. Constitution

offered by
JACK VALENTI
Chairman & CEO
Motion Picture Association

at the Awards Dinner of the
PEOPLE FOR THE AMERICAN WAY

The Beverly Hilton Hotel
Beverly Hills, California

October 23, 1997

Within the Constitution is a 45-word clause inhabited by a majestic simplicity expressed in spare, unadorned prose and absolutely barren of ambiguity. It is called the First Amendment.

Too many of us don't remember its words or haven't read it in years.

So, listen carefully: "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances."

That's it. Simple words marching in serried ranks. Compact, concise. To the point. Clear and pure. It's freedom's music. Please note the phrase, "Congress shall make no law." It doesn't say "ought not make any law," nor does it imply "maybe," or "perhaps" or "possibly." It says "NO law." Unless one's mastery of the language is pretty much loose-fibered, then 'No Law' is about as plain as the mother tongue can make it.

But I posit before you this question: If the First Amendment was called up before the Congress today, could it muster a majority of the Members? To be honest, I believe it would be a near run thing.

It's not easy to be for the First Amendment. For you must endure that which you might count to be profane, meretricious, tawdry, vulgar. Sometimes you become so aggrieved that you want to call your congressman and demand that he pass a law to protect you from this slime.

But before you make that call, be cautious, be wary. You must remember that when a tyrant first appears, he comes as your protector.

The First Amendment is our shield against the seductive embrace of those, in and out of Congress who, in their periodic fits of public virtue, pronounce themselves the Guardians of Truth and Good, ready to combat unwholesome intrusions which they both define and condemn.

These Guardians of Goodness are nimble footed. They leap from generation to generation and, like a gramophone, repeat and repeat the defunct mythology of the rigid-minded - that they and they alone are righteous enough to tell their neighbors how to raise their children - that they and they alone speak personally to God, doubtless on a gold MCI card. Whenever I meet one of those Guardians of All Truth, I utter an old Texas prayer: "Dear God, let me seek the Truth, but spare me the company of those who have found it."

From the first day of my entrance into the movie world until this very hour I have had but one objective. It is to fortify the right of creative artists to tell their stories as they choose to tell their stories, with personal responsibility for what they create, but with no government intervention of any kind.

For me, it is all very clear and all very necessary. I want to stand with all other Americans who believe it is their solemn duty to preserve, protect and defend forty-five simple words, to lay claim for generations of Americans yet unborn that the First Amendment remains for them as it does for us, the rostrum from which springs the ornaments and the essentials of this free and loving land. May God save the First Amendment.

THE WHITE HOUSE
WASHINGTON

November 24, 1997

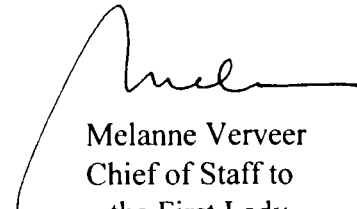
Ms. Terry Dozier
Special Advisor to the Secretary
Department of Education
400 Maryland Avenue, SW
Washington, DC 20202-0100

Dear Terry:

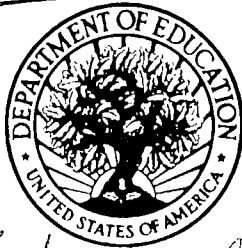
Thank you very much for your thoughtful note and for the new application package for the National Awards Program for Model Professional Development. I have shared it with others here.

Thanks and best wishes.

Sincerely,



Melanne Verveer
Chief of Staff to
the First Lady



② 11/7/97

Melanne -

Thought you and the First Lady would like to see the new application package for our National Awards Program for Model Professional Development. We've come a long way from the xeroxed version of last year!

Thanks again for your help in

400 Maryland Avenue, S.W., Washington, D.C. 20202-0100

launching this program. I hope you and the First Lady can join us in the spring when we announce the 1998 winners.

Gerry Dozier

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Professional
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national
Awards

Application Due: January 15, 1998

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Department of Education
Washington, DC 20208-5644

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THE WHITE HOUSE
WASHINGTON

December 30, 1997

Ms. Barbaralee Diamonstein-Spielvogel
Historic Landmarks Preservation Center
720 Park Avenue
New York, NY 10021

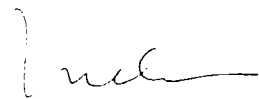
Dear Barbaralee:

On behalf of the First Lady, thank you very much for your letter and invitation to the Historic Landmarks Preservation Center's opening symposium next Spring.

It is too early to determine whether the First Lady will be able to attend any of the events. Our scheduling office will contact you if the First Lady's participation is possible.

Thanks and best wishes for a happy new year.

Sincerely,



Melanne Verveer
Chief of Staff to
the First Lady

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undated

**HISTORIC
LANDMARKS
PRESERVATION
CENTER**

Hillary Rodham Clinton
Att.: Melanne Verveer
The White House, East Wing
1600 Pennsylvania Avenue
Washington, DC 20500

Dear Mrs. Clinton:

We, at the Historic Landmarks Preservation Center, a not-for-profit organization which is dedicated to the preservation, and the enhancement of public awareness of the city's architectural resources, are pleased to announce our latest project: the publication of the book *Landmarks of New York III*, an encyclopedic compendium, in photographs and text, of each of the over 1000 individually designated landmarks and 70 Historic Districts that comprise New York City landmarks; and the simultaneous opening of a photograph exhibition to be held at the New-York Historical Society from March 31 to July 7, 1998. To open the exhibit, there will be a symposium entitled: *An Admirable Vision: The Landmarks Movement and New York City*.

It would mean a great deal to the success of the project, and to us, if you would attend the opening symposium, which will be held at the New-York Historical Society at 5:30 pm on March 31, 1998. If that date is not convenient for your schedule, we have also planned the following New-York Historical Society symposia dates: *The Streetscapes as Landmark* on April 14; *Greenspace: Scenic Landmarks* on May 5; and *Landmarks, Planning, Politics, and Neighborhoods* on May 13 - all of which commence at 6:00 pm.

We have also planned other ancillary events, including: a symposium at The New School entitled: *The Shape of Things to Come: the Future of Landmarks in New York City*, on April 20 at 7:00 pm; and a symposium at the 92nd Street Y entitled: *Landmarks in New York: Politics, Planning, Programs and Progress*, on April 28 at 8:00 pm.

If you cannot attend any of these events, but your schedule permits you to be in New York City at any time from March 31 through July 7, we would be privileged to give you a tour of the 150 photographs and descriptive text contained in the exhibition. They present a thorough and dynamic chronology of New York City's social, cultural, and economic history.

We hope that you will be able to join us for the opening; or for any one of the other--it is to be hoped--lively and informative events. We are eager to hear your response.

In the meantime, with warm regards and special wishes for a happy holiday season, followed by a New Year filled with every good thing for you, your family, and our country.

Barbara Lee
Barbaralee Diamonstein-Spielvogel
2 December 1997

THE WHITE HOUSE
WASHINGTON

October 22, 1997

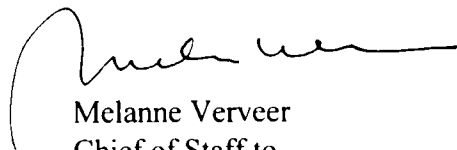
Dr. Ralph A. DeFronzo
Department of Medicine
The University of Texas
Health Center at San Antonio
7703 Floyd Curl Drive
San Antonio, TX 78284-7886

Dear Dr. DeFronzo:

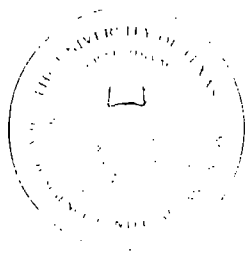
Thank you very much for your letter and for expressing your support for proposed legislation to support off budget funding for NIH research. As we embark on the budget review process for the fiscal year, I have shared your letter with appropriate officials.

Best wishes.

Sincerely,

A handwritten signature in black ink, appearing to read 'Melanne Verveer', with a large, sweeping initial 'M'.

Melanne Verveer
Chief of Staff to
the First Lady



R

The University of Texas
Health Science Center at San Antonio
7703 Floyd Curl Drive
San Antonio, Texas 78284-7886

Department of Medicine
Diabetes Division

(210) 567-6691

October 20, 1997

Melanne Verveer
Assistant to the President and Chief of Staff to the First Lady
1600 Pennsylvania Avenue
Washington, D.C. 20500

Dear Ms. Verveer:

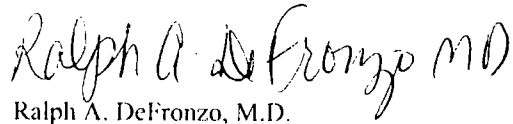
I am writing to pledge my support for proposed legislation that would generate substantial off-budget funding for biomedical research. This proposal recently has been submitted to the White House for their consideration. The last decade has witnessed a progressive decline in NIH funding for biomedical research, and many very deserving grant proposals now go without funding. The financial climate for research funding has declined so dramatically that few young physicians now consider academic careers. As chief of the Diabetes Division at the University of Texas Health Science Center and an NIH-funded investigator for 25 years, I personally have witnessed this decline in funding and young physicians seeking academic careers.

A group in Washington has been working to augment NIH RESEARCH FUNDING through off-budget supplementation of research-targeted dollars. The proposed legislation would create a 5-year demonstration project which would permit pharmaceutical companies to receive 5 years of exclusivity for a previously approved drug in exchange for payment to the NIH of a sum equal to 3% of the net US sales of that product during the new exclusivity period. It has been estimated that this would generate in excess of \$500,000,000 over 5 years to increase NIH funding for peer-reviewed biomedical research. This would go a long way in stabilizing the NIH budget and in encouraging young, creative physicians and Ph.D.'s to pursue academic careers.

In addition to the 3% royalty which would be targeted to support NIH approved research, each pharmaceutical company would reinvest an equal 3% into their own research and development efforts in the general therapeutic area of the eligible product. It is anticipated that a significant amount of these monies also would be targeted for individual investigator-initiated projects, as well as for multicenter clinical trials. Lastly, approval of this legislation would provide equity between the US and European countries, where new drug products receive 10 years of market exclusivity. Such legislation also would enhance the development of promising new drugs which otherwise would have been neglected because the 5 year exclusivity period does not provide an adequate financial incentive for private investment. Although the proposed legislation would delay the marketing of lower priced generics, this short-term consumer benefit is greatly outweighed by resuscitating a greatly weakened national research effort, by ensuring our position as the international leader in biomedical research, and by providing appropriate incentives for complete clinical evaluation of promising new drugs.

For all the reasons reviewed above, I strongly urge you to support legislation for the NIH RESEARCH FUNDING proposal.

Sincerely,

A handwritten signature in black ink that reads "Ralph A. DeFronzo MD". The signature is fluid and cursive, with the letters "R", "D", and "M" being particularly prominent.

Ralph A. DeFronzo, M.D.

Professor of Medicine

Chief, Diabetes Division, UTHSCSA and

South Texas Veteran's Health Care System

Audie L. Murphy Division

and

Deputy Director, Texas Diabetes Institute

THE WHITE HOUSE
WASHINGTON

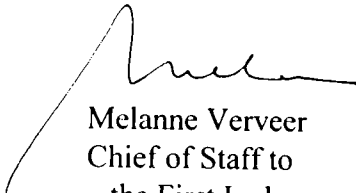
December 15, 1997

Mr Ernie Dubester
Office of the Chairman
National Mediation Board
Washington, DC 20572

Dear Ernie:

Thank you for your kind comments about The Washington Post Magazine article. I'm relieved to have survived the experience!

Wishing you all the best. *I had to hear
all is well. Have a great holiday.*
Sincerely,


Melanne Verveer
Chief of Staff to
the First Lady



NATIONAL MEDIATION BOARD
WASHINGTON, D. C. 20572

OFFICE OF THE CHAIRMAN

December 10, 1997

Melanne Verveer
Chief of Staff,
First Lady Hillary Rodham Clinton
The White House
Washington, D.C. 20500

Dear Melanne:

Saw your name in the paper today and, since it has been
ages, got the inspiration to say hello and hope all goes well.

Also, Karen and I want to wish you a warm and happy
holiday season and a happy, healthy 1998.

Best Wishes,

Ernie DuBester

THE WHITE HOUSE
WASHINGTON

September 23, 1997

Mr. Angelo Del Rossi
Executive Producer
Paper Mill Playhouse
Brookside Drive
Milburn, NJ 07041

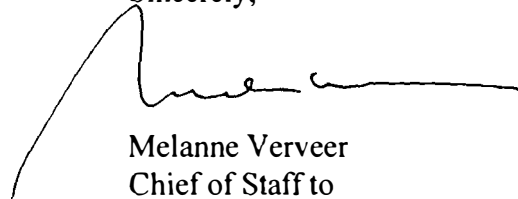
Dear Mr. Del Rossi:

Thank you very much for your letter and invitation to the First Lady to Paper Mill Playhouse's 60th Anniversary celebration.

I have forwarded your letter to Patti Solis Doyle, Director of Scheduling to the First Lady, and she will be in touch as to whether or not the First Lady will be able to attend.

Best wishes.

Sincerely,

A handwritten signature in black ink, appearing to read 'Melanne Verveer', with a long horizontal flourish extending to the right.

Melanne Verveer
Chief of Staff to
the First Lady

ANGELO DEL ROSSI
PRESIDENT
EXECUTIVE PRODUCER



R
to letter

BROOKSIDE DRIVE
MILLBURN, N.J. 07041
973-379-3636
FAX 973-376-0825

September 17, 1997

Ms. Melanne Verver
Chief of Staff
Office of the First Lady
Room 100 OEOD
Washington, DC 20500-2000

Dear Ms. Verver:

As suggested by Paper Mill Playhouse Trustee, Douglas Eakeley, I have enclosed the letter and packet which were forwarded to Ms. Hillary Rodham Clinton inviting her to our 60th Anniversary Gala.

Anything you can do to secure Ms. Clinton's attendance at our Diamond Anniversary Gala would be most appreciated.

This letter and packet has also been delivered to Alan Sagner and Governor Tom Kean.

If you have any questions or need additional information, please call John McEwen at 973-379-3636, ext. 2623.

I thank you for your consideration of our request.

Sincerely,

Angelo Del Rossi
Executive Producer

Paper Mill Playhouse



Partners in the Art of Giving

JOHN McEWEN
Director of Development

201-379-3636, ext. 2623
FAX 201-376-0825



THE STATE THEATRE OF NEW JERSEY

BROOKSIDE DRIVE, MILLBURN, N.J. 07041

ANGELO DEL ROSSI
PRESIDENT
EXECUTIVE PRODUCER



BROOKSIDE DRIVE
MILLBURN, N.J. 07041
973-379-3636
FAX 973-376-0825

September 10, 1997

A 501(c)(3) NON-PROFIT CULTURAL ORGANIZATION

Ms. Hillary Rodham Clinton
Office of the First Lady-Room 100 OEOP
Washington, DC 20500-2000

Dear Ms. Clinton:

On Tuesday, May 19, 1998, Paper Mill Playhouse, a non-profit cultural organization, will celebrate its 60th Anniversary. Paper Mill's primary mission is to develop, create, preserve and produce musical and dramatic theatre with the highest artistic standards. This mission has earned the theatre the largest subscription audience in the nation and the proclamation as The State Theatre of New Jersey.

We applaud your genuine personal commitment to the education and welfare of our nation's children, as well as your public advocacy efforts on behalf of the arts in America, and would be enormously honored if you would join us for our Diamond Anniversary Gala in May. Your participation in this celebration will mirror the endorsement of Paper Mill Playhouse demonstrated by First Lady Eleanor Roosevelt's attendance during the opening season of the theatre in 1938.

Paper Mill Playhouse believes, as you do, that the arts provide crucial "building blocks" for a child's growth and development. To this end, Paper Mill Playhouse has initiated the Adopt-A-School Project, a three-phased program cited as a role model by The Kennedy Center Alliance for Arts Education, which promotes literacy in the arts. Through this Project high school students, many from our state's inner cities, travel a complex path of personal growth, intellectual challenge, evolving expression, and interactive behavior- all essential components of the performing arts which enrich our lives and deserve our continued investment.

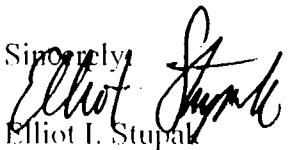
We believe that young talent in the performing arts needs to be recognized with the same zeal as those with exceptional athletic and academic abilities. To this end, Paper Mill developed The S.T.A.R. Program (Student Training and Artistic Recognition). This program encourages and rewards exceptional accomplishments through the Rising Star Awards and the Paper Mill Conservatory, culminating in the students performing in LIFE ON EARTH, a concert celebrating the diversity of our planet.

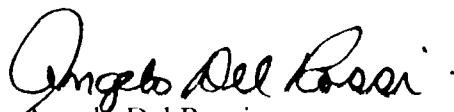
Children are our future and we are so fortunate to have a First Lady who embraces this priority.

Your presence at our 60th Anniversary celebration will send a message that the arts and our nation's theatre history are a unifying force of the American spirit for all generations.

We thank you for your consideration of our request and for your continued support of artistic expression in America.

Sincerely,


Elliot L. Stupak
Chairman


Angelo Del Rossi
Executive Producer

cc: Governor Tom Kean, Alan Sagner, Douglas Eakeley

THE STATE THEATRE OF NEW JERSEY

Overture

“Paper Mill Playhouse is a stellar example of leadership in the arts in New Jersey. The Council is proud of Paper Mill’s success and commends the Playhouse for its creativity, technical brilliance, and incomparable array of performance traditions.”

Barbara F. Russo, Executive Director, New Jersey State Council on the Arts

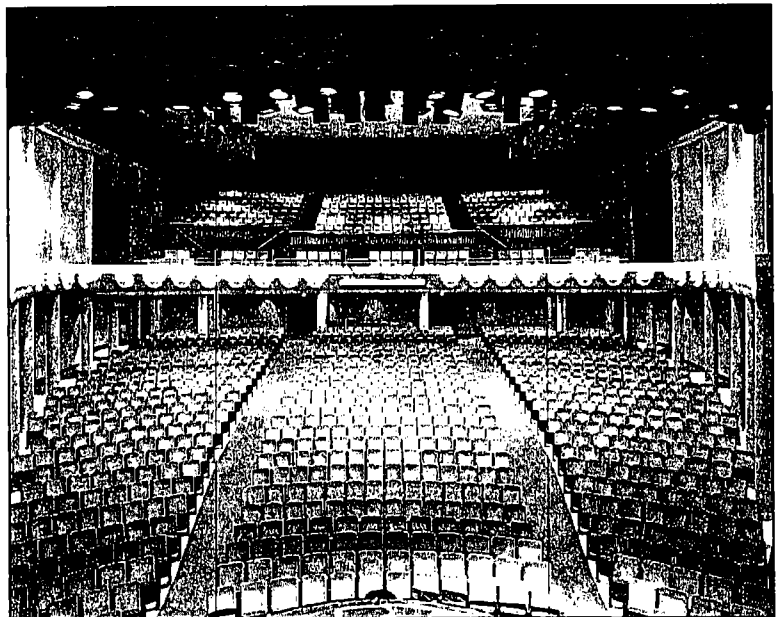
History

Founded in 1934, Paper Mill Playhouse was one of the first theatres to begin the regional theatre movement in the United States. In 1972, Governor William Cahill proclaimed Paper Mill as “The State Theatre of New Jersey.” Following a fire in 1980, the theatre reopened in 1982. Since that time, Paper Mill has experienced an incomparable “rebirth” with a broad expansion and a reputation for the highest standards of excellence, reaching an annual audience of more than 450,000 people.

Mission

Paper Mill Playhouse has four primary goals:

- ◆ To create, develop, and preserve the rich heritage of the musical theatre;
- ◆ To introduce and nurture artists in the areas of performing, writing, composing, directing, choreographing, and designing.
- ◆ To develop and educate a committed audience through a variety of opportunities;
- ◆ To produce and present works of the highest quality and integrity.



Curtain Up

"These productions ought to be on Broadway."

David Patrick Stearns, USA TODAY

Paper Mill's state-of-the-art facility and award-winning artistic staff have enabled the theatre to pursue its long-standing commitment to the preservation and continuance of the American musical theatre. In addition, Paper Mill has established itself as a leader in producing a wide range of plays, including World and American Premieres.

Highlights

- Paper Mill is one of the few regional theatres in the country able to produce classics such as *South Pacific*, *West Side Story*, *Camelot*, and *My Fair Lady* on the grand scale originally intended by their creators.
- Seldom produced musicals like *The Merry Widow*, *Jesus Christ Superstar*, *Mack and Mabel*, and *Fanny* are given new life and introduced to new audiences.
- Productions have had the honor of being preserved on videotape at Lincoln Center Library for the Performing Arts, allowing them to be viewed by directors, actors, producers, designers, and historians.
- Through its Musical Theatre and Play Development Projects, Paper Mill has produced eight World Premiere productions contributing to the repertoire of the American theatre.
- Audiences have witnessed classics such as *Inherit the Wind* (Winner of Showtime's "Search for Excellence in the American Theatre" Award) and *You Can't Take It With You* (subsequently presented at The Kennedy Center in Washington, D.C., and on Broadway).
- Productions of *New Moon*, *The Merry Widow*, and *Desert Song* have received subsequent productions at New York City Opera, and the 1989 production of the classic *Show Boat* was nationally broadcast over PBS's "Great Performances."

Paper Mill has a multi-disciplinary programming component that introduces audiences to a variety of performing and visual arts.



Scott Irby-Ranniar (left) and Clint Holmes in *Comfortable Shoes*, 1996.

(over, please)

Highlights

- 57,000 children experience the joy of live theatre through Paper Mill's On School Time and Weekend Series.
- The Summer Festival series offers the sounds and movements of national, international, and local music and dance groups.
- The Renee Foosaner Art Gallery showcases the works of more than 525 New Jersey visual artists through its annual exhibits.
- **450,000 benefit from Paper Mill's programs each year.**
- **1996** — Paper Mill Playhouse is designated as a Major Impact and Distinguished Arts Organization by the New Jersey State Council on the Arts for the tenth consecutive year.
- **1996** — Paper Mill Playhouse's production of *The Merry Widow* is broadcast on PBS's "Live From Lincoln Center."
- **1994** — The F. M. Kirby Carriage House Restaurant opens its doors to Paper Mill theatregoers and receives the Governor's Tourism Economic Development Award.

Audience/Economic Impact

"The arts — and this does not denigrate the creative portion of the arts — but they are truly an industry for our state. They provide a great deal in the way of revenue and jobs."

Governor Christine Todd Whitman

Paper Mill Playhouse can offer you a large captive and aware audience for your product or service. In a recent survey conducted at the theatre, the profile of the "average" Paper Mill theatregoer emerged as a long-term New Jersey resident between ages 27 and 64 with an annual income level ranging from \$40,000 to \$120,000. Most are college educated and read such newspapers as the *Star-Ledger*, *New York Times*, and *Daily Record*.

All programs throughout the 1995-96 season reached more than 450,000 people. In addition, more than 11,000 complimentary tickets were given to worthy groups such as the Kessler Institute, Jersey City Child Development Centers, and the Lyons Hospital.

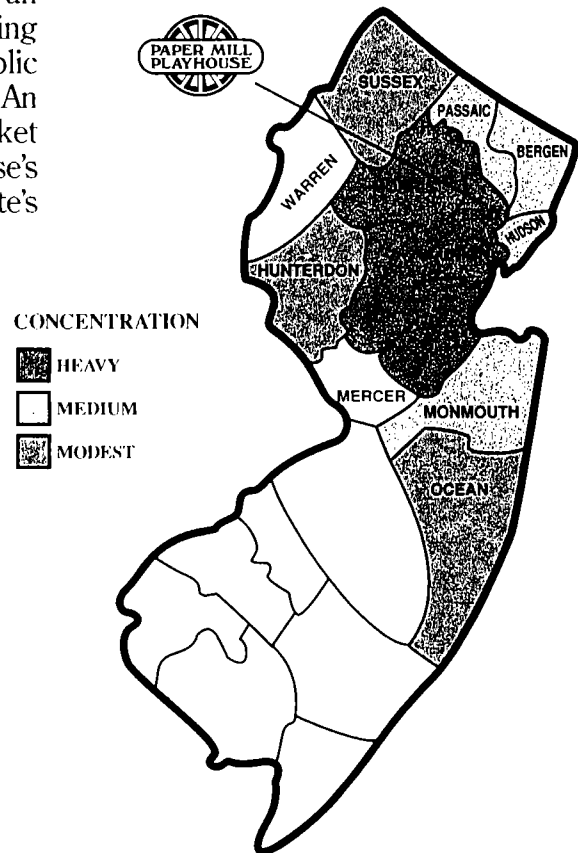
Economic Impact

Non-profit organizations and their patrons bring an estimated \$643 million into the state's economy, according to a recent study conducted by the Center for Public Interest Polling at the Eagleton Institute of Politics. An average arts patron spends \$17 over the price of a ticket on related activities. Therefore, Paper Mill Playhouse's patrons contribute an estimated \$7,650,000 to the state's economy.

Concentration of Paper Mill Playhouse Subscriber Households

Subscribers are people who purchase series tickets for the entire season. Paper Mill leads the nation in the number of subscribers for a single series. In addition to subscribers, the Paper Mill attracts single-ticket buyers from the entire state of New Jersey as well as seven other states.

**Projected seasonal attendance
is 450,000 people.**



A Head of the Class

"We commend Paper Mill's efforts in establishing a presence in schools throughout New Jersey by introducing theatre as a vital educational tool."

Scott McVay, Executive Director
The Geraldine R. Dodge Foundation

As a leading cultural organization, Paper Mill Playhouse has a responsibility to educate our current and future audiences, encourage and prepare our artists of tomorrow, and promote the importance of art to the curriculum of our young people.

Highlights

- **The ADOPT-A-SCHOOL PROJECT** was founded in 1989 with the "adoption" of Newark Arts High. This three-phased program is integrated into the classroom curriculum and has the following mission:



1. To promote involvement in the arts by allowing students to attend mainstage productions, receive study guides, and participate in pre-performance seminars, offered free of charge.
2. To provide an arts and business hands-on experience as students form their own theatre company and create their own theatre piece.
3. To supply teachers with the necessary tools to ensure inclusion of the arts in the everyday curriculum through artist/teacher training and master classes.

- In 1992, the Adopt-A-School Project was selected as a national role model program by The Kennedy Center in their publication, *Community Arts: Partnerships in Education*.
- **TheatreStart** was established in 1994 to bring the arts to young people in the middle and elementary school. Collaborating with Pushcart Players, New Jersey's premier children's theatre, students attend theatre for young audiences and participate in workshops that incorporate themes and issues addressed in the production.
- **THE S.T.A.R. PROGRAM (Student Training and Artistic Recognition)**. Recognizing that talented young people in the arts do not always receive the encouragement or the outlet to develop their talent, Paper Mill Playhouse has developed a three-part program.
 - **Rising Star Awards** recognize excellence in all areas of high school musical productions as identified by professionals who attend productions throughout the state.
 - **The Paper Mill Conservatory**, founded in 1996, provides specialized theatre classes in musical theatre, voice, dance, and scene study for gifted and talented students who are interested in pursuing a performance career.
 - **"Life on Earth"** — An annual summer concert that features the talents of young people from the Rising Star Awards and those involved in the Conservatory. The young artists work with professional artists to perform and develop this piece, which celebrates the diversity of our planet.
- **The HUMANITIES SERIES** brings together artists and distinguished academic professionals to discuss various aspects of a production, related issues, or the theatrical art form itself.

More than 10,000 people benefit from these programs each year.

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Theater for Everyone

12



Brookside Drive
Millburn, New Jersey 07041

TTY: 201-376-2181

Box Office: 201-376-4343

**Business Office:
201-379-3636**

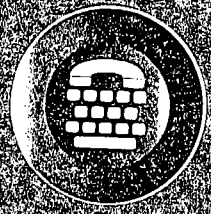
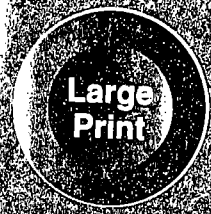
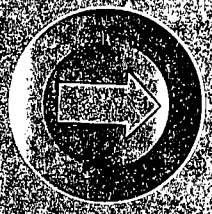
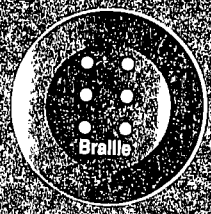
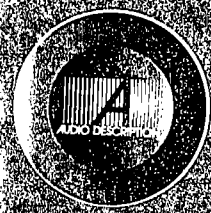
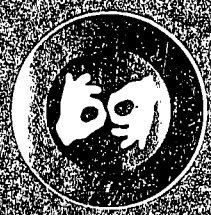
Fax: 201-376-0825

**Development Office:
201-379-3636, ext. 2623**

**Group Sales Information:
201-379-3636, ext. 2627**

THEATRE FOR EVERYONE

**An informational guide to
Paper Mill Playhouse and
its AccessAbility Services**



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Brookside Drive
Millburn, NJ 07041

Angelo Del Rossi, Executive Producer
Robert Johanson, Artistic Director

"These productions
ought to be on
Broadway"
— David Sterns, USA Today

Paper Mill's 1992 production of The
Wizard of Oz opened this Spring at
the Theater at Madison
Square Garden.
Paper Mill subscribers
saw it here first!

Mark Chmiel, Michael O'Gorman,
Kelli Rabke, Evan Bell

Our location couldn't be more
convenient — easy access to Routes 24
and 78, the Garden State Parkway and
the New Jersey Turnpike. Less than 35
minutes from Manhattan by Lakeland
bus or New Jersey Transit's new Midtown
Direct service from Penn Station. Plus,
there's plenty of on-site parking.

"Thank heaven for Paper Mill."

— Howard Kissel, New York Daily News

.....KAYE BALLARD, NO. NO. NANETTE

1938 — 1998 • 60 Years of Great Theat

Paper Mill is a non-profit cultural organization and gratefully acknowledges the support of the New Jersey State Council on the Arts/Department of State, the Paper Mill Playhouse Guild and more than 2,000 individuals, corporations and foundations.

AA AmericanAirline
The official airline of Paper Mill Play

Celebrating
60 Seasons
of
Unparalleled Quality
only at
Paper Mill

STEFANIE POWERS, APPLAUSE

JUDY MACLAINE, EVITA

GAVIN MACLEOD, GIGI

GLORY CRAMPTON, GIGI

THE STATE THEATRE OF NEW JERSEY
PAPER MILL PLAYHOUSE