

MORE THAN JUST THE GAME



LOMBARDI

★ **A NEW AMERICAN PLAY** ★

ON BROADWAY

STUDY GUIDE

LOMBARDI

**WRITTEN BY ERIC SIMONSON. BASED ON THE BOOK *WHEN PRIDE STILL MATTERED: A LIFE OF VINCE LOMBARDI* BY DAVID MARANISS.
DIRECTED BY THOMAS KAIL.**

PRODUCERS' NOTES

Vince Lombardi was a teacher, a coach, and a leader. His philosophy to succeed emphasized teamwork, focus, discipline, and a will to accomplish goals. He taught his football players to use their talents to the best of their abilities and to have an inner drive to achieve their objectives. *Lombardi* the play tells us that life is about balance; a balance between family, work, and personal goals. Lombardi was a man who wore his passion and emotions on his sleeve, yet family, friends and players could not help but be affected by this complex and extraordinary individual. Vince Lombardi was not an overnight success, but never gave up on his dream. Now, forever in time, the Super Bowl trophy is the Vince Lombardi Trophy.

Tony Ponturo and Fran Kirmser

The fire, passion and message of Vince Lombardi resonates today as much as it echoed nearly a half century ago on the playing fields of Green Bay, the smallest and most mythical city in all of sports. The man who waited his whole life to be a head coach was as complex as some of the football playbooks of today. But Lombardi's faith, grit, and commitment all led to the success of the National Football League and forever impacted the men he coached and the millions of fans he inspired. This is why the most coveted prize in all of sports – the Super Bowl trophy – bears his name. It is only fitting that the NFL and Broadway – two iconic American forms of entertainment – team up to tell his story.



USING THIS GUIDE

Teachers are encouraged to use this guide to elicit student discussion before the show, guide them through aspects of the production, and engage them in activities once they return to the classroom. Our goal is to help teachers utilize the production as a catalyst for student education, collaboration, and inspiration.

Vince Lombardi believed that achieving success demanded determination, dedication, character, and teamwork. We hope that your students will gain the same insight.

Please feel free to copy the materials in this guide to aid you in sparking classroom interest and discussion before and after the performance. Enjoy the show!

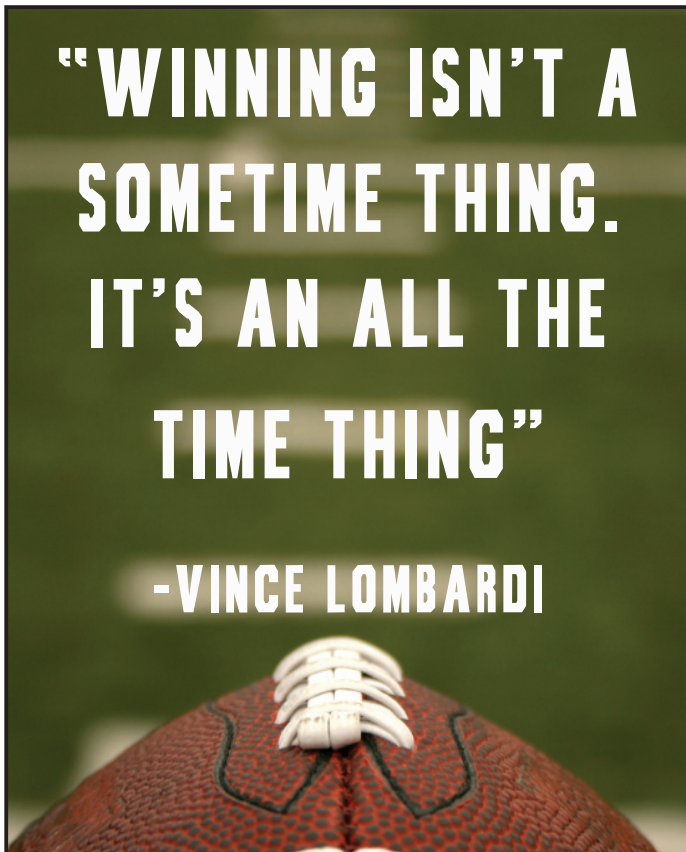


TABLE OF CONTENTS

PRE GAME WARM-UPS

BACKGROUND

Vince Lombardi Biography	2
Synopsis and Characters	3
The Times: 1960s	4

GAME TIME

THE SHOW

From Page to Stage/Creating the Script	5-6
The Director's Vision	7-8
Gearing Up for the Game	9

POST GAME

CLASSROOM PLAYBOOK

Classroom Chalk Talk	10-11
Teacher Notes & Standards	12
Language Arts	

- Love of the Game 13
- Quoting Lombardi 14
- Sports Writing 15

Fine Arts

- Concept Poster 16
- Embodying the Idea 17

Social Studies

- Team Equality 18
- The Political Gridiron 19
- A Man of Faith 20

Physical Education

- Teamwork 21
- Strategies for Success 22

Resources	23
-----------	----

WRITTEN, EDITED, & DESIGNED BY
TIMOTHY REID

VINCE LOMBARDI

Vincent Lombardi was an inspiring leader and iconic figure whose incredible coaching techniques and powerful personality made him one of the greatest football coaches of all time.

Vincent Lombardi was born in Brooklyn on June 11th, 1913 into a large extended Italian family. As a young man, he initially began studies to enter into the priesthood until his change of heart and interest in football guided him to St. Francis Preparatory where he was a fullback.

Lombardi attended Fordham University where he became one of the famous "Seven Blocks of Granite," a seemingly unbreakable offensive line. After graduation, Lombardi began teaching Physics and Latin at St. Cecilia in Englewood, NJ while coaching their football team to many victories, losing only one game in 3 years.

Lombardi married Marie Planitz in 1940 and the couple eventually had two children, Vince Jr. and Susan.

Lombardi briefly returned to Fordham to coach and later took a position at West Point under Col. Earl "Red" Blaik where he learned techniques for discipline and strategy that would become his specialty. His NFL coaching career started as offensive coach for the New York Giants before being offered the position of General Manager and Head Coach of the Green Bay Packers.

Lombardi's intense training regimen, strategy and leadership transformed the Packers into the team to beat during the 1960s. His legendary "Power Sweep" was a part of the powerful Lombardi style that won five NFL championships and the first two Super Bowl titles for Green Bay.

Lombardi left the Packers for a coaching position with The Washington Redskins where he led them to their first winning season in over a decade.

Lombardi died of colon cancer in 1970 at the age of 57. Soon after his death the Super Bowl trophy was named in his honor. His legend lives on.

Source: *When Pride Still Mattered - A Life of Vince Lombardi* by David Maraniss



Photo © Vernon J. Biever

PLAY SYNOPSIS

During the 1965 NFL season, *Look* Magazine reporter Michael McCormick profiles legendary Green Bay Packers' coach Vince Lombardi to find out what makes him win. Lombardi warmly welcomes Michael in the hopes of improving his image and enlightens him on maintaining team-winning spirit. From his base at the Lombardi home, Michael ventures out to gain insight from players Dave Robinson and Jim Taylor who refuse to speak to him, wary of giving up information. Lombardi warns him to stay away from Taylor and introduces him to Paul Hornung to learn about how the Packers work.

Faced with terse answers from Lombardi and grunts from players, Michael decides to speak to Marie Lombardi who tells him about Taylor's free agent situation, Lombardi family life, and Vince's decision to take the position with the Packers. In a flashback, Lombardi frets over his lack of promotion and contemplates quitting football before getting the call from Green Bay. Marie tells Michael of their emotionally tough move out to Wisconsin and confronts Lombardi about her right to tell Michael what she wants to. Lombardi winces from intense stomach pains.

With a suggestion from Marie, Paul Hornung describes for Michael the powerful voice of Lombardi and the force with which he took over the team. In a flashback, Lombardi establishes a tough new regimen for training in his initial season and outlines his Power Sweep play for Hornung, Taylor and the team.

When Michael takes an opportunity to pose a few questions to Jim Taylor, Lombardi lashes out at him in a rage in front of the team. Michael vows to write the article his way and storms off the field.

Dave Robinson comforts Michael at a local bar while sharing stories about his initial impressions of the coach, the honor of being barked at by Lombardi, and the equality established on the team. Hornung and Taylor join them to discuss being driven by Lombardi to win. In a flashback, Taylor attempts to negotiate his new contract with Lombardi and confronts the coach about fairness. After Hornung vows to play for no other coach than Lombardi, Michael wows the players with his knowledge of their statistics and leads them in a winning cheer for the upcoming game.

Late that night Lombardi pesters Michael about reviewing his article before it gets published. In the heated exchange, Lombardi explains his often misunderstood, "winning is everything" quotation and bemoans the changing American youth. Marie joins the two and a calmer Michael contemplates writing the article as Lombardi issues him a challenge: "May the best man win."

At the stadium, Marie and Michael chat in the stands about her role as Lombardi's good luck charm as the players prep for the game. Michael narrates the tough game play leading to the triumphant Packer win. Michael completes his story, hands it to Lombardi, and announces that he's quitting *Look* Magazine to make a name on his own. Lombardi congratulates him on his move to independence and celebrates the win with Michael and Marie until thoughts about the next game creep in.

In the Epilogue, Michael explains the Lombardi winning streak and final years of "the most imperfect, perfect man" he ever met. Lombardi's final inspiring speech of the play celebrates his players' love and camaraderie that lead them to championships.

CHARACTERS

All of the characters in the play are based on real people, except for Michael McCormick, who is the author's creation.

VINCE LOMBARDI:

inspirational coach who led the Green Bay Packers to 5 NFL championships and 2 Super Bowls and became a legendary figure in football history. Difficult coach, husband and father who attended daily mass.

MARIE LOMBARDI:

strong and sometimes conflicted wife of Vince Lombardi and mother to their two children who often kept her husband grounded. The only person who could really challenge Lombardi.

MICHAEL MCCORMICK:

young, enthusiastic reporter on his first major assignment for *Look* Magazine. Son of domineering father who was also a writer.

PAUL HORNUNG:

"The Golden Boy." Lombardi's versatile running back who was often injured and got into off-field troubles. A vital piece of the Power Sweep and half of the "Thunder & Lighting" pair with Jim Taylor.

DAVE ROBINSON:

Packers' powerful African-American outside linebacker and team representative for the Players' Association.

JIM TAYLOR:

Packers' soft spoken, dominant fullback with a knack for making hits and taking injuries in stride. Half of the "Thunder & Lighting" pair. Very business conscious professional athlete.

THE TIMES : 1960'S

Lombardi tells Michael McCormick that, "There's something going on these days and I don't know how it got started." The 1960s were a time of great political, social, and cultural change. While Lombardi focused his energies on creating a winning football team, there was a great shift in our country's history "going on."

LOMBARDI - PACKERS TIMELINE

After taking the Head Coach and General Manager position in 1959, Lombardi leads the Green Bay Packers to first place in the NFL Western Conference

- The Green Bay Packers defeat the New York Giants for the NFL Championship

- The Green Bay Packers defeat the New York Giants for the NFL Championship

The year in which Lombardi the play is set

- The Green Bay Packers defeat the Cleveland Browns for the NFL Championship

- The Green Bay Packers defeat the Dallas Cowboys for the NFL Championship in "The Ice Bowl"
- The Green Bay Packers of the NFL defeat the Kansas City Chiefs of the AFL in Super Bowl I

- The Green Bay Packers of the NFL defeat the Oakland Raiders of the AFL in Super Bowl II
- Lombardi steps down as Head Coach of The Packers

- Lombardi leaves The Green Bay Packers to become coach of The Washington Redskins

AMERICAN TIMELINE

1960

- John F. Kennedy defeats Richard M. Nixon to become the 35th President of the United States
- The Food and Drug Administration approves the first birth control pill for sale

1961

- Bay of Pigs Invasion
- McDonald's started by Ray Kroc
- Peace Corps established

1962

- John Glenn becomes the first American to orbit the earth
- Cuban Missile Crisis

1963

- Martin Luther King, Jr. delivers his *I Have a Dream* speech in Washington, D.C.
- President John F. Kennedy is assassinated by Lee Harvey Oswald in Dallas Texas.

1964

- The Beatles make their first appearance on *The Ed Sullivan Show* with an audience of 71 million
- President Johnson signs The Civil Rights Act of 1964
- The Gulf of Tonkin resolution is passed

1965

- President Johnson signs The National Voting Rights Act of 1965
- The first draft card burnings take place in Berkeley, CA

1966

- National Organization for Women (NOW) is founded
- American B52s begin bombing North Vietnam

1967

- The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* released
- "Summer of Love" in San Francisco

1968

- Martin Luther King, Jr. is assassinated by James Earl Ray
- Robert R. Kennedy is assassinated by Sirhan Sirhan
- *Hair* opens on Broadway

1969

- The Apollo 11 mission lands on the moon
- Woodstock music festival draws a crowd of 500,000

FROM PAGE TO STAGE: CREATING THE SCRIPT



Eric Simonson is an Oscar winning 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* on Broadway.

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?

E.S.: 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 Lombardi's 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.

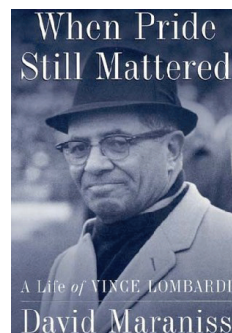


Photo © Joan Marcus

Vince Lombardi (Dan Lauria) explains his philosophy to the team.

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

E.S.: 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

Continued on next page

FROM PAGE TO STAGE : CREATING THE SCRIPT

Continued from page 5

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

E.S.: David Maraniss asked if we could sneak that in some way. It's charming, isn't it?

What is your involvement with the play during rehearsals?

E.S.: I rewrite and add stuff. I shift things around. Tommy [Kail] and I had note sessions. He made some suggestions and I moved some scenes around to try to make it more efficient drama. We wanted to cut a couple minutes off the running time. There is a list of things that we want to do, but we're really happy with where we are right now.

What inspired you to get into play writing?

E.S.: 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.

What advice do you have for students aspiring to be writers?

E.S.: I'd say, "Write every day and never stop, because the more you write the better you get."



Photo © Joan Marcus

Vince Lombardi (Dan Lauria) gives Michael McCormick (Keith Nobbs) some insight into the Green Bay Packers.

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.

Did you learn any surprising things about Lombardi during your writing process?

E.S.: Everything that I learned that was surprising I learned from David's book.

It was interesting that you included the fact that Lombardi enjoyed reading cookbooks.

THE DIRECTOR'S VISION

AN INTERVIEW WITH DIRECTOR THOMAS KAIL

Thomas Kail was nominated for a Tony Award® for his work directing *In the Heights*. His directing credits include: *The Wiz* (Lincoln Center), *Broke-ology* (Mitzi Newhouse), Williamstown: *Broke-ology* (World Premiere), National Tour: *In the Heights*. He is co-creator and director of the hip hop comedy group Freestyle Love Supreme.



Photo: Walter McBride
Broadwayworld.com

What is most compelling to you about the Vince Lombardi story?

Thomas Kail: What I was struck by most with the Vince Lombardi story is how long he struggled to reach the highest level. And I think that one of the things that's really important now is that the process of achieving has been diminished. People feel that if it's not accelerated, if it's not done in 25 seconds, that it's taken too long. What Lombardi showed by coaching and teaching in high school, assistant coaching in college, and assistant coaching in the pros before he was given his chance to be a head coach, is what it means to "put your time in," and to "pay your dues." That is something that I was struck by. Especially coming from a life in the theater where one is forced to do that.

How do you, as director, help the play take shape?

T.K.: The director's job is to make sure that everybody's on the same page - that means: the designers, the writer, the producers, the actors. So a lot of my job is about making sure that we're marching in the same direction. It really is, from moment to moment, completely different. Sometimes it's working with the playwright and trying to figure out what's essential to move the story forward: what we're trying to explore with each character and making sure that each character has something that they're after and has their own arc within the story. It all starts with the script. Eric Simonson wrote a wonderful script that is the blueprint, the foundation for everything that all of us do. Effectively, a director is an interpretative artist. Someone has given me a script and it's my job to interpret that and to try to bring that to life. So you have to help put the design team together, which is something that really has an impact on the shape of the show and what the ultimate production is going to look like. You collaborate with the producers on that. Then, you're involved very intimately in the casting

of the show so you're helping to pick the storytellers on stage. All of these things, really, are working towards making sure we're all telling the same story.

Have you borrowed anything from the Lombardi playbook in your role as director?

T.K.: One of the things that I admire about Coach Lombardi is the way that he had a specific relationship and vocabulary with each member of his team. I think that's something that I've tried to do before learning about Lombardi. Since reading about him and spending so much time with him, and talking to the people that he knew, it's made me very aware of how that impact is not immediate, but is something that carries on for years later. So the fact that he was able to push people to be the best version of themselves is something that I'm very interested in. You have to do that, in your own way, with each member of the team. He had a great gift in achieving that, and it's something I've been striving towards.

Continued on next page



Photo © Joan Marcus

Vince Lombardi (Dan Lauria) contemplates an offer from the Packers while Marie (Judith Light) waits.

THE DIRECTOR'S VISION



Photo © Joan Marcus

Packers' Players: Jim Taylor (Chris Sullivan), Dave Robinson (Robert Christopher Riley) and Paul Hornung (Bill Dawes).

Continued from page 7

What special challenges have you faced in directing this play?

T.K.: The challenge of the piece is to try to create an evening of theater that becomes an event. I think that sports are an "event." When someone goes to a game and someone hits a home run to win, or they catch a last minute touchdown pass - they remember that. They hold on to that ticket because "they were there when..." So that's a very particular feeling for the sports fan and I think that, at its highest level, theater can also do that: "You were there when..." So it's about trying to merge those two sensations. I think that doing the show in the round does provide a particular challenge because simple things like delivering furniture are incredibly limited. They can be brought on from the two offstage areas, they can come down from the grid and fly in, or they can come up from the ground. I think because you're limited in that, you have to use your imagination, 'cause there really are only "x" number of ways it can happen. There is no infinite quest of that. As you are trying to make sure that the storytelling is fluid, you're going to be telling the story for people who see theater 50 times a year and for people who maybe see theater twice a year. So you want to try to satisfy the story with the incorporation of multimedia and realize that you can't create the same feeling that one gets at a football game. It's just not possible with the size and the scope of a six-person cast. What you have to do is to create a sensation and an excitement in the air through all of the tools that you have at your disposal: through the story, through the actors, through the sound, through the lights, through the images that can be projected to try to create something visceral that allows everybody in. I want to create something that's accessible to everyone who walks in the theater, whether they've seen a football game or not, or whether they've watched every Sunday of their lives.

What do you feel are the deeper lessons/themes in *Lombardi*?

T.K.: I think Lombardi is about striving for excellence. No matter what it is that one does, I think that if they approach their craft or their job with that attitude, then they can understand why Lombardi had such an impact on so many people. Fifty percent of the folks I tell I'm doing the show say they know about Lombardi because their mother or father was a salesman and they used to watch his instructional films. It's not just the football fans. He's someone who really transcended, and I think that it's because he had this pursuit of trying to attain a moment of perfection. He would say that, even if you don't reach perfection, you can at least get to excellence.

What would you like an audience to take away from *Lombardi*?

T.K.: I would like them to have the experience that they, along with everybody else who was in the theater with them that night, saw something that was a moment in time; something that they can hold onto and remember the night when they saw the show. That would be extremely exciting. I feel that I want them to understand the play that's set in the world of football, but it's about a family and relationships and humanity. It's about one man's struggle with his flaws and trying to work his whole life to overcome them.

GEARING UP FOR THE GAME

THINGS FOR STUDENTS TO CONSIDER BEFORE SEEING THE SHOW

- Use the biography in this guide and the web resources as a starting point to get to know Vince Lombardi and *Lombardi* the play. It's always a good idea to have some background information about the play and the subject matter so you can get deeper into the show. Get your brain thinking about who the play's about and what you'll experience.
- Become a fan of the show on Facebook[®] and follow the buzz circulating the production on Twitter[®]. Get the inside scoop and find out what's happening surrounding the show!
- Take the opportunity to learn what you can about football. If you're a fan, look up the Packers' history. If you're new to football, look up some basic techniques, and talk to friends and family who are fans to give yourself a general knowledge of the game. Although it's not necessary to know football in order to experience *Lombardi*, it may give you some greater insight. Watch a movie about football such as: *Rudy*, *Remember the Titans*, or *The Express*.
- Explore the decade of the 1960s. Using the time line in this guide as a beginning, look up the things that were happening during the time period of the play. Investigate what was happening off the playing field while Lombardi was leading the Packers.
- Take a peek at the discussion questions in the Chalk Talk section of the guide. Give yourself an idea of what issues, ideas, and situations the show deals with. Give yourself a jump start for the class discussion after the show.
- After absorbing all of this important background information, think about what your expectations of the play are. What will you see on stage? What will the story be like? How will the characters interact with each other? How will it begin and end?

AUDIENCE EXPECTATIONS

Going to see a Broadway show is an incredibly exciting and entertaining experience. In order to enhance that experience, here are some things to keep in mind:

- **Take your seat.** The show is staged in the round so you'll have an experience like spectators at a football game! There's an exciting dynamic as you are aware of the audience fully around the action.
- **Turn off your cell phone.** The messages and texts can wait until later - get into the world of the show completely!
- **Get ready to watch carefully.** The wonderful thing about live theater is that it's happening right there before you! Be sure to soak it all in.
- **Let the actors do the talking.** Feel free to laugh at the jokes and be moved by the drama, but save your commentary for the conversation with the class after the show.
- **Show your appreciation.** When the show is over, applaud for the actors and wait for the curtain call to be over before leaving your seat. To show them your highest praise, give them a standing ovation.

CHALK TALK : QUESTIONS FOR DISCUSSION

- 1.** Lombardi was sometimes harder on his players when they won but didn't play their best. What do you think about Lombardi's belief?
- 2.** Marie Lombardi says that her life was "more like we interrupt this marriage to bring you this specially scheduled football season." What is her relationship with her husband Vince like? What do we learn about their relationship during the course of the play?
- 3.** The 3 most important things in Lombardi's life are described as: "God, Family and the Green Bay Packers (not necessarily in that order)." What would be the top things in your life? What do you consider most important?
- 4.** During the course of the play, Michael McCormick gets both praise and punishment for being an aggressive reporter. How can his reporting help and/or hurt Lombardi? How do you think reporters function today? What sort of aggressive reporting is done these days?
- 5.** Lombardi began his career as a teacher and had a knack for explaining things again and again until everyone on the team understood. Why was this technique so successful for the team? What aspects of a great teacher would also make a great coach?
- 6.** Lombardi almost became a banker before becoming a legendary coach. How do people make these important life choices? Is there more than one thing that you could do in your life that could make you happy?
- 7.** Michael speaks at several points in the play about his father. Why is this relationship still troubling him? How does this idea of a father make him feel about Lombardi? How might a coach be like a father figure? Can father/son relationships be like coach/player relationships? How?
- 8.** Lombardi believed that team pride was important. David Maraniss' book is titled: "*When Pride Still Mattered*." What do you think pride is? Do you agree with Lombardi? Why or why not?
- 9.** Dave Robinson appreciated Lombardi's criticism because the guys he didn't criticize were let go from the team. How can criticism make you work better?

CHALK TALK : QUESTIONS FOR DISCUSSION

- 10.** Paul Hornung believes that Lombardi didn't tolerate prejudice on his team because Lombardi had to endure it himself. How can a person turn experiencing prejudice into treating people equally?
- 11.** Jim Taylor and Lombardi have a conflict over what's fair pay for players. How does the average player's salary today compare to those of players back in the 60's? Has that changed the game?
- 12.** Lombardi explains to Michael that his quote, "Winning isn't everything, it's the only thing" means that if you want something badly enough you've got to be single-minded about it. Do you believe that this is true? Have you ever tried to be single-minded about something you wanted to achieve? How did it work out?
- 13.** Lombardi believed that the team should behave like dignified professionals. Dave Robinson reminds Paul Hornung that what matters is "Pride on and off the field." What do you think he's talking about? Why would professionalism on and off the field be important to a team?
- 14.** Michael and Lombardi fight over whether or not Lombardi has a right to a look at Michael's story before it goes to print. Lombardi wants to make sure it's right and Michael wants his independence as a writer. Who do you think is right? Why should a reporter have the right to keep a story his own?
- 15.** Lombardi tells Michael that most people in the world today are followers. Do you believe that this is true? Why might a coach say this? Why would you consider yourself a follower or a leader?
- 16.** Michael makes an important decision about his writing career at the end of the play. Why do you think he makes this decision? What would you have done if you were in his position? Why?
- 17.** Michael describes Lombardi as "The most imperfect, perfect man I ever met." What do you think he means by this? Can a person be perfect? Is there a something positive about having imperfections?
- 18.** What are the images, experiences, and ideas that you'll take with you from *Lombardi* the play? What lessons have you learned while following the characters through their experiences?



STUDENT ACTIVITIES

LOMBARDI

TEACHERS: The cross curricular exercises on the following pages are intended to help you utilize the play to generate some great classroom activity and discussion. They allow your students to use the ideas and questions of the play as a “forward pass” to making connections with their own experiences. Activities are classroom ready and can be used singularly or combined into a larger unit. Photocopy a class set and away you go. Utilize the other pages in this guide as you and your students need them to complete tasks.

The activities address the following standards:

LANGUAGE ARTS

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

VISUAL ARTS

- Understanding and Applying Media, Techniques, And Processes
- Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas
- Using Knowledge of Structures and Functions
- Making Connections Between Visual Arts and Other Disciplines

SOCIAL STUDIES

- Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.
- Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.
- Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

PHYSICAL EDUCATION

- Demonstrates understanding of movement concepts, principles, strategies, and tactics as they apply to the learning and performance of physical activities.
- Understands that physical activity provides opportunities for enjoyment, challenge, self-expression, and social interaction.

Standards utilized from: www.corestandards.org
www.educationworld.com/standards/national/nph/pe/k_12.shtml

YOUR TASK: Look at the quote below from Vince Lombardi and think about what it means. Then use your interpretation to write an essay in which you agree or disagree with Lombardi's quote. Be sure to use specific examples to support your opinion in a well organized essay.

During the final moments of the play Lombardi says to his team:

LOMBARDI

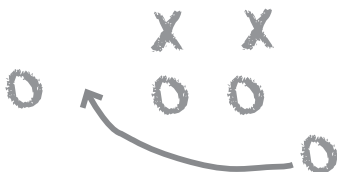
Anybody...Gentlemen, anybody can love something that is beautiful or bright or glamorous. But it takes a special person to love something imperfect or unknown. That is the true test of a person.

Use the space below to write the statement in your own words:

Do you agree or disagree with this statement? _____

Think clearly and carefully about why you agree or disagree with the statement. What evidence or examples could you use to convey your point of view? Be sure to be as specific as possible in your explanations of your ideas so the reader can understand why you feel as you do.

Use a clear opening paragraph to introduce the reader to your main thesis and give a brief overview of what you'll say in the essay. Organize each of the body paragraphs around a single idea. Make sure your ideas and paragraphs flow smoothly from one to the next. Use the final paragraph to summarize your ideas and leave the reader with a final impression.



YOUR TASK: Carefully read and analyze the quotes below to understand their meaning. Think about which quotation you can relate to. Think of an experience from your own life that would illustrate what the quotation means. Use that quotation as the title to the story you'll tell. Use descriptive detail, dialogue, and imagery to make your reader feel as if they are experiencing the story themselves.

CHOOSE ONE OF THESE TWO QUOTATIONS AS YOUR TITLE

OPTION *As part of his opening speech, Lombardi says to his team:*

1

"And I'll try. And I'll try again. And if I don't succeed the first time, I will try again."

OR

OPTION *Lombardi tells Michael McCormick that:*

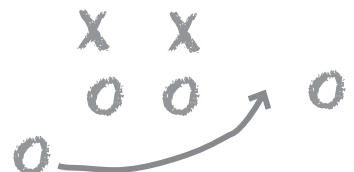
2

"Winning is an attitude."

Which of the two quotations can you relate to the most? Why?

What story from your own life relates to the quotation?

Plan out your story carefully before you begin. The quotation you selected will be the title of a story from your life. Be sure to clearly establish the setting for the reader at the beginning and use great description, dialogue, and details to tell your story. Walk the reader step by step through your experience. You don't need to constantly connect to the quote. Tell your story well enough so the reader can clearly see the connection.

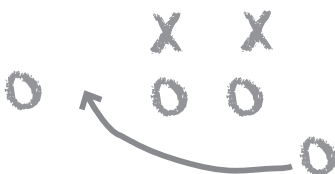


YOUR TASK: Imagine yourself working on an article on Vince Lombardi for *Look Magazine*. He was a very complicated man. Using the material from this study guide, your knowledge from the play, and research from Internet resources, write a short magazine article on Lombardi. Be sure to use the form, tone, and style that a magazine or sports writer would use.

What would you use as the catchy headline or title of your story?

What important facts about Lombardi would you need to include?

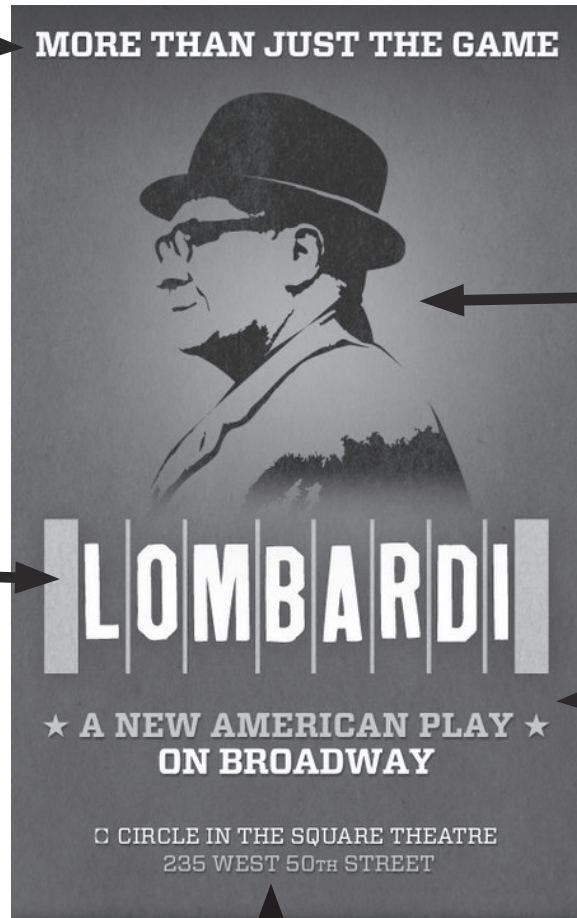
- Look up profiles of famous people and sports figures to get an idea of how these articles are written. What style do they use? How do they begin and end? What kinds of things do they say about a person? Is it usually formal or informal in tone?
- Look into the famous writers mentioned by Lombardi and Michael McCormick in the play: Ring Lardner, Red Smith, Jerry Izenberg, Tim Cohane, W.C. Hienz, Grantland Rice. What are these writers known for? What is their writing style like? Has writing about famous people and sports figures changed since these writers were in their prime?
- Another famous sports writer was Damon Runyon. His stories about gangster characters in New York City were the basis for the Broadway musical *Guys and Dolls*.
- Why do you think we're still writing and talking about Vince Lombardi?



YOUR TASK: Design a poster for the production. Look at the incredible success of the original artwork below for inspiration and guidance. Take those ideas and your knowledge of the play to create your own poster. Include the important information from the play along with images, colors, styles, and layouts that you think emphasize the essential elements of the production.

The phrase here grabs attention and sets up an important idea about the production. What aspect or idea would you emphasize?

Notice that the logo incorporates the name of the play while cleverly connecting it to the football motif. How else would you accomplish this?



This image of Lombardi captures the subject in his iconic pose and characteristic outfit. Which iconic Lombardi image will you include to use as your centerpiece?

Take a look at the color logo on the web site to see how the color scheme evokes the production design. What other colors might be effective to connect elements of the play?

The composition of the elements of the design is clean and elegant. How will your elements relate to one another?

The poster advertises the show with both its information and design. Think about how best to artistically represent what the play *Lombardi* is about and put your interpretative and artistic skills to work.

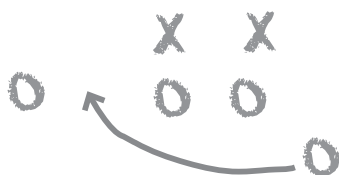
YOUR TASK: Create your own trophy. Take a look at the Vince Lombardi Trophy below that is awarded by the NFL to winners of the Super Bowl. Note how it's designed to represent the game and commemorate a win. Use the ideas of symbolism, shape, form, and function to design and build a trophy for your own event or activity.

What do you notice about the shape and form of the Lombardi Trophy that symbolizes the game and creates meaning?

What event or activity would you like to create a trophy for?

What symbols, shapes, or other images would you connect to or associate with this event/activity?

In the space below sketch out how you'd present the images or symbols you came up with. On the back of this paper, start sketching out your ideas for your trophy. Be sure to connect the form of the piece with how it will function. Start with the images and shapes that you connect to the event/activity and create the trophy around those ideas. Make sure to give it some powerful style and symbolism. Choose a medium and material to create the trophy and begin your artistic exploration.



YOUR TASK: Think about the notions of prejudice in the play. Look at the important events in the American Civil Rights Movement of the 1960s. Compare Lombardi's treatment of his team with the larger changes happening in America during that time period. Use your answers to questions below to start classroom discussion.

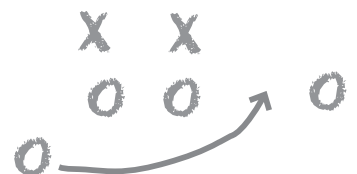
Dave Robinson talks about Lombardi's fair treatment of the African-American players. It is believed that Lombardi was conscientious about prejudice due to the prejudice he himself experienced as an Italian-American.

What were the major changes taking place in America as a country concerning race relations in the 1960s?

David Maraniss, in his piece called "The Man" on the *Lombardi Broadway* website, says that "Lombardi was an adept psychologist who treated each of his players differently. He rode some mercilessly but stayed away from others, depending on how they responded. He did not mind oddballs —his teams were full of them— as long as they shared his will to excel."

How could this strategy for coaching help Lombardi create team equality?

How is it possible to turn personal experience of prejudice into tolerance for others?



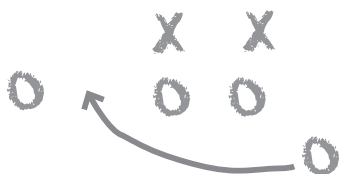
YOUR TASK: Explore the connections between football, politics and warfare. Think about the figures in Vince Lombardi's life from military and political careers and what these men might have in common in their individual pursuits to win. Use your answers to questions below to start classroom discussion.

According to David Maraniss' book *When Pride Still Mattered - A Life of Vince Lombardi*, Lombardi had contact with a variety of notable military and political figures during his career. While a coach at West Point, he reviewed football footage with General Douglas MacArthur. As Packers' Coach, he received congratulatory telegrams from John F. Kennedy and Robert Kennedy. It was even rumored that Richard Nixon had considered asking Lombardi to be his running mate. Although they were very different men, they were all big fans of football.

What do you think football, politics and warfare have in common?

Lombardi once said "I firmly believe that any man's finest hour, the greatest fulfillment of all that he holds dear, is that moment when he has worked his heart out in a good cause and lies exhausted on the field of battle - victorious." How might these words relate to political causes and war campaigns?

What is it about the game of football that would have brought these men together?



YOUR TASK: Examine how Lombardi's deep faith influenced his philosophy and his life. From his early upbringing to the end of his life, Lombardi was profoundly influenced by his religious beliefs. Investigate how a religious philosophy can affect personal and professional guiding principles. Use your answers to questions below to start classroom discussion.

St. Ignatius of Loyola was an important figure to Lombardi as was his notion of "freedom through discipline." Paul Hornung mentions this philosophy in the play. Look up information on Ignatius of Loyola: How does his personal philosophy connect to Lombardi's?

Lombardi went to mass daily and often utilized religious references in his coaching. How did his religious beliefs influence his personal and professional philosophy?

In David Maraniss' book *When Pride Still Mattered : A Life of Vince Lombardi*, he states that: "There is a direct line in thinking from the Jesuits to football that would become the philosophy of Vince Lombardi. The Jesuits rejected the notion of predestination, arguing that anyone could attain a state of perfection with enough zeal; perfection went to those who sought it most eagerly."

Describe what predestination means:

How do you think that Jesuit belief connects to Lombardi's coaching philosophy?



YOUR TASK: Explore Lombardi's famous "Power Sweep." Look carefully at the technique for achieving success on the football field. Create some strategies for your own success.

Here's how Lombardi begins to describe the Power Sweep in the play:

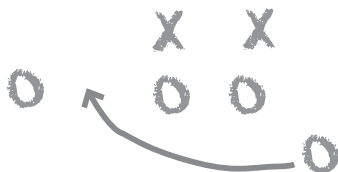
LOMBARDI

The Offensive End takes an open position exactly nine feet from this Tackle, Jerry Kramer, who is wider than usual, for greater latitude to pull left or right. Then you, Thurston -- you too may break either inside or outside, depending on how the play has broken. We create a seal here and a seal here and Jim Taylor, or Paul Hornung, as soon as you get the ball, you follow that blocker, and you run in the alley! You run to daylight! Wherever it shows. Inside the Defensive Tackle, inside the Defensive End, outside the Defensive Linebacker. You run to daylight.

Take a look on the Internet to find out what you can about the success of the Power Sweep. Why was it so successful?

David Maraniss, in his piece called "The Man" on the *Lombardi Broadway* website, explains that, "He made things simple for his players by taking nothing for granted, repeating the same lessons to them over and over, every day, every year. He would spend hours diagramming one play, the Power Sweep, so that his players knew how to adjust to whatever defense the opposition might employ. The point of his repetition was a timeless idea that is as applicable in jazz and dance and writing and other art forms as in football—freedom through discipline."

How can you utilize Lombardi's strategies for your own success on and off the playing field? What do you think "freedom through discipline" means?



YOUR TASK: Look through the famous Lombardi quotes below. Interpret what they mean to you. Choose one to share with your team to inspire them.

1 “Winning isn’t everything, but the will to win is everything”

What does this quotation mean to you?

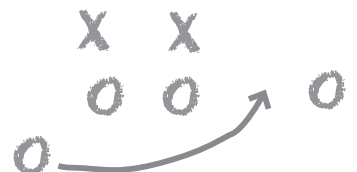
2 “The harder you work, the harder it is to surrender.”

What does this quotation mean to you?

3 “It’s not whether you get knocked down, it’s whether you get up.”

What does this quotation mean to you?

David Maraniss, in his piece called “The Man” on the *Lombardi Broadway* website, suggests that when you “walk into the office of an insurance salesman in Des Moines, a college financial officer in Richmond, a hockey team president in New Jersey, there is the Lombardi credo, framed and hanging on the wall.” Select one of these quotes to create a sign to inspire your team.



RESOURCES

INTERNET

www.lombardibroadway.com

- Broadway production web site with a variety of information about the show

www.nfl.com

- The National Football League official web site

www.vincelombardi.com

- Vince Lombardi official web site

www.packers.com

- Official site for The Green Bay Packers team

BOOKS

When Pride Still Mattered: A Life of Vince Lombardi by David Maraniss. (Simon & Shuster)

Run to Daylight by W. C. Heinz. (Prentice Hall)

Instant Replay by Jerry Kramer and Dick Schaap. (New American Library)

Vince: A Personal Biography of Vince Lombardi by Michael O'Brien. (Morrow)

Lombardi by John Wiebusch. (Follett)

Total Football by Bob Carroll. (Harper Collins)