

LOMBARDI

By Eric Simonson

Based on the book *When Pride Still Mattered:
A Life of Vince Lombardi* by David Maraniss

Directed by Sanford Robbins

Study
Guide

LOMBARDI

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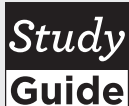


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LOMBARDI STUDY GUIDE

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By Eric Simonson • Directed by Sanford Robbins
Based on the book *When Pride Still Mattered:
A Life of Vince Lombardi* by David Maraniss
October 11 – November 13, 2011
Quadracci Powerhouse

“The legendary Vince Lombardi, the beloved Green Bay Packers . . . what more can I say? We are extremely proud to bring this Broadway hit home to Wisconsin and to bring a little piece of Lambeau Field to the Quadracci Powerhouse stage. *Lombardi* will be the centerpiece of numerous events and activities that will celebrate the legacy of Vince Lombardi and the Green Bay Packers.”

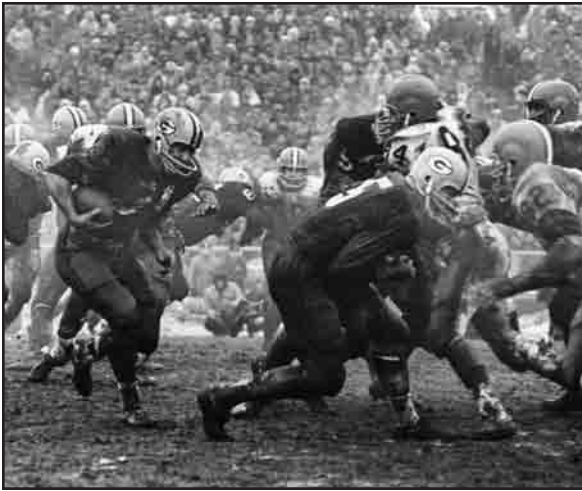
-Mark Clements, Artistic Director



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SYNOPSIS



Paul Hornung blocks for Jim Taylor © Vernon J. Biever Photo

Look Magazine reporter Michael McCormick comes to Green Bay to write an article on legendary Packers' coach Vince Lombardi. Hoping to get some good press, Vince and Marie invite Michael to stay with them, observe practices and talk to members of the team.

It is 1965, and the Packers have failed to qualify for the championship game for two straight years. Michael visits the practice field and tries to talk to fullback Jim Taylor who has been told not to talk to any reporters. Lombardi tells Michael to talk to halfback Paul Hornung instead.

At home, Marie tells Michael more about Lombardi's ascension to the Packers' Head Coaching job. In a flashback, Lombardi thinks about giving up football altogether when he gets a call from the Packers offering him the Head Coaching position. Marie tells Michael about their move to Wisconsin and when Lombardi gets home, they argue about how much she has revealed and she tells him that she can tell Michael whatever she wants. Lombardi buckles over with intense stomach pains.

The next morning, Michael hears from Paul Hornung about Lombardi's powerful voice. In a flashback, Lombardi teaches his new team the Packers' signature "Power Sweep" play.

When Michael tries again to talk to Jim Taylor, Lombardi yells at Michael in front of the team and throws him off the field. That evening at a local bar, linebacker Dave Robinson tells Michael there's honor in being yelled at by Lombardi and talks about Lombardi's focus on equality.

Late that night, Michael returns to Lombardi's to get his things and finds Lombardi awake, reviewing game footage. Lombardi apologizes for yelling, but reveals that he has an agreement with Michael's editor to review everything Michael writes before it's published.



Vince Lombardi with Jerry Kramer © Vernon J. Biever Photo

At the stadium on game day, Marie and Michael talk about her role as Lombardi's good luck charm. Michael narrates the game play, and the Packers win. After the game, Michael skips the party and finishes his article. He brings it to Lombardi and tells him that that's the only draft he's writing and that he has quit *Look Magazine*. They celebrate together: Lombardi, Marie and Michael.

In the epilogue, Michael tells the audience that Lombardi read the article and suggested no changes. Lombardi's final speech congratulates his championship team and praises them for embracing each other's imperfections.

VINCE LOMBARDI



Vince Lombardi © Vernon J. Biever Photo

Vince Lombardi (1913-1970), is one of the greatest football coaches of all time. His is an American story. The son of an Italian immigrant, Lombardi spent twenty years as a High School Coach and an Assistant Coach at the university and professional level before, at the age of 46, becoming the Head Coach and General Manager of a struggling team in remote Wisconsin.

The story of Vince Lombardi and the Green Bay Packers is football's Cinderella story. Coming off the worst losing season in their history, the Packers rocketed to a place as one of the most successful and respected teams in football when Lombardi took the reigns. In his first year, Lombardi led the Packers to their first winning season in twelve years and was named NFL Coach of the Year. In the nine seasons with

Lombardi at the helm, the Packers would win five NFL championships, including the first two Super Bowls.

Born in Brooklyn to a large Italian Catholic family, Lombardi originally studied to be a priest – but his interest in football led him to St. Francis Preparatory, where he starred as a fullback on the football team. At Fordham University, he was one of the famous 'Seven Blocks of Granite' – the nickname given to Fordham's 1936 line. At Fordham, he met Marie Planitz, his first and only girlfriend.

After two years struggling to find a fulfilling job after graduation, Vince moved to Englewood, New Jersey, to coach the St. Cecilia Saints – a well-known team from a small parochial high school. Lombardi lost his first game as head coach, but his Saints would not lose again for four seasons. With a steady coaching job, Lombardi married Marie and had two children, Vince Jr. and Susan.

In his final years at St. Cecilia's, Lombardi scoured university teams for coaching positions. Finally, his alma mater, Fordham University, hired Lombardi as an Assistant Coach. Lombardi enjoyed a good two-year run at Fordham followed by an opportunity to assist under the legendary Red Blaik at West Point. At West Point, Lombardi learned to focus his coaching on simplicity and execution – later the hallmark of his great teams. Lombardi's growing reputation landed him a position as an Assistant Coach in the NFL for the New York Giants. Lombardi helped lead the Giants to five winning seasons.

However, in nineteen years as a professional coach, Lombardi had never been offered a head coaching job at the college or professional level. Frustrated, Lombardi considered giving up football altogether

Continued on next page

LOMBARDI'S COACHING CAREER

St. Cecilia High School, Englewood, NJ

- Assistant Coach (1939-42)
- Head Coach (1942-47)

Fordham University

- Freshman Football & Basketball Coach (1947)
- Assistant Football Coach (1948)

U.S. Military Academy at West Point

- Assistant Coach (1949-53)

New York Giants

- Offensive Coordinator (1954-58)

Green Bay Packers

- Head Coach (1959-68)

Washington Redskins

- Head Coach (1969-70)

Lombardi was named NFL Coach of the Year in 1959, his rookie season. During his tenure with the Green Bay Packers, he won five NFL Championships, including Super Bowls I and II.

Continued from page 4.

and becoming a banker. Then the call came from the Green Bay Packers searching for a new Head Coach and General Manager Lombardi had found his moment in history.

Lombardi transformed a losing team into a competitive powerhouse. His incredible winning record of 98 wins–30 losses–4 titles with the Packers, his bold coaching style and determination to win would become the stuff of legend.

He left the Packers for the Redskins in 1969 and led them, as well, to their first winning season in over a decade. Lombardi had struggled with stomach pains for years, and in 1970 he was diagnosed with colon cancer. On September 3, 1970, Vince Lombardi lost his battle.

That same year, the NFL named the Super Bowl trophy in his honor. His statue stands outside Lambeau Field where he led his team to greatness. His coaching philosophies have permeated the American psyche. Business leaders, motivational speakers, athletes, artists and teachers use Lombardi’s leadership principles in their everyday lives. He remains one of the best-known names in sports history.

Unless a man believes in himself and makes a total commitment to his career and puts everything he has into it – his mind, his body, his heart – what’s life worth to him?

-Vince Lombardi



Vince Lombardi © Vernon J. Bieber Photo

THE CHARACTERS



Vince Lombardi



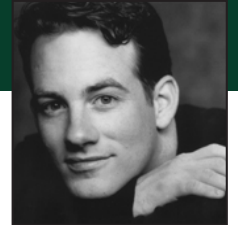
Lee E. Ernst



Marie Lombardi



Angela Iannone



Gerard Neugent

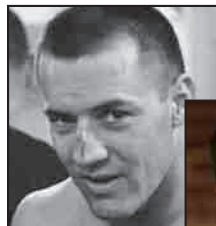
Michael McCormick
The only fictional character in the play



Paul Hornung



Reese Madigan



Jim Taylor



Arthur Lazalde



Dave Robinson



Cameron Knight

HISTORY OF THE GREEN BAY PACKERS



Crowd at Lambeau © Vernon J. Biever Photo

Since the team began over ninety years ago, the Green Bay Packers have won more championships than any other team in pro football. They are famous for their winning tradition (the town of Green Bay is often referred to as “Titletown USA”) and for the fact that, unlike other teams with a single owner, the Packers are the only publicly owned team in American professional sports. Perhaps because of this, the Green Bay Packers have never been moved from the city of Green Bay, a town of just over 100,000 people, and the smallest city with a professional sports team in the United States.

The Packers team began in 1919 when a group of young athletes, led by Curly Lambeau and George Calhoun, decided to start a football team. Curly Lambeau convinced his employer, the Indian Packing Company, to front money for jerseys and let them use the company field for practice. Naturally, the team became the “Packers”. The name stuck even though the Indian Packing Company did not maintain its association with the team for long. “The Green Bay Packers” is the oldest team name still in use in the NFL.



Lombardi's statue outside Lambeau Field

When Vince Lombardi arrived in Green Bay, he was confronted with a team coming off their worst season in history with a record of 1-10-1. The immediate and radical turnaround under new coach Lombardi is one of the greatest stories in football history. In 1959, Lombardi led the team to a 7-5 record, the first winning season for the Packers in twelve years. From 1960-1967, Lombardi's team won five NFL championships. The “Lombardi years” are remembered by Packer fans as the golden years of the team, and Vince Lombardi's statue stands outside Lambeau Field as a reminder of the team's winning tradition.

To this day, the Packers remain proud of their traditions. As they have since 1957 when the current stadium, Lambeau Field, was built, kids line up outside the practice field during training camp with their bikes for the players to ride from the field to the locker room. Packers fans, often called “Cheeseheads,” provide the team with one of the largest fan bases in the NFL. Every game at Lambeau Field has been sold out since 1960.

The Packers won the Super Bowl 1996 season with quarterback Brett Favre and the 2010 season Superbowl with quarterback Aaron Rodgers.

“The Packers’ practice field was a flat worn-out plane on the outskirts of Green Bay. Gray sky forever, dotted every now and then by a smoke stack or simple white house. If the Packers were winning, maybe it was because there was absolutely nothing else to do around here.”

-Quote from the play by character Michael McCormick



Green Bay Packers Team Photo, 1919. Photo property of Official Packers Website

The Town of Green Bay, Wisconsin

An industrial town, Green Bay’s main industries are paper and shipping and the city has a current population of approximately 105,000. In 1965, when the play is set, the city had about 70,000 people. Milwaukee, on the other hand, has 600,000 living within the city limits today.

Lambeau Field is known for its frigid temperatures. It holds the record for the coldest game ever played, the 1967 NFL Championship, or “Ice Bowl,” when the temperature reached -48°F with wind chill.



EXPLORE

>READ “Birth of a Team and a Legend” on the Official Packers Website
www.packers.com/history/birth-of-a-team-and-a-legend.html

1960S TIMELINE

Packers Timeline

Lombardi joins the Green Bay Packers as Head Coach and General Manager. He leads them to their first winning season since 1947 and is named the NFL's Coach of the Year.

The Packers lose to the Philadelphia Eagles in the NFL Championship game by four points.

The Packers defeat the New York Giants for the NFL Championship, 37-0

The Packers defeat the New York Giants for the NFL Championship, 16-7.

The Packers come in second place in the western conference and play in the runners-up bowl, what Lombardi calls "The Toilet Bowl".

The Packers play in the runners-up bowl for a second year in a row and lose. Lombardi vows never again.

The Packers defeat the Cleveland Browns for the NFL Championship, 23-12.

The Packers defeat the Dallas Cowboys for the NFL Championship and defeat Kansas City Chiefs in Super Bowl I.

In "The Ice Bowl," the Packers beat the Dallas Cowboys, winning the NFL championship. They go on to defeat the Oakland Raiders in Super Bowl II.

Lombardi steps down as Head Coach of the Packers.

Season

1959

1960

1961

1962

1963

1964

1965

The year
Lombardi is set

1966

1967

1968

United States Timeline

Four black college students stage a sit-in at a segregated lunch counter in Greensboro, North Carolina, causing a campaign of sit-ins across the country.

The "Bay of Pigs" invasion of Cuba. Construction of the Berlin Wall begins.

John Glenn becomes the first U.S. astronaut to orbit the Earth. President John F. Kennedy orders a blockade of Cuba in the Cuban Missile Crisis.

Martin Luther King Jr. delivers his *I Have a Dream* speech in Washington D.C. President John F. Kennedy is assassinated.

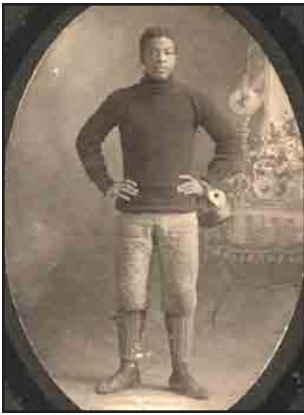
The Beatles release their first album in the United States. Congress passes Civil Rights Act of 1964.

President Lyndon B. Johnson signs the National Voting Rights Act.

American planes begin their bombing raids of Hanoi and Haiphong, North Vietnam.

Martin Luther King Jr. is assassinated. Robert Kennedy is assassinated. Richard Nixon is elected president.

RACE IN THE NFL



Charles Follis

In 1902, during the early years of American professional football, Charles Follis, “The Black Cyclone,” became the first African-American professional football player.

Leading the way for other African American players, Follis set the standard for limited African American integration into early professional teams. However, in 1933, after years of limited integration, the NFL banned African-Americans from all teams.

These barriers broke down after WWII. By 1944, three years before Jackie Robinson would play for the Brooklyn Dodgers, there were four African-American players playing professional football – a contact sport – with white players. With increased integration, there was less racism on the field but injustices remained off the field. Many teams carried an even number of black players to avoid having a black player share a room with a white player while on the road. Segregation between black and white team members occurred at restaurants, hotels and airports when players traveled, as well. At the All-Star Game of 1965 in New Orleans, African-American players were refused service from taxis at the airport unless accompanied by their white teammates. Some teams, including Lombardi’s Packers, stood up to segregationist policies. When a club allowed the white Oakland Raiders’ team members in, but not their black teammates, the white players left as well.

“One of the first things Coach did when he came to Green Bay was let folks know that wherever any one of his players is not welcome, all his players are not welcome. This place’s open for business to both Negroes and whites. Same applies to down south. When we’re on the road, Coach makes sure we all stay in the same hotel.”

- Quote from the play by character Dave Robinson

EXPLORE

>READ Alan Howard Levy’s book,
“Tackling Jim Crow: Racial Segregation in Professional Football”

>READ “Black Contributions for American Football”
www.aaregistry.org/historic_events/view/black-contributions-american-professional-football-are-many

>READ “Integration in Football after WWII”
<http://encyclopedia.jrank.org/articles/pages/6236/Football-U-S.html>

THEMES

TEAMWORK

Lombardi emphasizes teamwork above all else. Lombardi tells Jim Taylor, “We’re a team. No man bigger than any of the others.” It is teamwork, Lombardi argues, that makes his Packers successful: “more importantly, you never gave up on one another.” In life, Vince Lombardi argued teamwork was the key to success in a community: “People who work together will win, whether it be against complex football defenses, or the problems of modern society.”

Questions

- Lombardi stated that a team is only as strong as its weakest player. Do you agree with this statement?
- How can individual opinions fit into a team?
- What do you think is the best way to encourage teamwork in a group?

LEADERSHIP

The play *Lombardi* is the story of a man who was a great leader. As a coach, his job is to make the players the best they can be. Lombardi can’t do everything himself, and he admits, “what I do for a living depends on other men.” Passion drives Lombardi’s leadership style. He holds his team to a high standard and, as Marie Lombardi explains, “he loves his players. And I don’t mean he just likes them an awful lot. He truly, actually, loves them.” This love gains him respect from the team. Michael discovers that his success is due, in many ways, to the respect players like Paul Hornung have for him: “I wouldn’t trade one season with Lombardi for ten seasons and a million dollars anywhere else.” Lombardi is the first to admit that not everyone is a leader. He says, “it’s hard to find a good leader. In fact, most people in this world are followers.”

Questions

- Are most people followers? What ways do different people take leadership responsibilities?
- What leadership tactics does Lombardi use? Do you agree with his tactics?
- Do you have to believe in your goals to be a good leader?
- What are the challenges leaders face? How does Lombardi handle the burden of leadership?

PERSPECTIVE

Throughout the play, Michael argues for journalists’ duty to tell the truthful story while Lombardi defends his right to manage his public image. As Michael writes his article and talks to players about past articles written about the team, the different perspectives that journalists, players and coaches bring to issues become very apparent. As Paul Hornung remarks, “I’ve been made to look like a genius in one paper and a complete idiot in another, all in the same day.” As a journalist, Michael sticks to his principals. When Lombardi says he is going to review the article, Michael says, “I don’t do that. It’s not what a reporter does.”

Questions

- What responsibility do journalists have to tell the complete story?
- Think about stories journalists report today. Do you think there are mediums that lend themselves to journalistic bias (reporters inserting their own views), more than others?
- Lombardi says “Everything that has to do with the Green Bay Packers lands on my desk,” and that he has a responsibility to the team. Does this justify arrangements with magazines to edit their articles?

LOMBARDI'S POWER SWEEP

“This, Gentlemen, will be our bread and butter play.” -Lombardi in *Lombardi*

Lombardi's "Power Sweep" is his most famous play. The 1960s Packers used it again and again to move through to victory. Like most of Lombardi's plays, the sweep relied on a minimum of deception and a maximum of effort.

“Starr hands off to Hornung, sweep to the left side, he's got some blocks ...He cuts into the end zone for a touchdown! And there you saw the Green Bay Packers Power Sweep!”

-CBS Sportscaster Ray Scott calling the play during the 1965 Championship game

The Packers made the Sweep their signature play with constant practice. They began and ended each training session with the Power Sweep.

The play used the strengths of Paul Hornung and Jim Taylor, who were not particularly fast but were intelligent, determined and good at finding the gaps in the defensive line.

The Power Sweep relied on teamwork and Lombardi said that it is what made it his number one play: “It's my number one play because it requires all eleven men to play as one to make it succeed, and that's what 'team' means.”

Football Players and Positions

Quarterback(QB): the leader of the team. Calls the plays, receives the ball from the center

Center(C): snaps the ball to the quarterback

Halfback(HB) and Fullback(FB): ball carriers in running plays

Split end(SE) and Flanker(F): forerunners to wide receivers, they catch the ball in passing plays

Tight end(TE): serves as a receiver and a blocker

Left Guard(LG) & Right Guard(RG): inner two members of the offensive line on either side of the center

Left tackle and right tackle: outer two members of the offensive line on either side of the guards

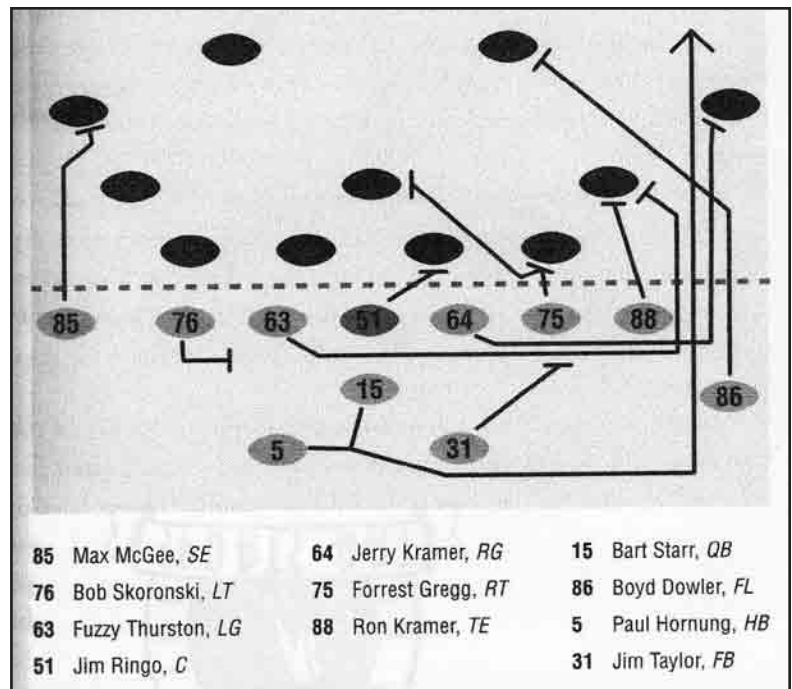
Defensive tackle: inner two members of the defensive line

Defensive end: outer two members of the defensive line on either side of the guards

Linebacker: Line up behind the defensive linemen and generally are regarded as the team's best tacklers

Defensive Backs: defend the pass receivers, serves as the last line of defense

Lombardi's Power Sweep



EXPLORE

>WATCH a video of Lombardi explaining the Power Sweep
www.youtube.com/watch?v=kmtVeqMt6dc

>READ “The Lombardi Sweep” by Ed Gruves
www.profootballresearchers.org/Coffin_Corner/19-05-712.pdf

ERIC SIMONSON, *playwright and* DAVID MARANISS, *Author of When Pride still Mattered*

Eric Simonson is a director, writer and ensemble member of the Steppenwolf Theatre Company who transformed David Maraniss' book *When Pride Still Mattered: A Life of Vince Lombardi* into the script for *Lombardi*. Simonson was born and raised in the Milwaukee area where he grew up hearing stories about Vince Lombardi. His work has been produced throughout the United States. His plays include *Nomathemba* (written with Ntozake Shange and Joseph Shabalala), *Carter's Way*, *Fake*, *The Last Hurrah*, *Work Song: Three Views of Frank Lloyd Wright* (with Jeffrey Hatcher), *Edge of the World*, and *Speak American*. His adaptation of *Moby Dick* at Milwaukee Repertory Theater was chosen as one of Time Magazine's top ten productions of 2002. His production of Steppenwolf's *The Song of Jacob Zulu* received six Tony Award® nominations, including one for Best Direction. Mr. Simonson is also an accomplished theater, film and opera director. His documentary, *A Note of Triumph*, won an Academy Award® in 2006.

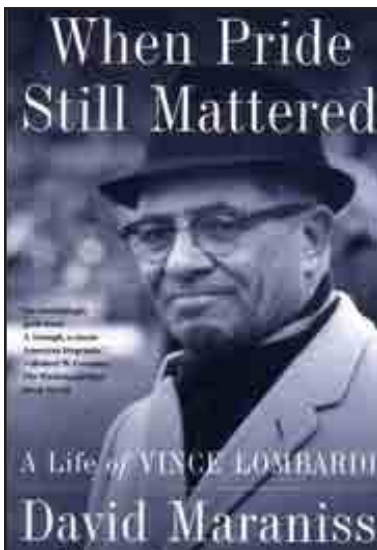


Eric Simonson

David Maraniss is an associate editor at The Washington Post. He won the 1993 Pulitzer Prize for National Reporting, shared in the Post's 2008 Pulitzer for coverage of the Virginia Tech tragedy and edited a series on Walter Reed that won the 2008 Pulitzer Gold Medal. He is the author of critically-acclaimed books on Bill Clinton, Vince Lombardi, Roberto Clemente, Vietnam and the Rome 1960 Olympics and is at work on *Out of This World*, a multigenerational biography of Barack Obama.



Dave Maraniss



> Join the cast of *Lombardi* for a TalkBack with David Maraniss after the October 15th evening performance.

Additional TalkBacks with the cast of *Lombardi* will take place following the 1:30pm performances on November 2nd and 9th.

EXPLORE

>Look for further articles and resources on the The Rep's website: www.milwaukeeerep.com/season/lombardi

>Read David Maraniss acclaimed biography on Vince Lombardi, *When Pride Still Mattered*.

AN INTERVIEW WITH ERIC SIMONSON

Reprinted from the Study Guide for the Broadway production of *Lombardi*.

Why is Vince Lombardi such a fascinating character?

Eric Simonson: I grew up in Wisconsin, so he was always part of the ether. I have always been fascinated with people in our culture, American culture, who have such a force of personality that they've somehow made themselves part of the cultural landscape. Vince Lombardi is one of those people. You could also say that about folks like Theodore Roosevelt, Frank Lloyd Wright...any number of people. Take a famous musician like Count Basie. These people have not only influenced the cultural landscape, they also had fascinating lives. For me, Vince Lombardi was a football coach, but he was much more than that. He was a philosopher, he was a teacher, he inspired a lot of people through what he said and the way he said it. David Maraniss had written this great book, *When Pride Still Mattered*. He really brought to light the things that I was just talking about. So when I started doing a play on him, it was not just to recount a famous man's life story, it was really to find out and unearth the reasons why this man was famous. He's a fully dimensional man, a complicated man, more complex than people realize.

What was your process for turning the book into a play?

ES: Well, it's a 500 page book, so it's kind of impossible to put that on stage. All of it. Dramatically speaking, when you do something that has a huge backstory and is a long story to tell, you try to condense the time in which the dramatic event takes place. So that's what I did here. That's the first thing. It's to try to come up with an idea of how to get the characters to open up. The way I did that was by using this tool of a character, the reporter called Michael McCormick, who comes to the Lombardis' house and lives with them during a week of a season of football, when everything is on the line. There's so much research already done, and I know so much about the characters, except for Michael of course, who's invented. As the characters go through their everyday actions, all the other information: facts about their lives, their desires, their goals, and their obstacles – all of that tends to come out in the drama. You hope, anyway.

What led you to structure the play as you did, with Michael McCormick, narrating the piece for us as a visiting writer in 1965?

ES: The problem with dramatizing Vince Lombardi's life is that there is really never one moment in his life that was a turning point. He's kind of lived his life like a steamroller, with his ideals and his own personal philosophy. Nothing really ever got in the way. There was a 15-year-long slow burn where he was frustrated that he was an assistant coach and not a head coach, but you can't dramatize that on stage. So what I did was, I looked at his football career, and I picked a year in which he was really struggling. He was obsessed with winning and he had spent the previous two seasons coming in second, which to him was just like coming in last. So in this particular time, there's a week in that year when everything is on the line. He has a chance to get back to first place or to be in second place again, which probably would have killed him. So that was why I chose that particular moment. There are also a lot of things going on in professional football at the time: new kinds of players coming in, the Players Association speaking with the owners, football is starting to make a lot of money for a lot of people and be televised. This is when football is starting to become America's game so the sport itself is in a transitional phase.

What inspired you to get into playwriting?

ES: I was a director. I had a couple of bad experiences where the rights to a certain play that I wanted to direct were sort of pulled out from under me. I was also at the same time around a lot of peers who were writing plays. When I saw that they could write a play, it demystified the whole process for me. Because when you're directing, getting a job is really all about getting the phone call, knowing the right people, forming relationships, that sort of thing. In the meantime, I thought, why not write a play? So I started to do that and pick projects; stories that I wanted to see on stage. It's really about having more of an idea of what you want to see and then pursuing it. I could tell you, "I want to direct a play about Vince Lombardi, would you please write it for me?" If you're a playwright, and you're not interested in Lombardi, that play is never going to happen. So you take the initiative and you do the play yourself.

CLASSROOM ACTIVITIES

As Michael McCormick, write a letter to your editor in New York persuading him to print your article.

Lombardi continues to be one of the most quoted sports figures of all time. Choose one of the following quotes attributed to Vince Lombardi and write an essay agreeing or disagreeing with his statement.

- “Winning is not a sometime thing, it is an all the time thing.”
- “The quality of a person’s life is in direct proportion to their commitment to excellence, regardless of their chosen field of endeavor.”
- “It’s not whether you get knocked down, it’s whether you get up.”
- “A man can be as great as he wants to be. If you believe in yourself and have the courage, the determination, the dedication, the competitive drive, and if you are willing to sacrifice the little things in life and pay the price for the things that are worthwhile, it can be done.”
- “The difference between a successful person and others is not a lack of strength, not a lack of knowledge, but rather in a lack of will.”



Vince Lombardi
© Vernon J. Biever Photo

FUN FACTS ABOUT THE REP PRODUCTION

- The production uses more video projection than any other show in Rep history.
- As well as the six principal actors in the production, The Rep’s Acting Intern Company fills out the ensemble of football players and cheerleaders.
- One of the two footballs used in the production is a real, vintage Wilson “Duke” model football, just like ones with which Vince was often photographed. The other is a reproduction of the Duke purchased from the Pro Football Hall of Fame.



Costume rendering by Holly Payne.

- The costume shop used 20 yards of fabric to recreate vintage cheerleader skirts.
- The 16mm Bell & Howell film projector shell in the show incorporates a radio controlled, battery powered drive motor and light.
- The Esquire magazine used in the show is a reproduction of the actual November 1962 Esquire featuring an article that included Lombardi as one of 5 coaches who were “Pro Football’s Bright New Breed”.
- It takes nine people backstage to run the show (including a stage manager, assistant stage manager, light board, sound board, and video operators, wardrobe crew, a performance stagehand and an assistant stagehand).

EDUCATION STANDARDS

Standards addressed by this study guide and in this production include:

Reading Standards for Literature

R.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of the text, interact with other characters, and advance the plot or develop the theme.

R.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g. where a story is set, how the action is ordered, how the characters are introduced and developed).

R.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

R.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

R.11-12.7 Analyze multiple interpretations of a story, drama or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

Reading Standards for Informational Text

R.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

R.9-10.7 Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

History

B.8.4. Explain how and why events may be interpreted differently depending upon the perspectives of

participants, witnesses, reporters, and historians.

B.12.18 Explain the history of slavery, racial and ethnic discrimination, and efforts to eliminate discrimination in the United States and elsewhere in the world.

Behavioral Science

E.12.2 Explain how such factors as physical endowment and capabilities, family, gender, ethnicity, religion, socioeconomic status, attitudes, beliefs, work, and motivation contribute to individual identity and development.

A.12.2: Attend a live theatrical performance and be able to explain the personal meaning derived from the experience, and also be able to analyze, evaluate, and create meaning in a broader social and cultural context in either written or oral form

- Articulate with increased understanding what they liked and didn't like and why
- Explain what happened in the play and why they think the playwright made particular choices
- Explain what happened in the play and why they think the director and actors made particular choices
- Explain how the technical aspects of the play supported the choices of the playwright, director and actors
- Describe how the audience appeared to respond to the play
- Explain the message of the play and its meaning to individuals and to society

Physical Education

2.3.B2 Explain at least two game tactics involved in invasion sports (e.g., soccer, basketball, handball, etc.)

2.3.B4 Demonstrates an understanding of team play in invasion sports by proper positioning, team communication, and team support.

VISITING THE REP

Milwaukee Repertory Theater's Patty and Jay Baker Theater Complex is located in the Milwaukee Center downtown at the corner of Wells and Water Streets. The building was formerly the home of the Electric Railway and Light Company.

The Ticket Office is visible on the left upon entering the Wells Street doors. The large space is the main hub for the businesses that share this building: The Rep, Associated Bank, an office tower, the Pabst Theater and the Intercontinental Hotel. In the central rotunda is a large staircase which leads to The Rep's Quadracci Powerhouse theater and lobby. Inside the lobby are restrooms, a gift shop and concessions. There will be a lobby sign with the running time of the play.



Milwaukee Repertory Theater. Photo by Michael Brosilow.

THEATER ETIQUETTE

Attending the theater can be a fun experience for everyone if you observe a few simple courtesies:

- Turn off and put away all electronic devices prior to entering the theater. This includes cell phones, iPods and video games.
- Taking photographs and video recording in the theater is strictly prohibited.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience just as well as you can see and hear them. Please refrain from talking or moving around during the performance as it can be distracting to the actors as well as to other audience members.
- Feel free to respond to the action of the play through appropriate laughter and applause. The actors enjoy this type of communication from the audience!
- Have fun! Attending the theater should be an enjoyable experience. Following basic courtesies allows everyone to enjoy the show.

CONTACT US

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