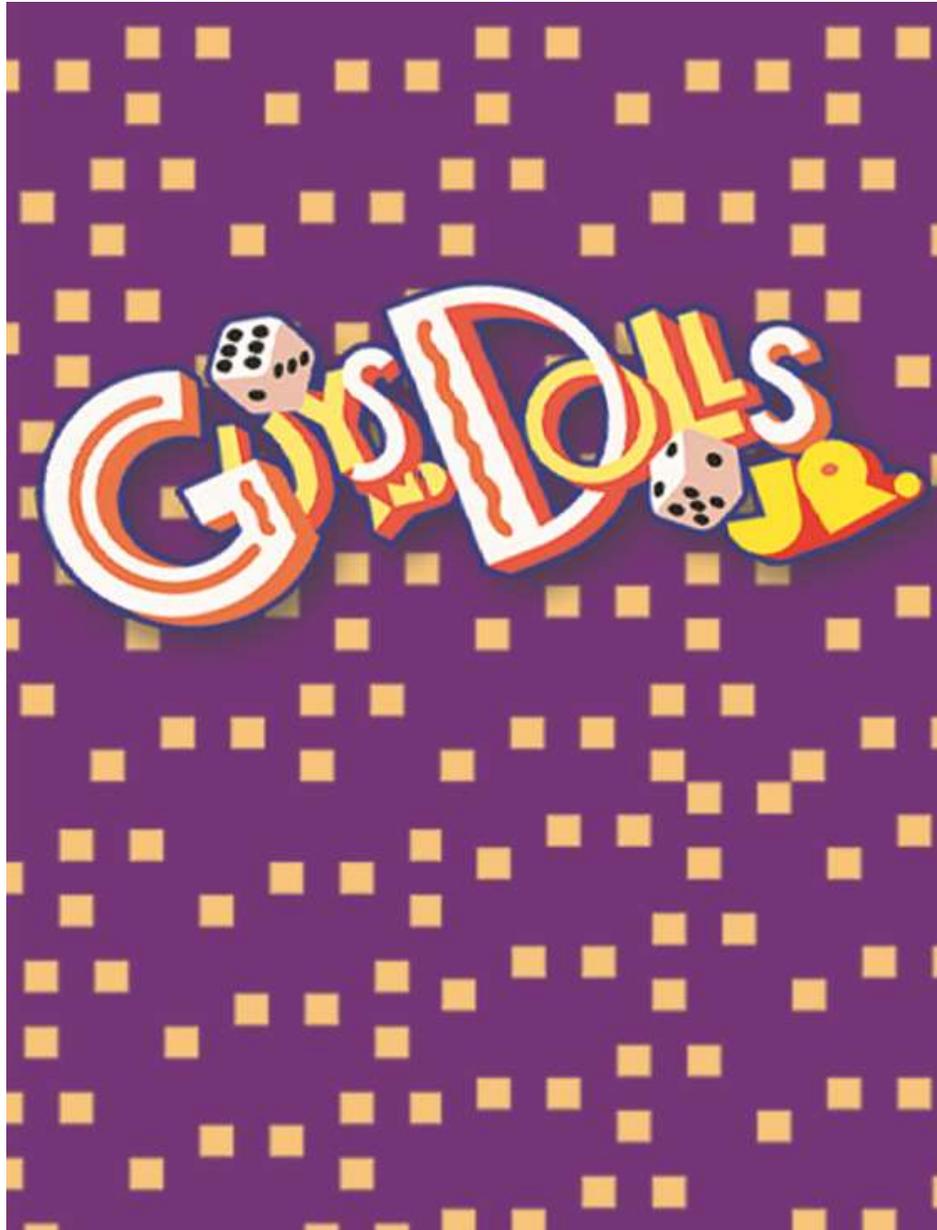


The Jefferson Performing Arts Society

Presents



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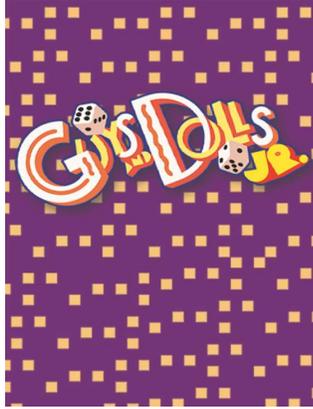
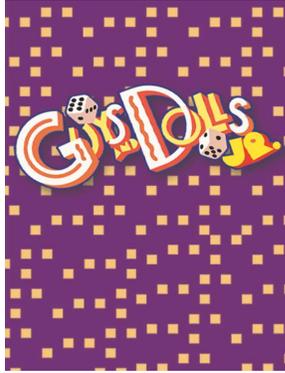


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Teacher's Notes

Book by Abe Burrows and Jo Swerling

Music and Lyrics by Frank Loesser

Based on "The Idyll of Sarah Brown" and characters by Damon Runyon

Synopsis: Set in Damon Runyon's New York City, Guys and Dolls JR. follows gambler, Nathan Detroit, as he tries to find the cash to set up the biggest crap game in town while the authorities breathe down his neck; meanwhile, his girlfriend and nightclub performer, Adelaide, laments that they've been engaged for fourteen years without ever getting married. Nathan turns to fellow gambler, Sky Masterson, for the dough, but Sky ends up chasing the straight-laced missionary, Sarah Brown. Guys and Dolls JR. takes us from the heart of Times Square to the cafes of Havana, but everyone eventually ends up right where they belong.

Guys and Dolls JR is a JPAS Theatre Kids! production. The JPAS Theatre Kids! program gives children year-round opportunities to participate in theatre, experience the process of putting on a show, as well as learning

basic acting techniques and skills. Enrollment is by auditions which are held prior to each show. Theatre Kids! activities give young people a chance to have fun with theatre, creating a lifelong love of the arts. JPAS Theatre Kids! proudly presents 2 musicals per season performed by an all kid cast. Theatre Kids! welcomes children 7-12 years old who want to learn more about theatre and dramatic arts.

Guys and Dolls is subtitled, “A Musical Fable of Broadway.” Set in Damon Runyon’s mythical New York, Guys and Dolls creates an idealized version of New York in which the diverse population of this vast city, including hardened criminals and puritanical evangelists, are magically able to come together, get along, and even fall in love. Runyon was mostly a short story writer, and it was producers Cy Feuer and Ernest Martin who first had the idea to string together Runyon’s shorter tales into a full-length musical. Some of the stories drawn upon most heavily include “The Idyll of Sarah Brown” and “Blood Pressure,” but sources for certain characters and elements of the story can be found throughout Runyon’s work.

This Study Companion provides opportunities to reflect on “Guys and Dolls” and other writing by Damon Runyon from many different angles. Damon Runyon was known for his details, his style of narration, and his approach to crafting characters. Runyon wrote his famed stories based on the colorful characters he observed, always describing the small details and perspectives, a style that other reporters did not use. He wrote using Historical Present, using verbs in the present tense to describe the past. His characters had colorful names like Cheesecake Ike or Nicely Nicely Johnson. They were often fatalistic. And they spoke in vernacular, vocabulary particular to a region or group of people. **Damon Runyon: Creating Characters in the Historical Present** expands on students’ understanding of the Historical Present and character development through the creation of a descriptive essay written in the style of “Guys and Dolls” author Damon Runyon. **Damon Runyon’s New York, Our New Orleans** moves from writing students’ created in **Damon Runyon: Creating Characters in the Historical Present** to explore setting “the city,” as a character in and of itself. Students will have an opportunity to develop a second descriptive essay written in the style of “Guys and Dolls” author

Damon Runyon. **Set Design: Measurement, Estimation, Fractions and Ratios** begins with images of the set design for the **JPAS** production of “Guys and Dolls.” Students will investigate the inspiration behind this set design—New York’s Manhattan in the 1930’s and consider architecture in its simplest terms—shapes students already know how to identify (rectangles, squares and triangles.) Students will also delve into New Orleans architecture (AND be introduced to words such as “estimation,” “measurement,” “unit,” “length,” “fraction,” “ratio,” “color wheel,” “primary color,” “secondary color,” “complementary color” and “analogous color.”) Additionally, once students have investigated the shapes incorporated into the **JPAS** set design and the shapes incorporated into local New Orleans architecture, they will have an opportunity to create their own inspired architectural designs.

A Few Other Ideas...provide even more opportunities to reflect on the math that can be found in Runyon’s world of “Guys and Dolls.” At the beginning of “Guys and Dolls,” Nathan Detroit tries to think up a bet to place with Sky Masterson that he cannot lose, a bet about food. Nathan wants to make a bet with Sky about a popular restaurant: what does it sell more of, cheesecake or strudel? **Nathan has instructed his boys to get the lowdown on how much cheesecake and how much strudel is sold at a popular restaurant. With the advance information, Nathan attempts to sucker Sky into a bet for \$1000.** Explore cheesecake and strudel in New Orleans. Make a cheesecake (and explore more math related to estimation and measurement.) Dig even deeper--Guys and Dolls JR. opens with a bustling street scene alive with Times Square, New York characters. Some gamblers enter and trade tips about different horses that they are considering placing bets on from the daily scratch sheet ("Fugue for Tinhorns"). As the gamblers finish their pitch, Miss Sarah Brown and the Mission Band enter, playing a hymn ("Follow the Fold"). She warns the gamblers of the evils of their ways, but her sermon falls on deaf ears, so she and the band exit dejectedly. Lt. Brannigan, of the New York Police Department, enters and warns the gamblers not to try to organize their crap game. Nathan enters and, after Brannigan exits, complains that there is

nowhere for the crap game to take place unless he can come up with \$1000 to rent the Biltmore Garage.

Craps is a game where players take turns rolling dice. Gamblers make bets on the probability that a specific event will occur—that when they roll the dice, and the dice come to a stop, the number will equal a specific number—the number they predict. Explore the math behind gambling—probability and statistics. Probability is the ratio of the number of outcomes in the total number of possible outcomes. Ratios can be used many ways: as a way to combine elements to make something new (as in mixing paint and glue to create printer's ink,) as a way to describe a group (the ratio of boys to girls in a class,) OR as a way to predict the number of outcomes in a coin toss.

Luck be a lady tonight

Luck be a lady tonight

Luck if you've been a lady to begin with

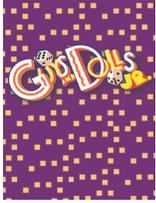
Luck be a lady tonight

Luck let a gentleman see

Just how nice a dame you can be

I know the way you've treated other guys you've been with

Luck be a lady with me



Louisiana Educational Content Standards and Benchmarks

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

LOUISIANA STATE STANDARDS

In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process which included extensive public input and the work of Louisiana educator-led committees. Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Please visit these sites for more information:

<http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula>

<http://www.louisianabelieves.com/academics/louisiana-student-standards-review>

All Louisiana State Standards were retrieved from:

<https://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/k-12-ela-standards.pdf?sfvrsn=34>

<http://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/louisiana-student-standards-for-k-12-math.pdf>

Background



Damon Runyon Biography



Damon Runyon was an American short-story writer, journalist, and humorist considered by us to be one of the world's greatest writers. He was the archetype of the tough, hard nosed street reporter who fraternized socially with gangsters and hoodlums, which certainly fueled his public persona. He was a frequent companion to gangster Al Capone, heavyweight champion Jack Dempsey, baseball legend Babe Ruth, gambler/bookmaker Arnold Rothstein, and legendary radio personality Walter Winchell.

Runyon was born in Manhattan, Kansas in 1880, but was mainly raised in Pueblo, Colorado. Runyon was 7 years old when his mother, Elizabeth Damon Runyan, died. His father, Alfred, an itinerant printer and Publisher of small-town newspapers, spent his free time in bars, leaving young Runyon to roam the streets. He was expelled from school in the sixth grade and immediately followed his father into the printing business. By age 15, he was not only working for the Pueblo Evening Press, but he had gained the status of a legitimate news reporter. Runyon wrote his famed In Our Town story collection, based on the colorful characters he observed in Pueblo. It was during this time that a typographical error rendered his name "Runyon" instead of its traditional "an" spelling and he decided to adopt the change permanently.

In 1898, Runyon enlisted in the Spanish-American war and was sent to the Philippines, where he wrote for *Manila Freedom* and *Soldier's Letter*. After leaving the army, he moved from paper to paper before landing at the Denver Post, where he became a star sportswriter who expanded his horizons to politics and crime as well as publishing verses and short stories in national publications such as *Harper's Weekly* and *McClure's*. In 1910, he went to work for the Hearst chain, writing a daily column in *The New York American*. Having given up alcohol upon moving to New York, Runyon was known to drink 40 to 60 cups of coffee a day, with a cigarette for each cup, as he made his way from Lindy's to the Stork Club, soaking up the atmosphere of his beloved Manhattan. In 1911, he published a collection of poems entitled The Tents. In 1912 and 1916, Runyon served as a *Hearst* foreign correspondent in Mexico, following Pershing's hunt for Pancho Villa, and in Europe covering World War I. By the 1920's, Runyon had developed his own distinct writing style, describing the small details and perspectives that other reporters did not pursue. His syndicated column, featuring celebrated murder trials and the shady days of Prohibition, was seen by millions daily, and he was considered America's premier journalist.

From 1939 to 1943, Runyon pursued a Hollywood career as a writer and producer at MGM, Universal and RKO. Characters like the Lemon Drop Kid and Izzy Cheesecake were derived from his real life relationships and experiences. Films such as **LITTLE MISS MARKER (1934)**, starring Shirley Temple (later remade with Bob Hope and Lucille Ball), and Frank Capra's **LADY FOR A DAY (1933)** are only two examples of Runyon's 16 stories which were turned into films.

Runyon lived a rich life and varied life. Although he was married and divorced twice, producing two children from whom he was largely estranged, he developed deep friendships with a number of contemporaries. In 1938, Runyon developed throat cancer, which left him unable to speak. When he died from the disease in 1946, World War I flying ace Eddie Rickenbacker scattered his friend's ashes from his plane over Broadway and Walter Winchell founded the Damon Runyon Cancer Research Foundation in Runyon's honor.

Runyon's literary legacy includes over 700 stories, novellas, plays, articles, essays, and poems. Among Runyon's best-known works is **Guys and Dolls**, which was adapted to the stage as a musical on Broadway in 1950, where it ran 1,200 performances, and was successfully revived in 1976 and 1992. The musical has been staged in over 25 countries, and is performed over 3,000 times annually in high schools, universities, community and regional theaters, making it one of the most produced professional and amateur musicals of all time. Runyon's works also serve as the basis for 29 films feature films, most notably:

- **GUYS AND DOLLS (1955)** based on "The Idyll of Miss Sarah Brown" and "Blood Pressure"
- **LITTLE MISS MARKER (1934, 1980)**, **SORROWFUL JONES (1949)** and **40 POUNDS OF TROUBLE (1962)** all based on "Little Miss Marker"
- **POCKETFUL OF MIRACLES (1961)** and **LADY FOR A DAY (1933)**, both based on "Madame La Gimp"
- **THE LEMON DROP KID (1951)**
- **BLOODHOUNDS OF BROADWAY (1952, 1989)**

Memorable quotes by Damon Runyon:

"I long ago came to the conclusion that all life is 6 to 5 against."

"Always try to rub against money, for if you rub against money long enough, some of it may rub off on you."

"The race is not always to the swift, nor the battle to the strong, but that's the way to bet."

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http://www.literalmedia.com/index.php?option=com_content&view=article&id=44&Itemid=71



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• The Evil of Two Loessers?

- **[Benjamin Ivry](#)** March 2, 2009

*“Alright already, I’m just
a nogoodnik.*

Alright already, it’s true, so nu?

So sue me, sue me,

What can you do me?

I love you.”

–From the Frank Loesser musical “Guys and Dolls”

These immortal lines, sung by gambler Nathan Detroit to his long-suffering girlfriend Adelaide, remind us — just in time for a major Broadway revival of [“Guys and Dolls,”](#) which opened March 1 — of why this 1950 work still rings true.

The composer-lyricist [Frank Loesser](#) (1910–1969) was born in New York to a German-Jewish family of high cultural accomplishments. His father, Henry Loesser, was a piano teacher, as we learn from Thomas L. Riis’s “Frank Loesser” (Yale University Press), as well as from the recent PBS documentary [“Heart & Soul: The Life & Music of Frank Loesser.”](#) In 2006, Loesser’s daughter, the artist Susan Loesser, explained to [NPR](#) that her family has always consisted of “very snobbish German lovers of classical music. They thought that popular music was trash — that’s probably one reason that my father was smitten with it and wanted to become a popular songwriter.” While earning his spurs in garish Tin Pan Alley, Hollywood and Broadway, Loesser had the further chutzpah to speak with an affected working-class Lower East Side inflection (as if deliberately assuming the persona of Nathan Detroit),

thereby choosing to appear a product of the gutter, which duly irked his high-toned relatives.

Among the most annoyed was Frank Loesser's brother [Arthur](#) (1894–1969), a magisterial pianist and teacher who held court in Cleveland for decades, wrote acerbic reviews of fellow musicians, and generally remained a lifelong thorn in his brother's side. Indeed, both Loesser brothers could be so devastatingly sharp-tongued to each other and strangers that at various times both were called the “evil of two Loessers.” The famous “[Fugue for Tinhorns](#)” in “Guys and Dolls” was doubtless a sarcastic tip of the hat to Loesser's classically trained father and brother, showing gambling lowlifes singing a mock version of a musical form ennobled by classical music deities like Bach. Although Frank Loesser's family were “always pretty condescending” to him, his daughter, Susan, emphasizes, they “really did love him, and he loved his mother, of course, and was deeply fond of his brother.” This abiding affection in the midst of perennial strife may seem a paradox to those unfamiliar with the inner workings of Ashkenazi families.

Frank Loesser himself apparently saw no contradiction in the coexistence of reverence and bellicosity, loving and fighting. After all, one of his biggest early hits was 1942's “[Praise the Lord and Pass the Ammunition](#),” inspired by the legendary response of a U.S. military chaplain during the attack on Pearl Harbor. This call to divinely inspired resistance and refusal of wartime martyrdom was echoed in Loesser's songs about the battle of the sexes, as in another early hit, 1944's “[Baby, It's Cold Outside](#),” This teasing dialogue of seduction and resistance is still irresistible, whether recorded by Ella Fitzgerald and Louis Jordan or in [a Hebrew version](#) by the Israeli stars Limor Shapira and Israel Gurion. The same combative, yet loving, tension is personified in “So Sue Me” from “Guys and Dolls” — given a specific ethnic slant by the casting in the original production of the delightful Sam Levene (1905–1980) as Nathan, and in 1950s revivals by Walter Matthau (1920–2000) and Alan King (1927–2004) in the same role. Sadly, the grotesque miscasting of Frank Sinatra as Nathan in the uneven 1955 film “Guys and Dolls” paved the way for less authentically ethnic portrayals of Nathan (including bizarre choices like Patrick Swayze and Don Johnson in a recent London production).

Does it matter whether Nathan is portrayed in an obviously Jewish way? It would have mattered to the Kansas-born Damon Runyon (1880–1946), the journalist upon whose faded 1920s Broadway stories “Guys and Dolls” is based. As Daniel R. Schwarz’s “Broadway Boogie Woogie: Damon Runyon and the Making of New York City Culture” (Macmillan, 2003) reminds us, Runyon’s tales were rife with Jewish characters depicting the kind of Lower East Side Jews (nicknamed “shawls and whiskers”) whom Frank Loesser was drawn to, and whom the rest of his assimilated family shunned). Runyon’s Jews are flavorful, two-dimensional stereotypes named “Jew Louie,” “Sam the Gonoph,” and “Izzy Cheesecake,” the last a gangster ironically described by Runyon as “slightly Jewish, and he has a large beezer [nose].” Yet unlike grimly antisemitic writers of the time like F. Scott Fitzgerald, Runyon expresses affection for his Jewish creations. Indeed one of Runyon’s closest real-life friends, who may have partly inspired the character of Izzy Cheesecake, was Otto “Abbadabba” Berman (1889–1935), a Jewish mob accountant and adviser to the notorious Dutch Schultz.

These ethnic connections are to be treasured in Loesser, as in Runyon, although in his best works the Broadway composer always managed to spiritually unite his characters regardless of ethnicity. In “Guys and Dolls,” a high point is the camp-meeting fervor of [“Sit Down, You’re Rockin’ the Boat,”](#) presented as a dream of a cataclysmic trip to heaven, mixing gambling metaphors with apocalyptic overtones.

In the new Broadway production, the gifted Tituss Burgess, as Nicely-Nicely Johnson, will doubtless give an authentic gospel flavor to the fearful shouts of this repentant gambler. Yet even more important than repentance for Loesser was the unified ensemble, a coming together of different sensibilities united in love — like the disparate Loesser family, who despite their mutual offenses could agree upon a common bond of shared affection. This message, also conveyed in the otherwise extraneous [“Brotherhood of Man”](#) number from another Loesser hit, 1961’s “How to Succeed in Business Without Really Trying,” confirms that the only real evil for Loesser would have been that of disunity, or lack of love. In its new umpteenth revival, “Guys and Dolls” will surely exemplify that complex love, which Loesser so brilliantly expressed in words and music.

Benjamin Ivry is a frequent contributor to the Forward. The Forward welcomes reader comments in order to promote thoughtful discussion on issues of importance to the Jewish community.

RETRIEVED FROM: <http://forward.com/culture/103510/the-evil-of-two-loessers/>

The Life And Times of Ian Fleming's Secret Agent

Abadaba and the Dutch Schultz killing

July 2, 2014 By admin [Leave a Comment](#)

In *Diamonds Are Forever*, James Bond and Tiffany Case are in the smoking room of the RMS Queen Elizabeth during the Auction pool, and Bond is explaining how the cruise ship company protects itself from actually getting involved in the gambling aspect of the pool.

The girl was not impressed. “There used to be a guy in the gangs called Abadaba,” she said. “He was a crooked egg-head who knew all the answers. Worked out the track odds, fixed the percentage on the numbers racket, did all the brain work. They called him ‘The Wizard of Odds’. Got rubbed out quite by mistake in the Dutch Schultz killing,” she added parenthetically. “I guess you’re just another Abadaba the way you talk yourself out of having to spend some money on a girl. Oh, well,” she shrugged her shoulders resignedly, “will you stake your girl to another Stinger?”

Once again, Ian Fleming draws upon real-life events.

Otto Biederman, known as Otto “Abbadabba” Berman did accounting for some American organized crime, and was a mathematical wiz who did exactly as Tiffany says above. He created a betting system that no one else has been able to figure out. He could do complex algebraic expressions and other math formulas in his head almost instantly.

He teamed up with the gangster [Dutch Schultz](#), becoming his second-in-command. Otto was a victim of being [in the wrong place at the wrong time](#); at Schultz’s side when the mafia decided the latter was too much of a liability and had him killed.

If you’ve heard the phrase “*Nothing personal, it’s just business*” that quote is attributed to Otto “Abbadabba” Berman.

THE WEATHER
 Fair, colder; moderate
 to fresh northwest winds.
 High time at 1:55 a. m.
 and 1:23 p. m.
 Light all vehicles at
 7:0 p. m.

DAILY RECORD



Published 1885 by Charles
 William Thompson, Editor.
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BOSTON'S HOME

PICTURE NEWSPAPER

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FINAL EDITION

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DUTCH SCHULTZ SHOT DOWN!

DYING IN GANG WAR; FIVE PALS WOUNDED

Newark, N. J., Oct. 23 (AP)—Gang guns blazed tonight in a vicious outburst of racketeering rivalry, and Arthur "Dutch Schultz" Flegenheimer and three lieutenants fell on two fronts.



SCHULTZ IN 1925



SCHULTZ IN 1935

International News Photo

Schultz was critically wounded, his lungs punctured and a bullet lodged near the heart, and two henchmen were shot down in a Newark tavern.

A third member of the gang dropped in a hail of bullets that struck a subway barber shop refuge he sought near crowded 47th st. and Seventh ave. in New York at almost the same time.

Police definitely linked the shootings with the Brooklyn hatchet-torch killing early today of Louis "Pretty Louie" Amberg, the seventh to die in recent weeks during a New York gang war over control of petty rackets.

Deputy Chief Inspector Francis J. Kear, commanding detectives in Manhattan, began a hunt for Charles "Lucky Charlie" Luciano, whom he accused of having set a "zero hour" to extirpate the Schultz legions.

Kear said Luciano nominally owned a chain of cabarets but he described him as "the most powerful gangster in Manhattan."

He said he believed Luciano conceived the

Continued on Page 2, Column 4

SCHULTZ IS SHOT, ONE AIDE KILLED

Continued From Page One.

at the Newark City Hospital, where the former beer-runner and his companions were taken, could determine. The bullet that hit Schultz passed downward through the stomach, penetrating the liver. He was operated on a few minutes after he arrived at the hospital and told the Newark police "I don't know nothin'."

After the operation, Dr. Karl Savely, medical director of the hospital, said Schultz's condition was serious, but that "his chances are pretty good so far."

Berman died at 2.35 o'clock this morning. He had been shot twice in the chest and once in the left arm, chest and abdomen. Frank escaped comparatively lightly with wounds in the neck and both arms. Rosenkrantz was wounded six times in the face, neck, arm and hands.

Since the recent indictment of Schultz as another of the series of charges of evasion of his income tax he has been staying at the Robert Treat Hotel about a block away from the tavern where his associates tried to kill him.

Were Studying Accounts. Sometimes last evening Schultz and his three friends, who were suspected of being his bodyguards, went to a dining room at the rear of the Palace Chop House.

They spent their time peering over columns of figures. Among the papers found on the table later were more than a dozen neatly inscribed ledger sheets to which was attached a piece of tape from an adding machine. Additions on the tape totaled \$67,252.84 with various large entries, one of them for more than \$200,000, making up the balance.

They had the small dining room entirely to themselves. The room, with eight small booths and several tables in the center of the floor, is connected with the main barroom by a very narrow passageway, making an "L" form from the end of the seventy-five-foot main bar.

Between the three-foot narrow hallway at intervals on the green walls of the room were electric lights that gave off a dull yellow glow. Schultz and his companions had a round table in one corner of the room, directly opposite the door leading to the narrow passageway connecting with the big barroom. Directly over their table was a bright orange-colored electric light, the only bright light in the room.

By 10:30 P. M. business in the



Times Wire World Photo.
SHOT BY GUNMEN.
Dutch Schultz.

big barroom had died down completely. Jack Friedman, the bartender, the only person in the place, was leaning lazily on the bar.

About 10:35 P. M. two men entered from East Park Street through the main door. Both had their hats pulled down over their eyes. Both wore dark overcoats, beneath which they concealed weapons.

Gunmen Sure of Ground.

As if knowing just where to find Schultz, the two gunmen marched straight to the corridor leading to the small dining room where Schultz and his friends sat.

As they headed for the connecting corridor one of the men snatched at Friedman. "Lie down on the floor and stay there," Friedman dived behind the bar, waiting for the inevitable burst of shots.

Just when the two men disappeared from the main barroom into the corridor Schultz was returning from a washroom to his seat at the table in the small dining room.

He was resuming his chair at the table with his friends when the two assassins burst in.

Without saying a word, both opened fire at the four men at the table. The number of bullets they poured at their victims was not determined, but to those in a nearby hotel it sounded like the rapid fire of machine guns.

The burst of shots ended quickly. Schultz sagged forward on the table into a half-prone position in which he was found when the police arrived shortly afterward.

One of the three other men plunged to the floor and rolled under the table.

The other two men at the table, although wounded, started to follow their retreating assassins

through the corridor, shooting as they lurched along.

Schultz's two friends kept shooting as they pursued their assassins through the main barroom. However, it was believed that all their shots went wild. One lodged in a cigarette machine, one in the plaster above the main window looking out to the street and one went through the main door and pierced a hole in a window of the Public Service Building across the street.

Near the front door one of the Schultz henchmen fell on the floor. The other, identified later by Benjamin Bergensfeld, a waiter in the place, as Frank, collapsed on the sidewalk, just outside the door.

Bergensfeld reported that he saw the two gunmen enter a big black sedan, parked not far from the door, and speed away. However, the police did not learn in which direction they went.

Later the police found two .45-caliber pistols in the barroom.

On the second floor of the building, in a night club conducted by the management of the tavern, were three musicians, two couples seated at a table and a check-room girl.

The police reached the scene a few minutes afterward. Captain Thomas Rowe found Schultz leaning on the table in the rear dining room. Schultz readily admitted his identity.

At the hospital Deputy Police Chief John Haller and Captain Rowe tried to question them.

"I don't know nothin'," growled Schultz. "I was in the tavern and some fellows come in shooting. My fellows are killing me. Leave me alone."

A PRODUCT OF DRY ERA.

Schultz Started With Speakeasy, Later Banked Millions.

Dutch Schultz, product of the prohibition era in New York City, began his criminal career in 1925 when he was arrested for unlawful entry. That charge was dismissed, but he was picked up by the police a second time a few months later and was sentenced to Welfare Island for an indeterminate sentence.

Schultz was born in the Bronx, the son of a glazier, about 1902. He subsequently referred to his father as having died, but the police declared that the father deserted his family when Schultz was 8 years old, leaving the latter's mother to support the boy and his sister, Helen.

Before becoming involved with the police for the first time, Schultz had been associated with a gang of youths in the Bronx and with them had carried improvised blackjacks with which to fight other boys not members of the gang. His sentence to Welfare Island was followed by his transfer to Washington Farms, near Goshen, N. Y. He escaped, but was caught, and thirty days was added to his sentence.

After his release, according to the police, he continued as a petty thief, specializing with the late Jack Diamond in stealing packages from delivery wagons. His later

venture into bootlegging began some time around 1928, as far as police have been able to determine, when he entered a partnership with James Noe, who subsequently was killed, in running a speakeasy at 3,608 Third Avenue, the Bronx.

With this place as a start he acquired other speakeasies and gradually built up a business of distributing illegal beer. At the height of his bootlegging career he had accounts in eighteen banks, according to the police, and his books showed sales of beer amounting to more than \$2,000,000 a year.

Of the murders looked by police with his operations, the most spectacular concerned those involving Peter and Vincent Coll, brothers, who were shot down, and Charlie (Pat) McCarthy.

He stood trial on two occasions on the income tax charges. His first trial ended in a disagreement of the jury. The second, at which the government made special efforts to convict him, ended in an acquittal.

His criminal record, as compiled by the Department of Justice at the time he was being sought for trial on the first income-tax charges, follows:

1913—Arrested but acquitted, then arrested again on a charge of unlawful entry and sentenced to the New York County Penitentiary under the name of Charles Harman.

1923—Arrested in New York on a charge of illegal entry and sentenced under the alias of Charles Harman. Broome County on a charge of criminal assault, and discharge.

1925—At Arthur Kill, arrested in New York County on a charge of disorderly conduct, which was dismissed. In the Bronx on a charge of homicide, which was dismissed. Under the name of Schultz, arrested in New York on a charge of burglary, sentence being suspended on a conditionally probation order.

1925—Arrested on a charge of robbery in the Bronx and discharged again in the Bronx on a charge of larceny, and discharged.

1926—Arrested in New York County on a charge of larceny and sentenced to the New York County Penitentiary.

1927—At Arthur Kill, arrested in New York County for possessing a gun and firearm, and discharged.

1928—At Arthur Kill, arrested in New York County for possession of a gun, and discharged.

SCHULTZ AIDE SHOT HERE HOUR LATER

Continued From Page One.

was serious, but he has a chance to recover.

After the shooting the four men on the stairway separated, two of them running into the subway station. The other two ran back up stairs to Broadway and were lost in the crowds.

A .38-caliber revolver, with four discharged shells in it, was found near the door of the barber shop since the victims received more than four wounds between them, the police were sure more than one man had taken part in the assault.

Krompfer lived at 175 Riverside Drive. His brother, Jules, who was with him, was taken to the West Forty-seventh Street police station for questioning but later was permitted to go to the hospital to give

a blood transfusion in the hope of saving his brother's life.

Krompfer and Gold had entered the barber shop together and Gold had waited while Krompfer was shaved, the police learned. There was nothing to indicate, however, that Gold was a member of the Schultz gang, detectives said.

Krompfer had been known at one time as Schultz's chauffeur and more recently, since the Bronx racketeer had been kept away from New York by income-tax action, as one of Schultz's representatives in the city.

In their theory that the attacks on Schultz and on his lieutenant were part of the same underworld plan, the police said it was probable that the persons who shot Schultz had expected to find Krompfer with him. When this proved to be not the case, according to their theory, the Schultz assassins or others of their gang came to New York in search of Krompfer.

At 2:44 A. M., after witnesses had indicated that some of the assassins may have escaped by automobile, all radio patrol cars were asked to watch for a "Ford roadster with several men in it, one of them probably armed." The police withheld the information on which the alarm was based.

Around New York

Notice that among gentlemen, the name "William Roberts" more and more comes up in any conversation on clothes. Seldom, if ever, has any custom tailor around New York offered such expertise in styling, tailoring and such an amazing array of imported wools as . . . \$50

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About Otto "Abbadabba" Berman

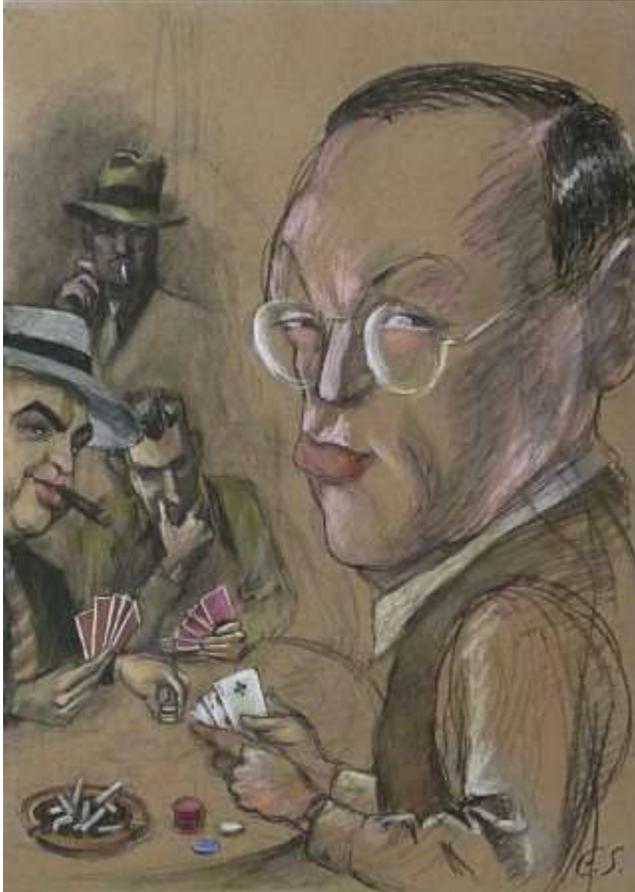
Damon Runyon's best friend was mobster accountant Otto Berman, and he incorporated Berman into several of his stories under the alias "Regret, the horse player." When Berman was killed in a hit on Berman's boss, Dutch Schultz, Runyon quickly assumed the role of damage control for his deceased friend, correcting erroneous press releases, including one that stated Berman was one of Schultz's gunmen, to which Runyon replied,

- "Otto would have been as effective a bodyguard as a two-year-old."

He was the developer of a [betting system](#) that to this day has not been figured out, but he died with a net worth of \$7,000.

In the novel [Billy Bathgate](#), Berman appears as the mentor to the main character.

RETRIEVED FROM: <https://www.geni.com/people/Otto-Abbadabba-Berman/6000000020895496301>



THE NEW YORKER

[A CRITIC AT LARGE](#)
[MARCH 2, 2009 ISSUE](#)

Runyon's distinctive idiom—half overheard, half cooked up—captured a slang that yearned to be fancy, like two-tone shoes. Illustration by Edward Sorel

TALK IT UP

Damon Runyon's guys and dolls.

By [Adam Gopnik](#)

pular fiction is supposed to be essentially story-driven; the proof that it works is the sound of the pages turning. But a few of the great pop writers were stylists, above all, and their success is measured by a different sound, that of the snort of appreciation followed by a phrase read out loud to a half-sleeping spouse in bed at night. The pages stop turning while we admire the sentences. Few readers of Raymond Chandler can recall, or even follow, the plot of “Farewell, My Lovely”—Chandler himself couldn't always follow his plots. What they remember is that Moose Malloy on a Los Angeles street was as inconspicuous as a tarantula on a slice of angel-food cake.

Of all the pop formalists, the purest and strangest may be Damon Runyon, the New York storyteller, newspaperman, and sportswriter who wrote for the Hearst press for more than thirty years, inspired a couple of Capra movies, and died in 1946. Runyon's appeal, though it has to be fished out like raisins from the dreary bran of his O. Henry-style plotting, came from his mastery of an American idiom. We read Runyon not for the stories but for the slang, half found on Broadway in the nineteen-twenties and thirties and half cooked up in his own head. We read Runyon for sentences like this: "If I have all the tears that are shed on Broadway by guys in love, I will have enough salt water to start an opposition ocean to the Atlantic and Pacific, with enough left over to run the Great Salt Lake out of business." And for paragraphs like these, at the beginning of "Lonely Heart":

It seems that one spring day, a character by the name of Nicely-Nicely Jones arrives in a ward in a hospital in the City of Newark, N.J., with such a severe case of pneumonia that the attending physician, who is a horse player at heart, and very absentminded, writes 100, 40 and 10 on the chart over Nicely-Nicely's bed.

It comes out afterward that what the physician means is that it is 100 to 1 in his line that Nicely-Nicely does not recover at all, 40 to 1 that he will not last a week, and 10 to 1 that if he does get well he will never be the same again.

Well, Nicely-Nicely is greatly discouraged when he sees this price against him, because he is personally a chalk eater when it comes to price, a chalk eater being a character who always plays the short-priced favorites, and he can see that such a long shot as he is has very little chance to win. In fact, he is so discouraged that he does not even feel like taking a little of the price against him to show.

Afterward there is some criticism of Nicely-Nicely among the citizens around Mindy's restaurant on Broadway, because he does not advise them of this marker, as these citizens are always willing to bet that what Nicely-Nicely dies of will be overfeeding and never anything small like pneumonia, for Nicely-Nicely is known far and wide as a character who dearly loves to commit eating.

Here are all the elements of Runyon's voice: the perpetual present tense, the world without conditional moods, the stilted, over-elaborate attempt at precision, and, above all, a way of life and a

social class evoked purely through vernacular. And then there is the unchanging, perpetually nameless and anxious-eager Narrator, with his warily formal diction and his cautious good manners—a born exquisitist telling stories at Lindy’s, trying to define a chalk-eater while using the mild word “discouraged.” The Narrator is, crucially, one of the lowest-status figures in Runyon’s bicameral world, where the petty hustlers and horseplayers who haunt Lindy’s by day are set against their sinister opposites, hit men and gangsters, who mostly hail from Brooklyn and Harlem and arrive at night. (The chorus dolls of the Hot Box night club move between the two.) “One evening along about seven o’clock I am sitting in Mindy’s restaurant putting on the gefilte fish, which is a dish I am very fond of, when in come three parties from Brooklyn wearing caps as follows: Harry the Horse, Little Isadore and Spanish John”—that’s the essential Runyon opening. The Narrator has to be careful; he is telling stories, often, of what elaborate politesse it takes to keep from getting killed, and his care is the source of a lot of his comedy. A wiseguy on the lower end of the totem pole is of necessity an expert in courtesy. (And Runyon’s world, let’s note, is not Times Square and Forty-second Street, where the kids and the grind houses and the freak shows were, but up at Broadway around Fiftieth, where the night clubs and the restaurants and the drugstores were.)

Even the best pop writer, though, needs a pop monument to be entombed within, or the odds are long indeed, as the Narrator would say, of his staying the course. Just as Chandler fans must be grateful for Bogart, Runyon fans have to be perpetually happy that the pure idea of Runyon, almost independent of his actual writings, produced the best of all New York musicals: Frank Loesser’s “Guys and Dolls,” which made its *début* in 1950 and is just now reopening on Broadway in a lavish and energetic new production. But then “Guys and Dolls” is so good that it can triumph over amateur players and high-school longueurs and could probably be a hit put on by a company of trained dolphins in checked suits with a chorus of girl penguins.

There is something almost mystical about how much of Runyon resides in a show that contains so little of his actual matter. (And, no surprise, it was a producer’s wife’s reading Runyon in bed that started the show rolling.) A

device of the new production has Runyon himself silently haunting his characters and “writing” the show, which is generous but misconceived: the “Runyonesque” floats free, spectrally, above the real Runyon. As one of the show’s original producers, Cy Feuer, explains in “I Got the Show Right Here,” the autobiography he published when he was ninety-two, the idea was just for a Runyon musical comedy, his world and sound, with the specific story to be filled in later. What passes for a plot in “Guys and Dolls”—Sky Masterson’s attempt to seduce the missionary Sarah Brown, on a bet—isn’t Runyon’s at all but is lifted from an old wheeze in a very wheezy old play called “Sailor, Beware!,” while the subplot of Nathan Detroit’s romance with Miss Adelaide was the invention of the director, George S. Kaufman. (Though, as scholars of such things might point out, Runyon’s story of the long engagement of Hot Horse Herbie and Miss Cutie Singleton anticipates the topos.) The book-writer Abe Burrows and the peerless songwriter Loesser, meanwhile, made up all the actual lines and lyrics. Yet the ambition to make a Runyon musical was genuinely accomplished, suggesting that the Runyonesque bears a complicated, Holy Ghost-like relationship to the bones of Runyon’s stories.

Though Runyon is still in print, and still read, he has in recent years slipped into the netherland of ancient boozy anecdote and old photographs where newspapermen of his vintage end up. He died when Jackson Pollock was already painting, but he feels as remote as Thomas Nast. The best book about Runyon is Jimmy Breslin’s slightly dispiriting biography, published in 1991, one of those “matches” that make a publisher feel wonderful until the manuscript comes in. Writers train for one length or another, and Breslin’s is essentially a series of eight-hundred-word columns strung together, all told in that good Breslin style, where this guy said that to this other guy—quick glimpses of Prohibition, the Hearst press, stealing coats in the Depression—so that the total effect is like watching the world’s longest subway train go by at night. Still, there is something more in Runyon, one feels on rereading him, than just old jokes and columns and nostalgia for “Runyonland.” Pete Hamill, another newspaperman turned novelist, has written a lovely introduction to the best current collection of Runyon, “Guys and Dolls and Other Writings,”

emphasizing the artistry that it took to make funny stories from the resistant material at hand. And there is something genuinely artful, not just artisanal, in his writing. Musical comedies work by creating circumstances in which people can sing their loves and dreams. A kind of love and a kind of dream, deeper than might be apparent, must run through Runyon's writing to make it sing so well.

By a cosmic coincidence, Damon Runyon was born in Manhattan, but it was Manhattan, Kansas—as though God were giving him the right birthplace for the obit but keeping him away from his true home until he was ready. The young Runyon actually grew up in Colorado, and stayed there until he was thirty. The Colorado-Manhattan connection in that period is so singular as to look almost significant: the newspaperman Gene Fowler, who was the prime historian of John Barrymore and the other hard-drinking upper-Broadway thespians (as they called themselves), came from there; and so did this magazine's Harold Ross, the epitome of a country boy landing a biplane on Broadway. If there's any meaning to the pattern, it may be that Colorado wasn't Iowa. In the tales about the early years of all three guys, there is always an emphasis on con games seen, card games played, a quarrel with Bat Masterson just missed. These guys are not farming. A newspaper-trained poker player coming from Colorado in those years probably thought of himself as cannier and tougher than the city slickers, who were there to be taken. Runyon had met Harry the Horse, or another version of him, before he ever got to town.

And then, just as it takes a naïf to find Paris cafés adorable—the natives find them about as interesting as diners—it took another kind of naïf to think that the lowlifes of Broadway were charming. (Old-timers tell me that the cheesecake at Lindy's was actually very gummy.) When Runyon at last arrived in New York, in 1910, it took him a while to find his way. He went to work for the Hearst press—not at the Evening Journal but at the American. It's one of those distinctions that seem slight now but mattered

then: the Evening Journal was the popular screaming tabloid, while the American was Hearst's attempt at a quality paper. So Runyon started out on the higher side of the ledger already, and at the top, covering the New York Giants.

He began his life in New York cautiously; he planted his wife, who followed him from Colorado, in the outer boroughs, and fathered a couple of children in that absent and absent-minded way of newspapermen of the time. Baseball, already the sacrament of the tabloids, was where he made his first mark, and where he seems to have made his first distinct turn: he had come to New York idolizing the great and virtuous Giants pitcher Christy Mathewson, whom he had been writing about back in Colorado for years, sight unseen. Discovering that the real Mathewson was a bit of a prig and a bore—he could play and beat six of his teammates at checkers all at once, but then, Runyon noted, the teammates could barely tell a jump from a julep—Runyon decided to look elsewhere for his stories. He wrote about Bugs Raymond, the drunken, carousing hurler who was Billy Martin to Matty's Tom Seaver. Runyon pitched his tent on the shady side of the street, where the stories were.

It was only slowly, and over time, that he insinuated himself into the night world that he made his own best subject. His method was a simple form of Broadway Zen: he went to Lindy's, then an all-night Jewish deli on Broadway, and sat. "I am the sedentary champion of the city," he explained. "In order to learn anything of importance, I must remain seated. Why I am the best is that I can last an entire day without causing a chair to squeak." It seems to have been true; the interesting bad guys of that era—the Frank Costellos and Arnold Rothsteins—apparently didn't mind having newspapermen around who were listening, perhaps because they assumed from first principles that newspapermen were harmless and too intimidated even to need to be bribed.

Basically, Runyon spent the twenties absorbing the material he would use in the thirties. He had published some bad poetry in a Vachel Lindsay manner, and only much later began trying to turn the gangster-talk he

heard into stories. But his ambitions were in place all along. This pattern—sportswriter into writer—was so familiar that it is easy to forget its peculiarities. The great American humorists of the first half of the twentieth century divide pretty neatly into newspaper guys and magazine writers, drudges for the penny press and hacks for the slicks, as they thought of themselves. Runyon, Lardner, and Don Marquis were all newspaper writers; Perelman, Thurber, and Benchley all magazine guys. What divided them was education and the felt experience of the Great War. Runyon’s style, like that of Lardner and Fowler and Ben Hecht, is still rooted in prewar expectations. The literary manners of the O. Henry age—particularly the marriage of the louche and the lugubrious—lingers in his work till the end and gives it, along with its energy, a certain stagy quality. So Runyon, though dreaming of “real” writing, dreamed of it in a very late-eighteen-nineties way.

The key moment for Runyon occurred in 1929, after Arnold Rothstein was murdered in a strange, never quite explained hotel shooting. Runyon, as the writer who knew him best, or, at least, was his best listener, felt obliged to produce something, but couldn’t find a way to get it out—until he began to write about the gangsters he had come to know as fictional characters, and, weird stroke of genius, as comic fictional characters. He saw that he could dramatize his accumulated experience of violence on Broadway if he made it funny. He sat down and, in longhand, wrote, “Only a rank sucker will think of taking two peeks at Dave the Dude’s doll, because while Dave may stand for the first peek, figuring it is a mistake, it is a sure thing he will get sore up at the second peek, and Dave the Dude is certainly not a man to have sore up at you.” The story sold to a Hearst magazine for the nice sum of eight hundred dollars. Others followed. Fiction was a way of putting funny hats on hit men.

Stories of this kind, the Runyon story, began to pour out of him for the next decade. Sales figures are hard to find, but it seems fair to say that Runyon became a more genuinely popular writer in the thirties than almost any other American humorist. His stories got sold to Hollywood for twenty films, including “Lady for a Day” (which was later remade, with

Bette Davis, as “Pocketful of Miracles”) and “Little Miss Marker,” which made Shirley Temple into a star. Like Anita Loos, he got his first real dose of highbrow appreciation when his stories were published in England, in the mid-thirties.

Reading the thirties stories straight through, one is startled by the lack of characterization. Runyon doesn’t really study gangsters; he just makes up a cookie-shape called Gangster and bakes extras as needed. The lack of sentiment and the love of language are what’s new in his work. Where the other newspaper-made writers tended to be, as newspaper columnists still are, moralistic—Lardner, although a master of common speech, is intent on unmasking the cruelty beneath the cheerfulness of American life—Runyon’s stuff is strictly amoral, with a tearjerking moment set down here and there like last night’s carnation floating by in the gutter. No one grows or changes or learns, everyone’s motive is mercenary, everyone is flat as a pancake, no moral drama takes place—all the life is in the language. Like Wodehouse, whom he in some ways resembles, Runyon inherited a comedy of morals and turned it into a comedy of sounds, language playing for its own sake.

That language still dazzles and delights. The usual thing is to insist that Runyon had an amazing “ear” for natural idiom, but, as Cy Feuer points out, Runyon’s dialogue is essentially unplayable, too far removed from any human idiom to be credible in drama. What Runyon wasn’t doing while he was sitting in Lindy’s was just listening and taking dialogue down. Writers with a good ear (Salinger, John O’Hara) certainly listen more acutely than the rest of us, but what they really have is a better filter for telling signal from noise, and then turning it into song.

There are two layers of idiom-making laid one on top of the other in Runyon’s writing, a technique that accounts both for its complexity and for its comic, slightly out-of-focus nature—for its mixture of authenticity and unreality. As far as one can tell, Jewish crooks of the period really did speak a surprisingly elaborate and cautious diction. They didn’t speak like Runyon characters, but they tried to speak high for the same reason that

they polished their shoes and tipped their hats and dressed in suits: fancy was classy. This tendency still shows in Sinatra's recorded speech, which, when made for public consumption, is extremely "high," a Hoboken boy's idea of a class act.

But with Runyon the crucial added thing, as Hamill points out, is that the Narrator is not just telling his stories but writing them. He's reporting a slang of the streets and writing a yarn at the same time. A whole second story of over-elaboration is placed on top of the already stilted-up vernacular, like one of those buildings on Forty-sixth Street where the ground floor is a restaurant with waiters coming in and out while girls in leotards work out in a dance studio on the floor above. The ever-blossoming additional clauses are most often the Narrator's idea of written language stapled awkwardly onto his knowledge of spoken language:

Well, besides black hair, this doll has a complexion like I do not know what, and little feet and ankles, and a way of walking that is very pleasant to behold. Personally, I always take a gander at a doll's feet and ankles before I start handicapping her, because the way I look at it, the feet and ankles are the big tell in the matter of class, although I wish to state that I see some dolls in my time who have large feet and big ankles, but who are by no means bad.

But this doll I am speaking of is 100 per cent in every respect, and as she passes, The Humming Bird looks at her, and she looks at The Humming Bird, and it is just the same as if they hold a two hours' conversation on the telephone, for they are both young, and it is spring, and the way language can pass between young guys and young dolls in the spring without them saying a word is really most surprising, and, in fact, it is practically uncanny.

The naturally exuberant street language ("I always take a gander at a doll's feet and ankles before I start handicapping her") always gets topped off by self-conscious writerly gestures ("although I wish to state"; "by no means bad"; "is really most surprising"). The Narrator's half-conscious knowledge that there are rules out there that you've got to respect leads

him to overcompensate by respecting the wrong rules; that is, using formal diction where there ought to be vernacular idioms and vernacular idioms where there ought to be formal diction.

So Runyon's key insight into American slang is double: first, that street speech tends to be more, not less, complicated grammatically than "standard" speech; but, second, that slang speakers, when they're cornered to write, write not just fancy but stiff. In prime Runyon, the two sounds—street ornate and fountain-pen formal—run together into a single argot and beautiful endless sentences: "This Meyer Marmalade is really a most superior character, who is called Meyer Marmalade because nobody can ever think of his last name, which is something like Marmalodowski, and he is known far and wide for the way he likes to make bets on any sporting proposition, such as baseball, or horse races, or ice hockey, or contests of skill and science, and especially contests of skill and science." When Abe Burrows brilliantly recast Runyonesque for "Guys and Dolls," what he did instinctively was to scrub off the second, writerly patina and keep in the elaborate speech. This approach worked wonderfully onstage, where we easily accept a stylized dialogue, as we do with David Mamet now. (In the movies, that arch-naturalist medium, it still sounds like too much, and one aches all through the Samuel Goldwyn movie of "Guys and Dolls.")

The other oddity in Runyon's stories is how startlingly they reverse the normal ethnic roles in American writing. The Bellow generation has made us accustomed to ironically distanced Jewish narrators of violent or extreme events. But with Runyon the controlling sensibility is that of the Gentile author expressing his wonder (albeit through the puppet voice of the hamische narrator) at the violent antics of the Jews. A parallel case is "The Great Gatsby," where the narrator is horrified and amused by the Jewish gangster Wolfsheim, and toys with and hints at the idea, never quite firmed up, that James Gatz / Jay Gatsby is not just linked to Jews but is Jewish himself. Runyon's characters are not just gangsters but mostly Jewish gangsters, as is the nameless but gefilte-fish-loving Narrator—the steady run of gefilte fish is in there to type him, as corned beef and cabbage might an Irishman—and their Jewishness is, from

Runyon's point of view, part of the joke, part of what makes them comic-sinister. They're tough Jews but family Jews, too. A lot of the comedy in Runyon comes from having gangsters who kill their friends but don't like to disappoint their wives. One of the weirdest of all the stories, "The Brain Goes Home," tells of how the Brain, the gangster patterned on Arnold Rothstein, after being knifed on Fifty-second Street, is driven in a taxi from one of his Manhattan homes to another, where each of his dolls in turn refuses to take him in.

Runyon's simple love poetry, moony eyed tough guys falling for calculating gals, turns out to be from the heart. With his long-suffering wife stuck out on Broadway and Ninety-fifth—Runyon was said to spend what little time he had at home picking out an outfit to wear to work; i.e., to Lindy's—he fell hard for a down-on-her-luck Spanish countess from Madrid named Patrice, who was, of course, actually an up-on-her-heels Mexican dancer from Tampico. She was twenty-six years younger than he was, and seems to have led him quite a life. But, miracle of miracles, she actually got him to leave his wife, and they were married—by Mayor Jimmy Walker, no less—in August of 1932, with the Depression falling hard on everyone's head. Walker fled the country shortly after, one step ahead of his own cops, while Runyon and his bride went off to spend their honeymoon in Los Angeles—he seems to have felt increasingly at home there—and then settled in at the Parc Vendome building, on Fifty-seventh Street, within walking distance of both Lindy's and the Hearst offices. Runyon resumed his sitting and writing life, and Patrice, as Breslin writes in a nice Runyon-Breslin sentence, "sat with him about as long as the form chart for these things indicated that she would." But he had his doll, at last.

A few years into the next decade, though, Runyon started ailing, from the smoker's throat cancer that would kill him. The doctors didn't have much that they could do, but did it all the same, slicing and cutting, leaving him voiceless. He kept on working through the end of the Second World War, and got to see his story "Little Pinks" made into the fine film "The Big Street." But by the time he died, in December of 1946, with a new

population pouring onto Broadway, he already seemed to belong to the newspaper past.

It was two years later that the producer's wife looked up from her pillow and said that this stuff might make a show. "Guys and Dolls" is really quite late and retrospective—by 1950, Scarsdale theatregoers were already ruling Broadway—and the end of "Guys and Dolls," with the decidedly anti-Runyon marriage and reform of the guys, is a very fifties gesture. Television is already on its way in, and the suburbs beckon for Nathan Detroit and Sky Masterson. As the new production reminds you, it's the last real musical comedy, before it became all musical theatre. What lifts the show to something nearly perfect, and, though Runyonesque, on the whole richer than Runyon, is the warmth and intelligence of Frank Loesser's music, which is full of knowing ironic pastiche of things that were already long over—burlesque numbers and Irish crooning and a bit of Gay Nineties cadence—but also has a couple of ballads that take the most beautiful left turns in the dark. (Think of the second strain of "I've Never Been in Love Before.") Runyon's people are deliberately flat, like the paper dolls of the original production's poster; Loesser's songs give them heart, and another dimension.

Yet Runyon remains a living presence. Writers with a great ear, like Chandler and Runyon, give us their words, but they also give us a license to listen—a license to listen to street speech and folk speech with a mind newly alive to the poetry implicit in it. One still finds echoes of Runyon's dialogue in David Mamet's. Mamet's ear, a thing of wonder, is not only as stylized as Runyon's but is eerily similar. One wonders, watching "Speed-the-Plow," whether studio heads ever really talked like this—until one grasps that Mamet's aim is to capture not their voices but their souls, the inner monologue of stilted present-tense self-justification, the slightly formal tone we all use inside when arguing in our own defense. Runyon's essential discovery was that the right way to get the soul of street-speakers was not to dress their language down but to dress it up. As much as American slang breaks toward the interrupted, partial, and incomplete, it

also bends toward the fancy, overformal, and elaborate. Mamet gets this best, but Runyon heard it first.

And then there is something more in Runyon, something local, some energy on the page that still feels like it's ours, long after the last checked suit left Fifty-second Street. When he died, the story goes, they took his ashes up in a plane and sprinkled them on Times Square. A moment's thought about the reality of that—the plane, the aim, the height, the wind—tells you another truth. He ended up all over the island. ♦

Adam Gopnik, a staff writer, has been contributing to The New Yorker since 1986.

RETRIEVED FROM:

<http://www.newyorker.com/magazine/2009/03/02/talk-it-up>

The leading resource for theatre artists



Guys and Dolls

WRITERS:

- [Jo Swerling](#)
- [Abe Burrows](#)
- [Frank Loesser](#)

Guys and Dolls is subtitled, “A Musical Fable of Broadway.” Set in Damon Runyon’s mythical New York, *Guys and Dolls* creates an idealized version of New York in which the diverse population of this vast city, including hardened criminals and puritanical evangelists, are magically able to come together, get along, and even fall in love. Runyon was mostly a short story writer, and it was producers Cy Feuer and Ernest Martin who first had the idea to string together Runyon’s shorter tales into a full-length musical. Some of the stories drawn upon most heavily include *The Idyll of Sarah Brown* and *Blood Pressure*, but sources for certain characters and elements of the story can be found throughout Runyon’s work.

The character of Miss Adelaide, however, was created specifically for actress Vivian Blaine, as the creators had loved her, though she was not right for the lead role of Sarah. She went on to reprise the role of Adelaide in the 1955 film.

Initially, the producers hired Jo Swerling to write the book, but it was later overhauled by radio comedy writer Abe Burrows, who took on the challenge of recrafting a book for a pre-existing set of songs, already written by Frank Loesser.

Loesser’s songs, written for the musical, have also achieved much acclaim as pop standards: “A Bushel and a Peck,” as covered by Perry Como and Betty Hutton, reached #6 on the Billboard charts; “If I Were a Bell” and “I’ve Never Been in Love Before” have enjoyed countless covers by musicians including Miles Davis, Doris Day, Chet Baker, and Barbra Streisand. Despite playing Nathan Detroit and not Sky Masterson in the 1955 film, Frank Sinatra claimed “Luck Be a Lady” as one of his signature standards.

Since its Broadway premiere production, which won the 1950 Tony for Best Musical, *Guys and Dolls* has gone on to have three Broadway revivals, including a Broadway revival with an all African-American cast in 1976. Some of the musical arrangements were adapted into a Motown style for this production.

There is also a concert version of *Guys and Dolls* available for licensing through Music Theatre International.

- Guide written by [Avital Shira](#)

RETRIEVED FROM: <http://stageagent.com/shows/musical/1263/guys-and-dolls/context>

Guys and Dolls JR.

The following songs have been cut:

"My Time of Day," "Take Back Your Mink," "More I Cannot Wish You," "Sue Me"

Based on the legendary, multi-award-winning, musical comedy classic about rolling the dice and falling in love under the lights of Broadway.

Guys and Dolls JR. is an adaptation of the show considered by many to be the perfect musical comedy. Its namesake ran for 1,200 performances when it opened on Broadway in 1950 and won numerous Tony Awards, including Best Musical. Frank Loesser's brassy, immortal score and witty book makes *Guys and Dolls JR.* a perennial crowd pleaser.

Set in Damon Runyon's New York City, *Guys and Dolls JR.* follows gambler, Nathan Detroit, as he tries to find the cash to set up the biggest crap game in town while the authorities breathe down his neck; meanwhile, his girlfriend and nightclub performer, Adelaide, laments that they've been engaged for fourteen years without ever getting married. Nathan turns to fellow gambler, Sky Masterson, for the dough, but Sky ends up chasing the straight-laced missionary, Sarah Brown. *Guys and Dolls JR.* takes us from the heart of Times Square to the cafes of Havana, but everyone eventually ends up right where they belong.

The large cast features both a variety of ensemble and star roles. There are ample opportunities to expand the cast by adding Hot Box Girls, gangsters, missionaries and city dwellers.

RETRIEVED FROM: <http://www.mtishows.com/guys-and-dolls-jr>

Full Synopsis

Guys and Dolls JR. opens with a bustling street scene alive with Times Square characters. Some gamblers enter and trade tips about different horses that they are considering placing bets on from the daily scratch sheet ("Fugue for Tinhorns"). As the gamblers finish their pitch, Miss Sarah Brown and the Mission Band enter, playing a hymn ("Follow the Fold"). She warns the gamblers of the evils of their ways, but her sermon falls on deaf ears, so she and the band exit dejectedly. Lt. Brannigan, of the New York Police Department, enters and warns the gamblers not to try to organize their crap game. Nathan Detroit enters and, after Brannigan exits, complains that there is nowhere for the crap game to take place unless he can come up with \$1000 to rent the Biltmore Garage. Nathan, Benny, Nicely and the gamblers sing of their frustration in "The Oldest Established." Sky Masterson is rumored to be in town, and Nathan tries to think up a bet to place with Sky that he cannot lose to come up with the money for the game. Meanwhile, Adelaide enters with the Hot Box Girls and gives Nathan his anniversary present (marking their fourteenth year of engagement!) She also warns him not to try to organize his crap game and then exits as Sky Masterson enters. Nathan has instructed his boys to get the lowdown on how much cheesecake and how much strudel is sold at a popular restaurant. With the advance information, Nathan attempts to sucker Sky into a bet for \$1000, but Sky relates a story his father told him, and refuses. So, Nathan counters with another bet: that Sky can't take a specified woman on a trip to Havana. A confident Sky takes the bait, and Nathan names the missionary, Miss Sarah Brown, as the woman. Only then does Sky realize the difficulty he is facing, and Scene 1 ends.

Sky goes to the Save-a-Soul Mission to get a date with Miss Sarah Brown. He and Sarah discuss the lack of sinners in the mission, and Sky proposes a trade: he will personally guarantee twelve sinners for the struggling mission if Sarah will accompany him to Havana for dinner. She refuses, saying that the man she will love will not be a gambler, so Sky asks her to describe the man of her dreams. She replies that she'll know when the right man comes along ("I'll Know"). Their song ends in a kiss that quickly turns into a slap in the face for Sky.

At the Hot Box, Adelaide and the Hot Box Girls perform a number ("A Bushel and a Peck"). After the show, Adelaide announces to Nathan that it is time they finally got married, warning him again not to start his crap game back up. Nathan exits hurriedly to do just that, and she sings of her frustration ("Adelaide's Lament").

Benny and Nicely have been watching Sky follow Sarah and the Mission band, hoping he will lose his bet with Nathan, and the \$1000 windfall will allow them to hold the crap game. They observe that men all over the world have a weakness for falling in love ("Guys and Dolls").

Sarah and the band return to the mission. Arvide Abernathy, the bass drum player and Sarah's grandfather, encourages her to pay some attention to Sky. General Cartwright, the head of the Save-a-Soul Mission, arrives and explains that the

Broadway mission's poor performance in attracting sinners is forcing her to close the branch. Sky appears and protests the close of the mission, reminding Sarah of his IOU for one dozen sinners. Desperate, she accepts and then guarantees the General that there will be one dozen genuine sinners in the mission the following evening.

All the crap shooters, including Big Jule (a very tough, gun-toting gangster from Chicago) are wearing red carnations as their badge of entry for the game, which still has no location. Lt. Brannigan appears, notices all the red carnations and asks Nathan what's going on. Benny sees Adelaide with some of the other hot box dancers and covers for Nathan, telling Brannigan that the carnations are for guests of Nathan's bachelor party. Adelaide hears this and excitedly tells Nathan that they will elope the following evening after the show. As Adelaide exits, Nathan tells Benny that he still has not received any money from Sky, so they worry that Miss Sarah actually went to Havana.

In fact, Sarah and Sky are in Havana at that very moment. After a "dulce de leche" drink, Sarah tells Sky how she feels ("If I Were a Bell"). Realizing that he is falling in love with her, a guilty Sky tells Sarah about the bet that he made with Nathan. She reluctantly allows him to take her back to New York.

Outside the Mission at 4:00am Sarah and Sky run into Adelaide, who is returning from a bridal shower. Sky reveals to Sarah that his real name is Obediah. Sky and Sarah sing to each other of their new found love ("I've Never Been in Love Before"). At the end of the song they are met by Arvide, who is returning from a night of mission work. Police bells sound, and several gamblers suddenly flee the mission and the grasp of Lt. Brannigan. Nathan has held the crap game in the Mission. Sarah is convinced Sky's trip to Havana was part of Nathan's plan all along, so she angrily breaks it off with Sky.

Adelaide and the girls perform another number at the Hot Box ("Take Back Your Mink"). Sky enters and bumps into Nicely, who is looking for Adelaide. He has been sent to tell her that Nathan cannot meet her after the show as planned. Nicely tells Sky that Nathan is still at the game because Big Jule won't allow the game to end until he wins back all the money he lost. Adelaide enters, realizes that Nathan is still running the crap game and tells Sky to tell Nathan that she never wants to see him again. ("Adelaide's Second Lament").

Sarah, angry that she is in love with Sky and convinced that he helped set up the mission crap game, tells Arvide that she wants to leave. Arvide sings to her, "More I Cannot Wish You". Sky and Nicely pass by on their way to the crap game, and Sky tells Sarah and Arvide that he intends to honor his IOU. He and Nicely open a manhole cover and descend to the sewers, where the crap game is being held.

The game is proceeding furiously ("The Crapshooters' Dance"). At the end of the dance, Big Jule and his gun remind the fatigued group that they will all stay and play until he wins his lost money back. Sky enters as Big Jule begins fixing the game against Nathan. He proposes to bet \$1000 against each player on one roll and, if he wins, each

player must go to the mission. As he prepares to roll, he prays to Lady Luck for help ("Luck Be a Lady").

Nathan runs into Adelaide, who makes him squirm to patch things up, until Nicely and Benny arrive to remind him of his obligation to go to the prayer meeting at the Mission. Adelaide, of course, is convinced that Nathan is just lying again. But, at a few minutes past midnight, all the gamblers enter the mission to the surprise of Sarah and the delight of General Abernathy. The gamblers are compelled to testify to their sins, and several do, leading up to Nicely's musical testimony ("Sit Down, You're Rockin' the Boat"). After the song, Nathan tells Sarah and the others about his bet, confessing that Sky claimed to have lost, but Sarah is confused because she knows that Sky actually won the bet. She exits as the General leads the gamblers in a hymn ("Follow the Fold").

Sarah and Adelaide meet on the street early in the morning and commiserate about Sky and Nathan ("Marry the Man Today").

Adelaide appears in a wedding gown and calls for Nathan. Nathan tells her that he hasn't found a place for them to get married. The Mission Band enters, led by Sky and Sarah. Nathan asks Sky if he can get married in the Mission. Arvide, who has already married Sky and Sarah in the mission earlier, happily offers to do the same for Adelaide and Nathan. All is well on Broadway as the curtain falls.

RETRIEVED FROM: <http://www.mtishows.com/guys-and-dolls-jr>

Character Breakdown

Nathan Detroit

Nathan Detroit is the heart and soul of Guys And Dolls JR. Nathan is a very good actor with excellent comic timing. His presence draws the focus in any scene. Nathan's big secret is that he wants to marry Adelaide; he just can't bring himself to admit it.

Miss Adelaide

Miss Adelaide is the classic "intellectually-challenged floozy." Adelaide is funny and has a thick New York City dialect. She is a character full of personality.

Sky Masterson

Sky Masterson is the quintessential, "smooth-as-velvet" Broadway gambler; he's slick and charming. In today's terms he would be called "a player." He has a soft spot for Sarah Brown. He is confident and can sing, dance and drive his scenes.

Sarah Brown

Sarah Brown is the "girl next door" with an adventurous side that's waiting to escape. She is gently authoritative, the mirror opposite of Sky. Sky is her weakness. Sarah is about substance as much as Sky is about style. She shows two distinct sides of herself. AND, she can sing and dance.

Arvide Abernathy

Arvide Abernathy is Sarah Brown's grandfather and the bass drum player in the Mission Band. This part can easily be cast as a girl, changing the character to Sarah's grandmother. This non-singing role is perfect for an actor who can portray a parental type.

Nicely - Nicely Johnson

Nicely - Nicely Johnson is walking, talking, Broadway comedy. He has fantastic comic timing and is naturally funny. He is an excellent musician and someone who isn't afraid to take positive risks.

Benny Southstreet

Benny Southstreet and Rusty Charlie are the small-time gambler sidekicks of Nicely- Nicely Johnson. Confident singers, they open the show with "The Fugue for Tin Horns," they also have a handle on comic timing. Don't be afraid to cast a girl who has the skills for one of these roles. It is comical to cast contrasting-sized kids for these parts! Benny has speaking lines throughout.

Rusty Charlie

Benny Southstreet and Rusty Charlie are the small-time gambler sidekicks of Nicely- Nicely Johnson. These are perfect roles for good actors who are naturally funny. They should be confident singers (they open the show with "The Fugue for Tin Horns") and have a handle on

comic timing. Don't be afraid to cast a girl who has the skills for one of these roles. It is comical to cast contrasting-sized kids for these parts! Rusty Charlie's role is just singing.

Vocal range top: D5

Vocal range bottom: Bb3

Harry The Horse

Harry the Horse and Big Jule are colorful additions to the crapshooters crew. They are strong and humorous characters. Their lines are sidesplitting, delivered with sharp comic timing.

Big Jule

Harry the Horse and Big Jule are colorful additions to the crapshooters crew. They should be strong and humorous characters. Their lines are sidesplitting, delivered with sharp comic timing. Big Jule is one hulking thug and could be the tallest OR the shortest kid in your cast!

Lt. Brannigan

Lt. Brannigan is the police officer that always plays the patsy and is outwitted by the Gamblers.

General Cartwright

General Cartwright is the formidable leader of the Save-a-Soul Mission organization. This is a great place to feature someone who doesn't have a strong singing voice, but can appear imposing!

Gamblers/guys

The Gamblers/Guys are the well-dressed "comic glue" of the show. They are the rest of the male ensemble (except for the Mission Band). A variety of gamblers, pedestrians, workers, NYC folks of all types are part of this group. Angie The Ox is a gambler with one solo speaking line. Gamblers also include Liver Lips Louie, Society Max, and the Lookout.

Hot Box Girls

The Hot Box Girls work in the club and are in the act "A Bushel and a Peck" where Miss Adelaide is the headliner. They are strong singers and dancers. Time to bring out the "cornball!" MIMI is a Hot Box Girl who has one line.

Master Of Ceremonies

The Master of Ceremonies is the host at the Hot Box Club. He has one memorable line, so this is a great role for someone new to the stage.

Dolls

The Dolls are other ensemble females that are not Hot Box girls or Mission Band members. These are non-speaking roles and are perfect for performers of any ability. Like the Guys, they can represent a variety of colorful NYC characters.

Mission Band

The Mission Band is the tireless group that can be comprised of as many performers as you wish. They are more about persistence than precision. The Mission Band includes Agatha, Calvin, Martha, and Bertha.

Ensemble

Don't forget that you will need to cast Cops and a Street Vendor from your ensemble. Should you have more ensemble than your staging area can handle, add Audience Guys and Dolls. Consider seating them in your stage pit on risers; they can be visually and vocally a huge asset to your production. One option is to invite an entire class to play Audience Gamblers (for example, Mrs. Wilson's 4th grade class).

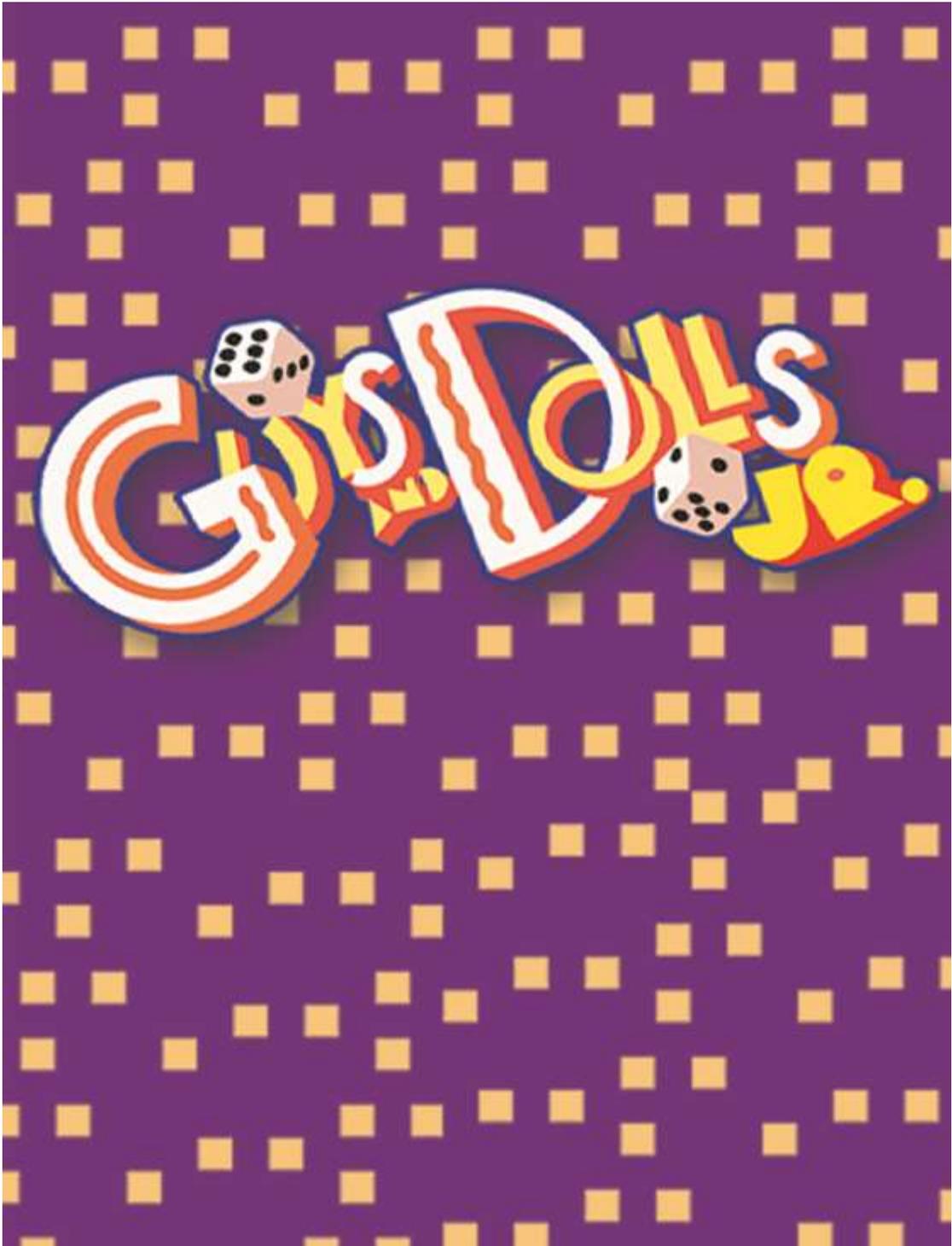
RETRIEVED FROM: <http://www.mtishows.com/guys-and-dolls-jr>

Song list

- Overture
- Fugue For Tinorns
- Follow the Fold
- The Oldest Established
- Follow the Fold (Reprise)
- I'll Know
- A Bushel and a Peck
- Adelaide's Lament
- Guys and Dolls
- If I Were a Bell
- I've Never Been In Love Before
- Adelaide's Second Lament
- Luck Be a Lady
- Sit Down You're Rocking the Boat
- Marry the Man Today
- The Happy Ending

RETRIEVED FROM: <http://www.mtishows.com/guys-and-dolls-jr>

Lessons





Damon Runyon:

Creating Characters in the Historical Present

By Karel Sloane-Boekbinder

In this lesson, we will expand on students' understanding of the historical present and character development through the creation of a descriptive essay written in the style of "Guys and Dolls" author Damon Runyon.

Damon Runyon was known for his details, his style of narration, and his approach to crafting characters. The characters in his stories, their names, what they did for a living and the way they spoke, were so engaging they became the basis for multiple adaptations. To quote from the **Denver Post**, "...*Little wonder that Hollywood not only snapped them up one after the other – at least 16 times – but filmed the same stories again and again. One of the movies, and before that the Broadway musical "Guys and Dolls," is based loosely on two stories, "The Idyll of Miss Sarah Brown" and "Blood Pressure." Another, 1951's "The Lemon Drop Kid," based on a story of the same title, produced the lovely Christmas song, "Silver Bells."*"

RETRIEVED FROM: <http://www.denverpost.com/2007/07/05/runyon-characters-the-essence-of-his-stories/>

Runyon wrote his famed stories based on the colorful characters he observed, always describing the small details and perspectives, a style that other reporters did not use. He wrote using Historical Present, using verbs in the present tense to describe the past. His characters had colorful names like Cheesecake Ike or Nicely Nicely Johnson. They were often fatalistic. And they spoke in vernacular, vocabulary particular to a region or group of people.

Begin this lesson by explaining the JPAS production of "Guys and Dolls" is adapted from two stories, "The Idyll of Miss Sarah Brown" and "Blood Pressure," both written by Damon Runyon. Display the excerpt from the

article **Damon Runyon, a question of characters** where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the article. Consider the following questions: How does Damon Runyon define the term “character?” How did Runyon describe his characters? How did Runyon create names for his characters? What were some of the occupations of Damon Runyon’s characters?

As a class, continue to expand on the definition of character. Display the word and definition where it can be viewed by the whole class, such as on an ELMO or SMART Board.

Definition of character

1. : the way someone thinks, feels, and behaves : someone's personality.
2. : a set of qualities that are shared by many people in a group, country, etc.
3. : a set of qualities that make a place or thing different from other places or things.

RETRIEVED FROM: <https://www.merriam-webster.com/dictionary/character>

As a class, discuss the definition.

Display the definition for Historical Present where it can be viewed by the whole class, such as on an ELMO or SMART Board.

What is Historical Present?

This technique uses a verb phrase in the present tense (“am eating,” “have just eaten”) while narrating an event that occurred in the past. It can signal an important event, it can add clarity to storytelling, and it is used for drama in journalistic writing and newspaper headlines. It is also frequently heard in jokes and informal conversation.

RETRIEVED FROM: <http://www.grammar.net/presentaspast>

As a class, discuss the definition.

Next, examine Damon Runyon’s writing style and his use of historical present. Display an excerpt of Damon Runyon’s **The Lily of St. Pierre** where it can be viewed by the whole class, such as on an ELMO or SMART Board.

As a class, read and discuss the excerpt. As a class, consider how Damon Runyon uses Historical Present to describe Good Time Charley's.

Display an excerpt of **Guys, Dolls and Busted Dreams: A Damon Runyon Sampler** where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the excerpt. Consider the following questions: What are the characters' names? What vocabulary/vernacular do they use (i.e.: "scratch" is the term for money; "washed out" means out of business; "copper" is the term for a policeman; "doll" is a term for woman; "bobs" is a term for money, etc.) How is Damon Runyon using Historical Present—what verbs in the present tense is he using?

As a class, continue to expand on the way Damon Runyon uses language. Display the definitions for argot, fatalism and vernacular where they can be viewed by the whole class, such as on an ELMO or SMART Board.

argot

[**ahr**-goh, -guh t]

noun

1.

a specialized idiomatic vocabulary peculiar to a particular class or group of people, especially that of an underworld group, devised for private communication and identification:

a Restoration play rich in thieves' argot.

2.

the special vocabulary and idiom of a particular profession or social group:
sociologists' argot.

RETRIEVED FROM: <http://www.dictionary.com/browse/argot>

fatalism

[feyt-l-iz-uh m]

noun

1.

the acceptance of all things and events as inevitable; submission to fate:

Her fatalism helped her to face death with stoic calm.

RETRIEVED FROM: <http://www.dictionary.com/browse/fatalistic>

vər'nakyələr/

noun

noun: **vernacular**; noun: **the vernacular**

1. 1.

the language or dialect spoken by the ordinary people in a particular country or region.

"he wrote in the vernacular to reach a larger audience"

synonyms: **language**, **dialect**, regional language, regionalisms, **patois**, **parlance**;

- the terminology used by people belonging to a specified group or engaging in a specialized activity.

plural noun: **vernaculars**

"gardening vernacular"

Definition RETRIEVED FROM GOOGLE

As a class, discuss the definitions and how Damon Runyon uses these terms in his writings (refer to examples of argot and fatalism found in the works by Runyon the class has already read--the excerpt from the article **Damon Runyon, a question of characters** and Damon Runyon's **The Lily of St. Pierre** .)

Expand the discussion about "argot" (another word for "vernacular.") Explain there are many factors that shape the way we speak. For one thing, language isn't stagnant. Society is constantly coining words and

phrases. Some words and phrases pass away after a few weeks or months. Some endure for generations. Slang, vernacular, argot—the way we speak and the words we say are shaped by many things.

Spoken language is made up not only of words but of pronunciation. There are all kinds of vernacular. Local accents are affected by immigration, what is fashionable (i.e. rhoticism) and the interactions between the native and the immigrant.

Vernacular/argot and accent tell a lot about where a person is from, and, even today, what their family background and economic status are. Explain that student will now have opportunities to create characters in the style of Damon Runyon. Distribute the lists of adjectives, adverbs, nouns, verbs, **Other Ways to Say...** sheets, a pencil and the **Characters, Occupations and Catch Phrases** sheet to each student. Explain that they will first name their characters. Ask them to use the lists of adjectives, adverbs, nouns and verbs to create names for their characters. Ask them to use the following formulas to develop names: a type of food + a first name (similar to Cheesecake Ike;) an emotion (adjective) + a last name (similar to Sorrowful Jones;) an adverb + an adverb + a last name (similar to Nicely, Nicely Johnson;) OR an adjective + an animal + a first name (similar to Hot Horse Herbie.)

Once each student has created four character names, distribute a **Guide to the World of Occupations** to each student. Ask them to use the **Guide** to select an occupation for each of their characters.

Distribute a **WHERE Y'AT NOLA GLOSSARY** to each student. As a class, expand the discussion of argot and vernacular and how students might be able to use local argot to create dialogue for characters. Ask students to use the **WHERE Y'AT NOLA GLOSSARY** to give each of their three characters a catch phrase (something that character is known for saying all the time.) As a class, reflect on the quote, "Of his lesser-known characters, Runyon later said: "We have never met a completely uninteresting person. Some are just more interesting than others, that is all..."

As a class, review the definition for Historical Present. Display the definition for Historical Present where it can be viewed by the whole class, such as on an ELMO or SMART Board. Using their lists of verbs and their **Other Ways to Say...** sheets, ask students to identify verbs in present

tense. Write the verbs where they can be seen by the whole class, such as on a Promethean or SMART board. Next, for each of their characters, ask students to come up with one sentence using the verbs in present tense the class has identified and share it verbally with the rest of the class.

Next, distribute the **Essay Outline** sheets to each student. Using their **Characters, Occupations and Catch Phrases** sheet, their lists of adjectives, adverbs, nouns and verbs, their **Other Ways to Say...** sheets, their **Guide to the World of Occupations** and **WHERE Y'AT NOLA GLOSSARY** ask them to write a paragraph that describes each character while they are at work—emphasize that they should not say what the character's occupation is—they should describe what they are doing at their place of work (show don't tell.) Explain the final paragraph will include one sentence for each character that incorporates their catch phrase (something that character says all the time.)

Once they complete their **Essay Outline** sheets ask students to write a finished essay.

LESSON EXTENTION: Ask students to develop a multi-page story that brings all four characters together (ideas: Maybe they all go to the same bakery; maybe they are all friends; maybe the fisherman's catch and the baker's bread are bought by the architect for his party; encourage students to let Runyon's use of language guide their creativity.)

Damon Runyon, a question of characters

March 20, 1994 | By Dan Rodricks | Dan Rodricks, Sun Staff Writer

Even back then, when he was still creating with words the enchanted Broadway that would become internationally celebrated through Frank Loesser's beloved **musical**, "Guys and Dolls," Damon Runyon was himself perplexed, and maybe a little off-put, by all the fuss about "Runyonesque characters" and the question, posed by interlopers, of what made one. He wrote about this sometime, as best I can tell, in the early 1940s.

"There was quite a to-do in my set when a fellow with a camera came around taking pictures and said they were for a layout in Life magazine on Broadway 'Characters,' " Runyon wrote in one of his syndicated columns for the Hearst papers. "Some of my constituents asked me if I thought it was all right for them to hold still for exposures and what is a 'Character,' and I said sure to the first question, but to the second I had to say I do not know anymore. To me any 'Character' used to be a distinctive, colorful and interesting person and a Broadway 'Character' merely one of that description who happened to make the big **street** his habitat."

Of course, the best way for Runyon to define "characters" -- the way his readers preferred -- was not to say what they were but to **show** what they were. So it figures the rest of that column went on to describe the eccentric behaviors of the likes of Cheesecake Ike, who took credit for the fabulous cheesecake at Lindy's, the famed Broadway restaurant, and apparently used that con to bilk a "rich dame" who offered to invest in a cheesecake factory. Runyon mentions horseplayers named Mendel, Alabam' and Memphis, and tells of their financial exploits, and adds to his "character" roster a guy named Happy Maloney, "a member of the pickpocket squad of detectives, who is nearly always lurking in the background of the theatrical crowds and other Broadway gatherings on the lookout for the whizz boys."

Those characters and dozens more -- including a race track tout with Baltimore roots known as Harry the Horse -- populate Runyonland, that bygone, neon-bright underworld of theatrical agents, showgirls, relatively harmless (by today's standards) gangsters, bookies, gamblers, bunco artists, vice cops, restaurateurs, singers, dancers, bartenders and nobodies who became somebodies once Runyon met them, listened to them and wrote their stories.

With great style, he did something that hadn't been done much in American newspapering -- he wrote from the street. He wrote about people who, because of their low station or lack of public office, never once dreamed of getting their names in the newspaper. He didn't write about the major political issues of the day, but how people worked, played, dreamed and schemed. He put flesh and blood where there had been only the vaguest outline of humanity.

Runyon didn't live by the old newspaper editor's edict, "Names is news," though he liked to drop a celebrity's name in a column now and then. For instance: "I was in the Stork Club with Mike Todd, the theatrical producer, and Lenny Lyons, the Broadway columnist, when Billy Rose, the theatrical producer, stopped at our table and gave me a real big double-breasted hello, the kind you usually reserve for a creditor, unexpectedly encountered."

And here's another column lead that put Runyon up close and personal with a celebrity of the day: "I think one of the saddest spectacles I ever witnessed is Jimmy Durante on a diet. When he did not have two white quarters to rub together in his pants pocket, he dreamed of a day when he could step into a restaurant and order all the food he pleased. Now he is making maybe \$200,000 a year and he has been limited as to food by his croaker, or M.D. It's ironical. 'No,' said Jimmy, 'it's gall bladder trouble.' "

Of his lesser-known characters, Runyon later said: "We have never met a completely uninteresting person. Some are just more interesting than others, that is all..."

"Guys and Dolls" was based on a Runyon short story titled "The Idyll of Sarah Brown." Nathan Detroit, Nicely-Nicely Johnson, Big Jule, the lovely Miss Adelaide -- these are the residents of Runyonland known by Americans who, in the age of television, never read a Runyon newspaper column or short story. But it was in those columns and short stories that his characters first strutted their stuff and shot their cuffs. "I took one little section of New York and made a half million writing about it," Runyon said.

Jimmy Breslin, the Pulitzer Prize-winning, New York-based columnist and novelist who has been under the influence of the Runyon style since his early sportswriting days, paid tribute to him in a biography published three years ago.

Runyon, Breslin declared, "rose above his newspapers by writing with what was then an original style. He lifted the style, the first person present, entirely from Coleridge, but liked it so much that he said it was his own."

Actually, in a column in the late 1930s, Runyon confessed to stealing from everybody. "I steal from Plato, Socrates, Woodrow Wilson, Shakespeare, Montaigne, Mr. Dooley, Euripides, Nat Fleischer's All-Time Ring Record, Lincoln's speeches, Ingersoll's lectures, LaGuardia's reading of the comic strips, Caesar (Irving and Arthur and Julius), Butler (Nick, Sam, Ben and Bill), Dickens, Cato, Thoreau, Emerson and Whitman. I steal from Dante, Goethe, Aesop, Confucius, Karl Marx, Conrad, . . . Henry Mencken, Good Time Charley. . . . I would like to see another column that presents as great a variety of brains burglary as this."

But Runyon's style was completely his own, and completely New York...

RETRIEVED FROM: http://articles.baltimoresun.com/1994-03-20/features/1994079188_1_damon-runyon-characters-runyonesque/2

FROM Damon Runyon's **The Lily of St. Pierre**

There are four of us sitting in Good Time Charley Bernstein's little joint in Forty-eighth Street one Tuesday morning about four o'clock, doing a bit of quartet singing, very low, so as not to disturb the copper on the beat outside, a very good guy by the name of Carrigan, who likes to get his rest at such an hour.

Good Time Charley's little joint is called the Crystal Room, although of course there is no crystal whatever in the room, but only twelve tables, and twelve hostesses, because Good Time Charley believes in his customers having plenty of social life.

So he has one hostess to a table, and if there are twelve different customers, which is very seldom, each customer has a hostess to talk with. And if there is only one customer, he has all twelve hostesses to gab with and buy drinks for, and no customer can ever go away claiming he is lonesome in Good Time Charley's.

RETRIEVED FROM: <http://gutenberg.net.au/ebooks11/1100651h.html>

(NOTE: This link contains all of Runyon's stories from:

More than Somewhat

Furthermore

Take it Easy

The New York Times

WORD FOR WORD

Guys, Dolls and Busted Dreams: A Damon Runyon Sampler

By PAT RYAN

Published: February 28, 2009

In Damon Runyon's New York, times are tough on the street, banks are busted, there is very little scratch anywhere and the song of the day is "Are You Making Any Money?" Runyon's short stories of New York in the Roaring Twenties and Great Depression were written in a conversational slang he attached to a particular stretch of Broadway filled with guys and dolls with names like Benny South Street, Izzy Cheesecake, Milk Ear Willie and Silk, a Ziegfeld dancer. But odds are that most of them would have been happy with one moniker: Lucky. His characters were the inspiration for the [Frank Loesser](#) musical "Guys and Dolls," which has returned to Broadway at a time of economic uncertainty, echoes of which can be found in his stories. Here is a sampling.

"The Snatching of Bookie Bob" sets a familiar scene:

"Now it comes on the spring of 1931, after a long hard winter, and times are very tough indeed, what with the stock market going all to pieces, and banks busting right and left, and the law getting very nasty about this and that, and one thing and another, and many citizens of this town are compelled to do the best they can.

"There is very little scratch anywhere and along Broadway many citizens are wearing their last year's clothes and have practically nothing to bet on the races or anything else, and it is a condition that will touch anybody's heart."

•

Yes, times are tough.

" 'Well,' I say to Harry the Horse, 'how are things going, Harry?' 'They are going no good,' Harry says. 'We do not beat a race in four days. In fact,' he says, 'we go overboard to-day. We are washed out. We owe every bookmaker at the track that will trust us, and now we are out trying to raise some scratch to pay off. A guy must pay his bookmaker no matter what.' "

•

Business is just as bad at the banks, as Silk discovers in “Broadway Financier,” when she drops by the bank owned by her married lover and finds a mob outside.

“Silk’s taxi cannot make it through the mob and a copper steps up and tells the driver he better make a detour, so Silk asks the copper why these people are raising such a rumpus in the street, instead of being home keeping warm, for it is colder than a blonde’s heart, and there is plenty of ice around about.

“ ‘Why,’ the copper says, ‘do you not hear? This jug busts this morning ... and the people are nervous because many of them have their potatoes in the jug.

‘In fact,’ the copper says, ‘some of them, including the old doll over there in front of the store who is doing all the screeching, have their lifetime savings in this jug, and it looks as if they’re ruined.’ ”

•

In a “A Very Honorable Guy,” an overview of central character Feet Samuels, a hard-luck guy who owes a C-note to the Brain, “a very large operator in gambling, and one thing and another.”

“What Feet Samuels does for a living is the best he can, which is the same thing many other guys in this town do for a living. He hustles some around the race tracks and crap games and prize fights, picking up a few bobs here and there as a runner for the bookmakers, or scalping bets, or steering suckers, but he is never really in the money in his whole life. He is always owing and always paying off, and I never see him but what he is troubled with the shorts as regards to dough.”

•

Still, you can always dream, as they do along West 47th Street between 6th and 7th Avenues, the Dream Street in “Dream Street Rose.”

“In Dream Street there are many theatrical hotels, and rooming houses, and restaurants, and speakeasies, including Good Time Charley’s Gingham Shoppe, and in the summer time the characters I mention sit on the stoops or lean against the railings along Dream Street, and the gab you hear sometimes sounds very dreamy indeed. In fact, it sometimes sounds very pipe-dreamy.”

RETRIEVED FROM: http://www.nytimes.com/2009/03/01/weekinreview/01runyon.html?_r=0

Adjectives & Adverbs

- How can you form *adverbs of manner* (which describe *how* things happen)?
Study the grammar reference chart below.

Adverbs describe verbs and adjectives. To form regular adverbs, add '-ly' to most adjectives. Words ending in '-y' change to '-ily'.			
● angry	● angrily	● immediate	● immediately
● anxious	● anxiously	● jealous	● jealously
● bad	● badly	● kind	● kindly
● brave	● bravely	● lazy	● lazily
● busy	● busily	● loud	● loudly
● calm	● calmly	● natural	● naturally
● careful	● carefully	● nervous	● nervously
● careless	● carelessly	● painful	● painfully
● certain	● certainly	● patient	● patiently
● correct	● correctly	● perfect	● perfectly
● curious	● curiously	● playful	● playfully
● eager	● eagerly	● polite	● politely
● easy	● easily	● quick	● quickly
● excited	● excitedly	● quiet	● quietly
● extreme	● extremely	● rude	● rudely
● fast	● fast	● safe	● safely
● fortunate	● fortunately	● selfish	● selfishly
● furious	● furiously	● separate	● separately
● generous	● generously	● serious	● seriously
● gentle	● gently	● slow	● slowly
● glad	● gladly	● sudden	● suddenly
● good	● well	● terrible	● terribly
● happy	● happily	● tired	● tiredly
● hard	● hard	● violent	● violently
● honest	● honestly	● wise	● wisely
● hungry	● hungrily	● wrong	● wrongly

NOTE 1: *fast*, *hard*, and *well* are irregular adverbs. Note also that the difference in meaning between 'hard' and 'hardly' (not listed above) – "She works *hard*" vs. "She *hardly* works."

NOTE 2: Adverbs can be placed either *before* or *after* the verb (except the following adverbs: *fast*, *hard*, and *well* – which are always placed *after* the verb they describe.)

RETRIEVED FROM: <http://www.allthingsgrammar.com/adjectives-and-adverbs.html>

OTHER WAYS TO SAY...

nice enjoyable pleasurable thoughtful courteous lovely likeable pleasing gracious congenial cordial admirable considerate	good excellent amazing wonderful pleasant marvelous exceptional fantastic super outstanding terrific splendid stupendous	bad awful rotten naughty mean dreadful nasty wicked lousy terrible unpleasant disagreeable wretched	sad depressed gloomy miserable cheerless unhappy gloomy forlorn sorrowful upset downcast fearful somber	happy cheerful delighted pleased glad joyful ecstatic content jovial amused merry thrilled elated
laughed giggled chuckled roared howled whooped snickered guffawed shrieked grinned cackled bellowed chortled	like admire approve adore treasure fancy marvel appreciate respect cherish fond desire enjoy	said commented replied remarked declared stated exclaimed shouted whispered announced responded boasted explained	big huge giant gigantic enormous large massive colossal immense bulky hefty tremendous jumbo	little small tiny petite miniature teeny itsy-bitsy miniscule mini minute microscopic skimpy wee
ran bolted sped hurried sprinted jogged rushed galloped hustled skipped raced dashed fled	walked strolled sauntered tiptoed trotted marched glided strutted shuffled crept treaded hiked paraded	pretty beautiful gorgeous appealing cute lovely exquisite attractive elegant handsome stunning fair dazzling	looked gazed examined glanced viewed observed peeked stared watched inspected spied studied noticed	scared afraid frightened spooked horrified startled fearful petrified anxious aghast alarmed terrified shaken

RETRIEVED FROM: <https://www.pinterest.com/explore/adjective-word-list/>

NOTE: Change the verbs to present tense to write in the Historical Present

S.No.	Verbs	Nouns	Adjectives	Adverbs
1	accept	acceptance	acceptable	
2	achieve	achievement	achievable	
3	act	action	active	actively
4	act	activity	active	actively
5	act	activeness	active	actively
6	add	addition	additional	
7	adjust	adjustment	adjustable	
8	admire	admiration	admirable	
9	advise	advice	advisable	
10	amass	mass	massive	massively
11	amazed	amazement	amazing	
12	amuse	amusement	amusing	
13	annoy	annoyance	annoying	
14	approach	approach	approachable	
15	attend	attention	attentive	
16	attract	attraction	attractive	
17	avoid	avoidance	avoidable	
18	believe	belief	believable	
19	blacken	blackness	black	
20	bleed	blood	bloody	
21	bore	boredom	boring	
22	bother	botheration	bothering	
23	breathe	breath	breathing	
24	bury	burial	buried	
25	care	care	careful	carefully
26	challenge	challenge	challenging	
27	chase	chase	chasing	
28	cheer	cheerfulness	cheerful	cheerfully
29	choose	choice	chosen	
30	clear	clarity	clear	clearly
31	collect	collection	collective	collectively

32	comfort	comfort	comfortable	comfortably
33	complex	complexity	complex	
34	confuse	confusion	confused	
35	consider	consideration	considerable	considerably
36	console	consolation	consoled	
37	continue	continuity	continuous	continuously
38	craze	craze	crazy	crazily
39	create	creation	creative	creatively
40	credit	credit	creditable	creditably
41	cure	cure	curable	
42	curse	curse	cursed	
43	damage	damage	damaged	
44	deafen	deafness	deaf	
45	decide	decision	decisive	
46	decorate	decoration	decorative	
47	delight	delight	delightful	delightfully
48	demand	demand	demanding	
49	derive	derivation	derivative	
50	deserve	deserve	deserving	
51	destroy	destruction	destructive	destructively
52	develop	development	developing	
53	die	death	dead	
54	differ	difference	different	differently
55	disturb	disturbance	disturbing	
56	dust	dust	dusty	
57	educate	education	educative	
58	embarrass	embarrassment	embarrassing	
59	empower	power	powerful	powerfully
60	empty	emptiness	empty	
61	encircle	circle	circular	circularly
62	encourage	courage	courageous	courageously
63	endanger	danger	dangerous	dangerously
64	enthuse	enthusiasm	enthusiastic	
65	enumerate	number	numerable	

66	envy	envy	envious	enviously
67	evaporate	evaporation	evaporating	
68	expect	expectation	expected	expectedly
69	explain	explanation	explainable	
70	explore	exploration	exploring	
71	fascinate	fascination	fascinating	
72	feed	food		
73	firm	firmness	firm	firmly
74	fly	flight	flying	
75	force	force	forceful	forcefully
76	glorify	glory	glorious	gloriously
77	grow	growth	growing	growingly
78	harm	harm	harmful	harmfully
79	hate	hatred	hateful	hatefully
80	heal	health	healthy	healthily
81	hope	hope	hopeful	hopefully
82	identify	identification	identified	
83	identify	identity	identifying	
84	imitate	imitation	imitative	imitatively
85	impress	impression	impressive	impressively
86	include	inclusion	inclusive	inclusively
87	indicate	indication	indicative	indicatively
88	inform	information	informative	
89	inhabit	habitat	inhabitant	
90	injure	injury	injurious	injuriously
91	inquire	inquiry	inquiring	
92	instruct	instruction	instructive	
93	insult	insult	insulting	insultingly
94	intent	intention	intentional	intentionally
95	interfere	interference	interfering	
96	introduce	introduction	introductory	
97	invent	invention	inventive	
98	irritate	irritation	irritating	irritatingly
99	lead	leadership	leading	leadingly

100	live	life	lively	livingly
101	live	life	alive	livingly
102	live	liveliness	lively	livingly
103	lose	loss	lost	
104	madden	madness	mad	madly
105	migrate	migration	migrating	
106	modernise	modernity	modern	
107	moisten	moisture	moistures	
108	monotonies	monotony	monotonous	monotonously
109	move	movement	movable	movingly
110	narrow	narrowness	narrow	
111	nationalise	nationality	national	nationwide
112	observe	observation	observatory	
113	own	ownership	own	
114	perform	performance	performing	
115	permit	permission	permissible	
116	persuade	persuasion	persuasive	
117	please	pleasure	pleasant	
118	popularise	popularity	popular	
119	quicken	quickness	quick	quickly
120	redden	redness	red	
121	sadden	sadness	sad	sadly
122	secure	security	secured	securely
123	see	scene	scenic	
124	see	sight	seen	
125	speed	speed	speedy	speedily
126	whiten	whiteness	white	
127		badness		

RETRIEVED FROM: <http://www.worldclasslearning.com/english/list-of-verbs-nouns-adjectives-adverbs.html>



Creating Characters in the Historical Present:

Characters, Occupations and Catch Phrases, Page 1

NAME _____

Create four characters. Choose from the following formulas to help you develop names: a type of food + a first name (similar to Cheesecake Ike); an emotion (adjective) + a last name (similar to Sorrowful Jones); an adverb + an adverb + a last name (similar to Nicely, Nicely Johnson); an adjective + an animal + a first name (similar to Hot Horse Herbie.) Once you have created names for each character, use the **Guide to the World of Occupations** to choose an occupation for each character. Be sure to answer the following questions: **1) What are the activities of the job? 2) Where is it done and under what conditions? 3) What tools/equipment do they use?** Once you have given each character an occupation, use the **WHERE Y'AT NOLA GLOSSARY** to give them a catch phrase (something they are known to say all the time.)

Character name:	Character name:	Character name:	Character name:
Occupation:	Occupation:	Occupation:	Occupation:



Creating Characters in the Historical Present:

Characters, Occupations and Catch Phrases, Page 2

Character name:	Character name:	Character name:	Character name:
Occupation:	Occupation:	Occupation:	Occupation:
Catch phrase:	Catch phrase:	Catch phrase:	Catch phrase:

Guide to the World of Occupations, excerpt



Baker

Who are they and what do they do? A baker's job is the production of all kinds of bakery products.

What are the activities of the job? Treating and processing the basic raw materials and ingredients (flour, fats, sugar, yeast, water etc.), - production of various doughs and mixtures depending on the products prepared - shaping dough and baking products, pasta production - production of bread, regular pastry and other bakery products - production and application of fillings and decoration, - cleaning, maintenance and simple repair of baking machines and equipment - storage or sale of products.

Where is it done and under what conditions? In large bakery production plants of a factory type as well as in smaller bakery shops. The working conditions include shift work, high temperatures, dusty environments, and grease.

What tools/equipment do they use? The machines and equipment of baking production, incl. various large ovens, mixing, kneading and shaping machines, automated bakery production lines, special rooms where the bread can be set to rise, conveyer belts, moulds/baking tins, weighing devices and their own their own hands.

What do you need to succeed? You need vocational training, manual skill, cleanliness, a good sense of smell and taste. You must also not be an carrier of infection.

RETRIEVED FROM:

<http://www.occupationsguide.cz/en/abecedni/abecedni.htm>



Storekeeper (warehouse keeper):

Who are they and what do they do? A storekeeper carries out manual, mechanised, automatic and administrative activities in stores, including receiving and dispatching stored goods.

What are the activities of the job? Receiving, storing, completing goods and products on the basis of up to date records, commercial, statistical and economic records - control of records and their amendment - operating equipment for automation and information technology in storekeeping (computers, optical character recognition (OCR), closed circuit television (CCTV) etc.) - preparing for dispatch goods stored in high racks in large\industrial and commercial stores - operation, adjustment and maintenance of the automatic and mechanised equipment in the stores - keeping necessary records, using computers - organising the circulation of documents regarding storekeeping - participation in stock taking and drawing-up inventories - responsibility for the stored goods - issue of stored goods.

Where is it done and under what conditions? In the warehouses of industrial or commercial organisations; the stored goods can be a wide variety of products or materials. In some cases the working environment may present some problems, e.g. in the case of chemicals, or the dust from building construction materials etc.

What tools/equipment do they use? Fork-lift trucks, conveyor belts, battery-powered trucks, weighbridges, scales, ramps, crates, pallets, work benches, automated and computer equipment.

What do you need to succeed? You need vocational training, possibly from external courses or by training on the job in the enterprise, accuracy, arithmetical skills and a good memory.

RETRIEVED FROM: <http://www.occupationsguide.cz/en/abecedni/abecedni.htm>

Sweet Factory Worker (sweet maker)



Who are they and what do they do? The job of a sweet-maker is the industrial production of sweets.

What are the activities of the job? S/he processes basic materials (cocoa beans, sugar, fat etc.,) and ingredients, by roasting, crushing, grinding, mixing, smoothing, forming, soaking, coating, shaping and other special treatments to produce chocolate and non-chocolate sweets - controls and operates physical and chemical technological processes and carries out checks within the sweet production process using labour-saving machinery, automatic machines, measurement and regulation - takes samples for laboratory analyses of semi-finished and finished products - he/she stores and dispatches goods and does health and safety work - he/she participates in maintaining and repairing equipment during shutdowns of processing equipment.

Where is it done and under what conditions? He/she does the job in chocolate and sweet factories and similar facilities. Inevitably these can be noisy.

What tools/equipment do they use? Various machines such as cleaning, sorting, crushing, kneading, profiling, dipping, mixing, whipping, roasting machines and other machines, production lines for cocoa or chocolate substances, cast sweetmeats,, conveyers, packing machines. The working material is mainly sugar, fat, chocolate, and other semi-finished sweet products.

What do you need to succeed? Completion of an apprenticeship, plus patience.

RETRIEVED FROM: <http://www.occupationsguide.cz/en/abecedni/abecedni.htm>



Architect

Who are they and what do they do? An architect's job consists of developing designs for new or reconstructed buildings, from large residential buildings to the interior of individual houses. An architect may operate as a free lance or as an employee of a construction firm or agency.

What are the activities of the job? The job involves design of buildings, mainly residential or public buildings(schools, theatres, offices, etc.) as well as industrial and agricultural facilities, design work to do with reconstruction of historic buildings and the preservation of cultural heritage, design of interiors for all kinds of buildings including exhibitions, activities associated with building permit procedures, and landscaping., * You may also have to deal with all levels of government and corporate or local authorities. Architects also assess architectural design solutions in the field of design and project planning, offer consultancy on the most appropriate construction styles, and carry our scientific work and teaching in the area of architecture and planning of the built environment.

Where is it done and under what conditions? The job is done mainly in studios and offices in fairly comfortable conditions, though you may need to visit building sites.

What tools/equipment do they use? Most used tools are writing and drawing office supplies and computer technology.

What do you need to succeed? A degree from a university with an architectural specialisation is necessary as well as creativity and inventiveness, aesthetic feeling, spatial imagination and (of course) the ability to learn.

RETRIEVED FROM: <http://www.occupationsguide.cz/en/abecedni/abecedni.htm>

Fisherman

Who are they and what do they do? The fisherman is involved in catching fish from a ship, trawler, or fishing boat at sea, or, sometimes, on inland waters. S/he can work alone or together with others. S/he sells fish to fish shops, factories producing frozen fish or private individuals.

What are the activities of the job? The main work activities are: preparing the boat; preparing nets, rods or baits; buying ice for conservation of fishes; fishing with nets, fishing lamp, lines; gathering fish from nets; selling fish.

Where is it done and under what conditions? On the boat and in port. Fishing is very dependent on the weather conditions which can, at times, be very bad indeed, at sea. Some risks are involved because of this.

What tools/equipment do they use? Boats or ships, nets, bait, fishhooks, ice, and other fishing equipment.

What do you need to succeed? You do not need any specific level of education. But you should love the sea as well being strong and physically fit.

RETRIEVED FROM:

<http://www.occupationsguide.cz/en/abecedni/abecedni.htm>



WHERE Y'AT NOLA GLOSSARY

- **ALGIERS POINT** – You're likely to hear this pronounced as "Al-jeers Pernt."
- **ALLIGATOR PEAR** – Avocado.
- **ANYWAYS** – And, then; and, so.
- **AWRITE** – The appropriate response to the greeting "Where y'at?" Also, a greeting in and of itself: "Awrite, Ed!"
- **AWRITE, HAWT** – A female response of agreement.
- **AX** – Ask.
- **BACKTOWN** – (i.e., "back of town") the section of New Orleans from the River to North Claiborne, popularly used in the 6th and 7th wards.
- **BANANAS FOSTER** – This is a dessert made from bananas and vanilla ice cream, with the sauce made from butter, brown sugar, cinnamon, dark rum, and banana liqueur.
- **BANQUETTE** – The sidewalk. Pronounced . Usage fairly rare nowadays.
- **BARBECUE SHRIMP** – Created by Pascale's Manale, this shrimp dish is served in an herbed butter sauce, not a traditional barbecue sauce.
- **BERL, BERLED CRAWFISH** – "Berl" is the New Orleans pronunciation of the word "boil." A crawfish boil is a get-together where crawfish are boiled live with seasonings, corn, garlic and red potatoes.
- **THE BEST BANK** – Slang for the West Bank, an area on the Western side of the Mississippi River
- **THE BIG EASY** – Avoid uttering this phrase at all costs. Under almost no circumstances would a native ever refer to the City in this way.
- **BOO** – A term of endearment, frequently used by parents and grandparents for small children, even small children who happen to be 40 years old ... Believed to be Cajun in origin.
- **BOEUF GRAS** – Suggests that the day before Lent traces its roots to ancient Greece and Greek mythology. Boeuf Gras or Fat Bull = Fat Tuesday.
- **BOURRE** – A trick-taking gambling card game primarily played in the Acadiana region of Louisiana.

- **BRAKE TAG** – An inspection sticker on your car, proof that you’ve passed the required annual safety inspection. It encompasses several areas of your car (e.g., horn, wipers, etc.) but is primarily concerned with the integrity of your brakes. Given the fact that New Orleans is surrounded by various lakes, rivers and canals, a bad set of brakes could mean that you might end up at the bottom of one of those bodies of water at the very least.
- **BREAD PUDDING** (New Orleans Style) – Lightly spiced bread pudding, flavored with bourbon, bourbon sauce and bourbon-soaked raisins.
- **BY MY HOUSE, BY YOUR HOUSE**, etc. – Analogous to the French terms “chez moi”, “chez toi”, etc. Usage: “He slept by my house last night.” “At” is never used in this sense.
- **CAFÉ AU LAIT** and **BEIGNETS** – Coffee made with steamed milk and fried dough with powdered sugar on top, served at Café Du Monde in the French Quarter.
- **CAFÉ BRULOT** – A flaming concoction of coffee, brandy, and spices served at Antoines Restaurant in New Orleans.
- **CAJUN** – A member of any of the communities in southern Louisiana formed by descendants of French Canadians, speaking an archaic form of French.
- **CALAS** – Fried balls of rice and dough, covered in powdered sugar.
- **CAMELBACK** – Second floor additions of a shotgun style house.
- **CAPTAIN** – The head of an organization that puts on Mardi Gras parades.
- **CAP** – A form of address for men, usually ones with whom you are not acquainted. Women generally do not use this term.
- **CARNIVAL** – Carnival is the season prior to Lent, where Mardi Gras is celebrated with parades and revelry.
- **CATLICK** – The predominant religion in New Orleans.
- **CEMENT** – A standard English word, but with a special pronunciation. Locals say “SEE-ment”, not “suh-MENT.”
- **CHALMETIAN, CHALMATION** – Someone from Chalmette, a city in St. Bernard Parish that’s part of the New Orleans metro area, often called “Da Parish.” Out-of-towners often pronounce it with the hard “ch” sound as in “charge”. It’s more like “shall-MAY-shen” or “shall-ME-shen,” and the city is pronounced “shall-MET.”
- **CHARMER** – The quintessential female Yat. Pronounced “CHAW-muh.”
- **CHER** – pronounced “share.” Means “dear,” in French; mostly used in Cajun Country.
- **CHICKEN CLEMENCEAU** – This old Creole dish is kept alive almost single-handedly by Galatoire’s.

- **CHIEF** – A form of address between men, along the lines of “cap” and “podna”.
- **COARDNER** – Corner. As in, “I’m going down to the coardner to get me a shrimp po-boy.”
- **CREOLE CREAM CHEESE** – A farmer style cheese similar in fashion to a combination of cottage cheese and sour cream. Although originally a product of France, many New Orleans dairies such as Goldseal and Bordens supplied the city with the product for many years. Today, Creole cream cheese may be purchased from Dorignac’s on Veterans Hwy in New Orleans.
- **CUSH-CUSH, KUSH-KUSH, COUCHE-COUCHE** – An old French/Cajun breakfast dish my grandmother used to prepare. The words rhyme with “push”, and it is prepared by browning or searing cornmeal in an oil glazed pot till light brown, then served hot with sugar and milk in a bowl, just like cereal.
- **DA, DAT** – The, That.
- **DAUBE GLACE’** – A cold hors d’oeuvre of gelled beef.
- **DAWLIN’** – A universal form of address. Women use it to refer to both sexes, men use it toward women.
- **DEM** – Them.
- **DERE** – There. As in “Dere ya go!”, an expression of encouragement or acknowledgement of having done something for someone else.
- **DESE, DOSE** – These, those.
- **DODO, MAKE DODO** – Sleep. From the Cajun French “fais do do”, or “make sleep”. In Acadiana, the term “fais do do” is used for a Cajun dance, and is thought to have originated when the parents would tell their kids to hurry up and “fais do do” so that they could go to the dance; alternately, it’s said that the hosts of the house dances (bals de maison) would have a separate room for parents to put their small children, and the lady watching them would keep singing lullabies and saying “fais do do” so that they could sleep amidst the din of the dancing Cajuns.
- **DOUBLOON** – Pronounced “da-BLOON.” A coin, approximately the size of a silver dollar, minted on a yearly basis by the various Mardi Gras krewes. The standard type is made of aluminum and they’re thrown from Mardi Gras floats by the parade riders. The distinctive sound of a doubloon hitting da cement is enough to start a mad scramble, where you’re likely to trample on an old lady, or alternately be trampled by an old lady.
- **DOWN DA ROAD** – A staple in the vocabulary of the St. Bernard Parish Yat. This term is travel directions for someone headed to lower St. Bernard Parish traveling on St. Bernard Highway (US Highway 46). You are usually in da parish when you use this phrase with a destination of either Violet or Poydras.

- **DRESSED** – When ordering a po-boy, “dressed” indicates lettuce, tomatoes, pickles and MYNEZ, on it.
- **EARL, ERL** – 1. A vegetable product used for cooking, making roux, etc. 2. A petroleum product used to lubricate the engine of your car. 3. Your Uncle Earl. (Most New Orleanians have an Uncle Earl.)
- **ELLESHYEW** – Louisiana State University, Baton Rouge.
- **ERNGE, URNGE** – An orange-colored citrus fruit.
- **ERSTERS, ERSTAS** – Oysters.
- **ESPLANADE** – Walkway. The street name is pronounced “es’-pluh-NADE”, and the last syllable rhymes with “raid”, not “rod”.
- **FAT CITY** – An area of Metairie, Louisiana that was commonly associated with its nightlife in the 1970’s and 80’s.
- **FAUBOURG** – A suburb or outlying neighborhood, as in Faubourg Marigny. Usually pronounced “FO-berg” by natives.
- **FLYIN’ HORSES** – A merry-go-round, sometimes specifically describing the merry-go-round in City Park.
- **GO CUP** – A paper or plastic cup for consumption of alcoholic beverages out on the street, as open glass containers are illegal.
- **GOUT** – Pronounced “gooh.” French for “taste.” Usually applied to coffee. As in, “You want a little gout?” Mostly old people are the only ones still saying this.
- **GRILLADES AND GRITS** – (Pronounced “GREE’-ahds”) A hearty dish of round steak, generally eaten for breakfast.
- **GRIP** – A small suitcase, usually not a hard-shell one, more like a schoolbag or an overnight bag. Other locals have used this to refer to all types of suitcases. “Don’t fo’get ya grip!” says ya mamma, as you’re leaving the house.
- **GRIPPE** – The flu.
- **GRIS-GRIS** – Pronounced “GREE-GREE.” A (voodoo) spell. Can be applied for nefarious purposes (“to put a gris-gris on someone”), or as a force to ward off evil, like wearing a gris-gris bag.
- **GUMBO (SEAFOOD)**– A spicy stew that’s a staple in the Cajun and Creole Cultures. Seafood-based gumbo generally has shrimp, crabmeat, and sometimes oysters.
- **GUMBO YA YA** – Everybody talking all at once; i.e., at a loud party.

- **GUMBO Z'HERBS** – A meatless gumbo traditionally made on Holy Thursday to eat the next day on Good Friday.
- **HAWT** – A term of endearment used primarily by local females.
- **HEY, BAY-BEE!** – Pronounced with the “BAY” drawn way out. A greeting between any two people of either gender.
- **HOUSE COAT 'N CURLAS** – The preferred dress for charmers while shopping at Schwegmann's.
- **HUCK-A-BUCKS** or **HUCKLE-BUCKS** – Frozen Kool-Aid in a Dixie cup. A way to keep cool during the summer.
- **HURRICANE PARTY** – A tradition of the south to hold a get-together before or during a hurricane.
- **I'LL TAKE ME A** – A phrase New Orleanians use instead of “I would like a...” “I'll take me a shrimp poboy, please.”
- **INDIANS (MARDI GRAS INDIANS)** – African-American Carnival revelers who dress up for Mardi Gras in suits influenced by Native American ceremonial apparel.
- **INKPEN** – A pen.
- **IT DON MADDA** – Typical of New Orleans accents, this phrase means, “It does not matter.”
- **JAMBALAYA** – A rice-based dish containing meat and seafood, prepared in a nearly infinite variety of ways by Louisianians.
- **JAWN** – This is the pronunciation that many use for the name, “John.”
- **K & B, K&B PURPLE** – Drugstore known in New Orleans for its unique purple color. Used in phrases like, “He was so mad, his face was K&B purple”, or, “I can't believe ya bought dat ugly car! It's K&B purple!”
- **KING CAKE** – A New Orleans cake served during Mardi Gras season. A small plastic doll is hidden inside of the cake, and whoever “gets the baby” has to buy the next King Cake.
- **KREWE** – A krewe (pronounced in the same way as “crew”) is an organization that puts on a parade and or a ball for the Carnival season.
- **LAGNIAPPE** – Something given as a bonus or extra gift.
- **LOCKA** – Where you hang your clothes, analogous to the English word “closet”. Example: “Mom-MAH! Where my shoes at?” “Looka in ya locka!”
- **LOOKIT DA T.V.** – To watch T.V. Locals don't watch T.V., they look at it. Oh, and in proper Localese form, it's pronounced , emphasis on the first syllable.
- **LOST BREAD, PAIN PERDU** – Cajun style French toast.
- **LUNDI GRAS** – Lundi Gras is “Fat Monday,” the day before Mardi Gras “Fat Tuesday.”

- **MAKE GROCERIES, MAKIN' GROCERIES** – To do grocery shopping. Thought to have originated with the French expression for grocery shopping, “faire le marché”. The verb “faire” can mean either “to do” or “to make”, and the idiom may have been mistranslated.
- **MARDI GRAS** – This grand pre-Lenten celebration for which New Orleans is famous.
- **MARRAINE** – Pronounced “MAH-ran.” Your godmother. Elsewhere the terms “nanny” and “nanan” (pronounced NAH-nan) are also used for godmother.
- **MASKER** – A person taking part in a masquerade or masked ball.
- **MAW-MAW** – Ya grandma.
- **METAIRIE, METRY** – Standard New Orleanian pronunciation: “MET-ah-ree.” Hardcore local pronunciation: “MET-tree,” as if it was spelled (and sometimes is spelled), “Metry.”
- **MIRLITON** – A vegetable pear or chayote squash, which grows wild in Louisiana and in backyards throughout New Orleans. Pronounced “MEL-lee-tawn,” and wonderful when stuffed with shrimp and ham.
- **MUFFULETTA** – A quintessential New Orleans Italian sandwich of ham, Genoa salami, mortadella, Provolone cheese and marinated olive salad on a round seeded Italian loaf. Invented at Central Grocery on Decatur in da Quarter.
- **MYNEZ** – Mayonnaise.
- **NEUTRAL GROUND** – The grassy or cement strip in the middle of the road. The terms “median” and/or “island” are NEVER used in New Orleans. If you're lucky, you live on a street with a neutral ground big enough to play football on.
- **NUTTINONIT** – A po-boy that is not dressed, which only contains the main ingredient(s).
- **ON DA WES' BANK, ACROSS DA RIVUH, OVA DA RIVUH** – On the West Bank of the Mississippi River, where such places as Algiers, Gretna and Marrero lie. Interestingly, the West Bank is due south of New Orleans (except for Algiers, of course). Make sense? Thought not.
- **OYSTERS BIENVILLE** – This sumptuous dish is served in many New Orleans restaurants. It is said that it invented over 75 years ago at Arnaud's Restaurant, but Antoine's Restaurant also claims to have invented it in the 1940s.
- **OYSTERS (CHARGRILLED)** – A dish popularized by Drago's restaurant, where the oysters are topped with garlic, butter, and Parmesan cheese, then cooked in the half-shell on top of a grill.
- **OYSTERS MOSCA** – Signature dish of Restaurant Mosca; typically contains oysters, bread crumbs, fresh parmesean cheese, herbs, garlic, and olive oil.

- **OYSTERS ROCKEFELLER** – Created at the New Orleans restaurant Antoine’s, consists of oysters on the half-shell that have been topped with various other ingredients (often parsley and other green herbs, a rich butter sauce and bread crumbs) and are then baked or broiled.
- **PAIN PERDU, LOST BREAD** – Cajun French toast.
- **PARISH** – A Louisiana state administrative district, analogous to the American “county”. When used by locals in the phrase “da parish”, it generally means St. Bernard Parish specifically, which is suburban to New Orleans.
- **PARRAINE** – Your godfather.
- **PASS A GOOD TIME** – Have a good time.
- **PASS BY** – To stop by.
- **PASS THE VACUUM** – The New Orleans way of saying to quickly vacuum.
- **PECAN** – A nut indigenous to the South, and beloved in New Orleans as an ingredient in pies and pralines. Pronounced “puh-KAWN,” not “PEE-can.”
- **PICAYUNE** – Formerly a Spanish coin, the name is now used as part of the New Orleans newspaper (The Times-Picayune).
- **PIROGUE** – A long narrow canoe made from a single tree trunk.
- **PO-BOY** – The quintessential New Orleans lunch, a sandwich on good, crispy New Orleans French bread.
- **PODNA** – A form of address for men, usually for ones with whom one is not acquainted. Frequently used in the emphatic statement, “I tell you what, podna ...”
- **POMPANO EN PAPILOTE** – Created at Antoine’s Restaurant in New Orleans, this dish is a filet of pompano (fish) that is baked in a sealed parchment paper envelope with a white sauce of wine, shrimp, and crabmeat.
- **PRALINE** – A sugary Creole candy, invented in New Orleans (not the same as the French culinary/confectionery term “praline” or “praliné”) The classic version is made with sugar, brown sugar, butter, vanilla and pecans, and is a flat sugary pecan-filled disk. There are also creamy pralines, chocolate pralines, maple pralines, etc.
- **RED BEANS AND RICELY** – Celebrated jazz trumpeter and New Orleanian Louis Armstrong’s favorite food was red beans and rice. The musician famously signed his name “Red Beans and Ricely Yours, Louis Armstrong.”
- **REGULAH COFFEE** – Not “Black Coffee” as in the rest of the country. “Regular” includes lots of sugar and cream.

- **SCHWEGMANN'S BAG** – Schwegmann's was a New Orleans grocery store that used its grocery bags for advertising of local businesses. The grocery bags were commonly used to store Mardi Gras beads.
- **SHOTGUN** – A style of house that has one room leading to the next, without hallways.
- **SHOW, DA SHOW** – The cinema. The movie house. The local motion picture emporium. True New Orleanians never say, "I went to the movies", they say "I went to da show."
- **SILVER DIME** – A small coin of U.S. currency, worth ten cents. Always pronounced with the emphasis on the first syllable, even though they haven't been made of actual silver for over 35 years.
- **SKEETA HAWK** – Or, "mosquito hawk", the local name for a dragonfly.
- **SAC AU LAIT** – A type of freshwater fish that is popular in South Louisiana.
- **SHRIMP REMOULADE** – (pronounced ruma-lahd) is a cold shrimp appetizer with a pink, creamy sauce flavored with horseradish.
- **SOSSIDGE** – A meat preparation, made of various kinds of ground meats, seafood and spices, stuffed into a casing. Usually spelled "sausage" by English speakers, but pronounced in New Orleans as you see here.
- **SNOWBALL** – Shaved ice with a syrup flavor added to it. Many New Orleanians like to add ice cream and/or condensed milk
- **STOOP** – Usually expressed as "da stoop". The front steps to your house, particularly if it's a shotgun duplex. What ya go out and sit on to chat wit'ya neighbas (an' ta keep an eye on 'em).
- **SUCK DA HEAD, SQUEEZE DA TAIL** – The technique for eating crawfish. If you've never done this, have someone demonstrate.
- **SUG** – "Sugar"- A name that local women may call people.
- **THROW ME SOMETHIN MISTA** – This is what New Orleanians yell to Krewe members of parades during Mardi Gras.
- **TURLET** – Ya standard flushable porcelain waste disposal unit found in every bat'troom, referred to by English speakers as a "toilet".
- **TURTLE SOUP** – This soup is a great delicacy in Louisiana.
- **TWINSpan** – Parallel bridges that cross the eastern end of Lake Pontchartrain in southern Louisiana from New Orleans, Louisiana to Slidell, Louisiana.
- **UPTOWN SIDE, DOWNTOWN SIDE, LAKE SIDE, RIVER SIDE**
- **UP DA ROAD** – Same as down da road, only now you are traveling in the opposite direction heading "up da road" to either Chalmette or Arabi

- **VEDGEATIBBLE** – Neither animal nor mineral. What ya mamma used to make ya eat before ya could leave the table when ya were a kid. The word has four syllables.
- **WHERE YA STAY (AT)?** – Where do you live?
- **WHERE Y'AT!** – The traditional New Orleanian greeting that means “What’s up or where are you?” Also the source for the term “Yat,” to describe New Orleanians with the telltale accent. The proper response is, “Awrite.”
- **WHO DAT?** – This phrase is part of the Saints chant that is traditionally started at the beginning of all New Orleans Saints home games in the Superdome. “Who dat? Who dat say dey gonna beat dem Saints?”
- **WRENCH** – To clean something under running water. “Aw baby, ya hands ‘r filthy! Go wrench ‘em off in da zink.” See ZINK.
- **YAKAMEIN** – A spicy beef noodle soup with sliced green onions and a hard-boiled egg half.
- **Y’ALL** – A common New Orleans phrase meaning, “you all.”
- **YA MAMMA** – Your mother. Used in a variety of ways, usually endearing. Also usable as an insult, specifically as a simple retort when one is insulted first; simply say, “Ya mamma.” Be prepared to defend yourself physically at this point. I once saw my classmate Vince G. beat the crap out of someone (and someone a year older, at that) back in high school at Holy Cross for uttering this retort.
- **YA MAMA’EN’EM**– New Orleans slang for, “your mom and them.”
- **YAT** – From the traditional New Orleans greeting “Where y’at?” The term “Yat,” describes New Orleanians with the telltale accent.
- **YEAH YOU RITE** – An emphatic statement of agreement and affirmation, sometimes used as a general exclamation of happiness. The accent is on the first word, and it’s spoken as one word.
- **ZATARAIN’S** – Pronounced “ZAT-uh-rans.” A local manufacturer of spices, seasonings, pickled products and condiments. In context, it’s used by some as a generic term for either crab boil or Creole mustard, as it “Put some Zatarain’s on it,” or “T’row a coupla bags o’ Zatarain’s in da pot.” Context is important here; you don’t want to put Creole mustard in a seafood boil.
- **ZINK** – A receptacle for water with a drain and faucets. Where ya wrench off ya dishes or ya hands. See WRENCH.

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Creating Characters in the Historical Present:

Essay Outline, Page 1

NAME _____

Using your **Characters, Occupations and Catch Phrases** sheets, use the Historical Present to write one paragraph about each of your characters that describes a moment in their lives. Use the **Guide to the World of Occupations** to choose vocabulary for each of your characters. Use the **Adjectives & Adverbs** and **Other Ways to Say...** sheets to help you develop each paragraph. **Change the verbs to present tense to write in the Historical Present.** Write four sentences for each character.

EXAMPLES

FISHERMAN

It is a chilly just before dawn Wednesday. Kindly Kindly Williams adjusts his hat and rubs his eyes as he reaches for his net. He calls to his assistant Attentive Babineaux to fill the bait bucket. Kindly Kindly Williams sees yesterday's ice (to keep the fish cold when they catch them) is now a small pond in the cooler.

ARCHITECT

His dark computer screen in front of him, Cold Snake Robert picks up a short pencil and draws another straight line, a new shape for the roof. Around the legs of his chair, a pile of last week's design papers rustles in the breeze from an open window. He slowly scratches his head. This new design is really challenging.

Last paragraph--one sentence for each character that incorporates their catch phrase (something they say all the time.)



Creating Characters in the Historical Present:

Essay Outline, Page 2

Character 1	Name: Occupation:
--------------------	------------------------------------

Describe a moment in their life using Historical Present:

1)

2)

3)

4)

Character 2	Name: Occupation:
--------------------	------------------------------------

Describe a moment in their life using Historical Present:

1)

2)

3)

4)



Creating Characters in the Historical Present:

Essay Outline, Page 3

Character 3	Name: Occupation:
-------------	----------------------

Describe a moment in their life using Historical Present:

1)

2)

3)

4)

Character 4	Name: Occupation:
-------------	----------------------

Describe a moment in their life using Historical Present:

1)

2)

3)

4)



Creating Characters in the Historical Present:

Essay Outline, Page 4

Last paragraph—write one sentence for each character that incorporates their catch phrase (something they say all the time.)

1)

2)

3)

4)

K-12 Student Standards for English Language Arts: Grade 1

Conventions of Standard English

1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
 - c. Use singular and plural nouns with matching verbs in basic sentences (e.g., He hops; We hop).
 - d. Use personal and possessive pronouns (e.g., I, me, my; they, them, their).
 - e. Use verbs to convey a sense of past, present, and future (e.g., Yesterday I walked home; Today I walk home; Tomorrow I will walk home).
 - f. Use frequently occurring adjectives.
 - j. Produce and expand complete simple and compound declarative, interrogative, imperative, and exclamatory sentences in response to prompts.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - a. Capitalize dates and names of people.
 - b. Use end punctuation for sentences.
 - c. Use commas in dates and to separate single words in a series.
 - d. Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 1 reading and content, choosing flexibly from an array of strategies.
5. With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings.
 - a. Sort words into categories (e.g., colors, clothing) to gain a sense of the concepts the categories represent.
 - b. Define words by category and by one or more key attributes (e.g., a duck is a bird that swims; a tiger is a large cat with stripes).
 - c. Identify real-life connections between words and their use (e.g., note places at home that are cozy).
 - d. Distinguish shades of meaning among verbs differing in manner (e.g., look, peek, glance, stare, glare, scowl) and adjectives differing in intensity (e.g., large, gigantic) by defining or choosing them or by acting out the meanings

Writing Standards, Grade 1

Text Types and Purposes

2. Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.
3. Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

Production and Distribution of Writing

5. With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.

Student Standards for English Language Arts: Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
3. Describe in depth a **character**, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions)

Text Types and Purposes

3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
 - a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
 - b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.
 - c. Use a variety of transitional words and phrases to manage the sequence of events.
 - d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
 - e. Provide a conclusion that follows from the narrated experiences or events.

Writing Standards, Grade 4

3. Write narratives to develop real or imagined experiences or events using effective technique, **descriptive** details, and clear event sequences.
 - a. Orient the reader by establishing a situation and introducing a narrator and/or **characters**; organize an event sequence that unfolds naturally.
 - b. Use **dialogue** and description to develop experiences and events or show the responses of characters to situations.
 - d. Use concrete words and phrases and sensory **details** to convey experiences and events precisely.
 - e. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Student Standards for English Language Arts: Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the **characters** or plot).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings
5. Analyze how the overall **form or structure** of a text (e.g., drama, poetry, narrative, **short story**) contributes to its meaning.
6. Determine an author's point of view or purpose in a text and analyze how the author **distinguishes his or her position** from that of others.

Writing Standards, Grade 7

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
 - a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or **characters**; organize an event sequence that unfolds naturally and logically.
 - b. Use narrative techniques, such as dialogue, pacing, and **description**, to develop experiences, events, and/or **characters**.
 - d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
 - e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a different approach, focusing on how well purpose and audience have been addressed.

Student Standards for English Language Arts: Grades 9—10

Key Ideas and Details

1. Cite relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., **how the language**

evokes a sense of time and place; how it sets a formal or informal tone).

5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Writing Standards, Grades 9—10

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, mood, tone, events, and/or characters.
 - Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
 - Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
 - Provide a conclusion (when appropriate to the genre) that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a different approach, focusing on addressing what is most significant for a specific purpose and audience.
- Use technology...taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

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Conventions of Standard English

- Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

- c. Use singular and plural nouns with matching verbs in basic sentences (e.g., He hops; We hop).
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 - e. Use verbs to convey a sense of past, present, and future (e.g., Yesterday I walked home; Today I walk home; Tomorrow I will walk home).
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- a. Capitalize dates and names of people.
 - b. Use end punctuation for sentences.
 - c. Use commas in dates and to separate single words in a series.
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 - b. Define words by category and by one or more key attributes (e.g., a duck is a bird that swims; a tiger is a large cat with stripes).
 - c. Identify real-life connections between words and their use (e.g., note places at home that are cozy).
 - d. Distinguish shades of meaning among verbs differing in manner (e.g., look, peek, glance, stare, glare, scowl) and adjectives differing in intensity (e.g., large, gigantic) by defining or choosing them or by acting out the meanings

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3. Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

Production and Distribution of Writing

5. With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.

Student Standards for English Language Arts: Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
 2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
 3. Describe in depth a **character**, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions)
3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
 - b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.
 - c. Use a variety of transitional words and phrases to manage the sequence of events.
 - d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
 - e. Provide a conclusion that follows from the narrated experiences or events.

Writing Standards, Grade 4

3. Write narratives to develop real or imagined experiences or events using effective technique, **descriptive** details, and clear event sequences.

- a. Orient the reader by establishing a situation and introducing a narrator and/or **characters**; organize an event sequence that unfolds naturally.
- b. Use **dialogue** and description to develop experiences and events or show the responses of characters to situations.
- d. Use concrete words and phrases and sensory **details** to convey experiences and events precisely.
- e. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Student Standards for English Language Arts: Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the **characters** or plot).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings
5. Analyze how the overall **form or structure** of a text (e.g., drama, poetry, narrative, **short story**) contributes to its meaning.
6. Determine an author's point of view or purpose in a text and analyze how the author **distinguishes his or her position** from that of others.

Writing Standards, Grade 7

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

- a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or **characters**; organize an event sequence that unfolds naturally and logically.
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Student Standards for English Language Arts: Grades 9—10

Key Ideas and Details

1. Cite relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., **how the language evokes a sense of time and place**; how it sets a formal or informal tone).

5. Analyze how an author’s choices concerning how to **structure a text**, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Writing Standards, Grades 9—10

3. Write narratives to develop real or imagined experiences or events using **effective technique**, well-chosen details, and well-structured event sequences.

a. Engage and orient the reader by **setting out a problem**, situation, or observation, establishing one or **multiple point(s) of view**, and introducing a narrator and/or **characters**; create a smooth progression of experiences or events.

b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, mood, tone, events, and/or **characters**.

c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or **characters**.

e. Provide a conclusion (when appropriate to the genre) that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

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4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a different approach, focusing on addressing what is most significant for a specific purpose and audience.

6. Use technology...taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.



Damon Runyon's New York,

Our New Orleans

By Karel Sloane-Boekbinder

In this lesson, we will continue to expand on students' understanding of the historical present and character development. This lesson moves from writing students' created in the previous lesson **Damon Runyon: Creating Characters in the Historical Present** to explore setting "the city," as a character in and of itself. Students will have an opportunity to develop a second descriptive essay written in the style of "Guys and Dolls" author Damon Runyon.

Every play has a set, a space that reflects something about the story the actors are conveying in the performance. In some plays, the setting is a backdrop for the story to unfold, a place for the characters to move through as they tell the story. The set affects the characters, but it doesn't interact with them. In Damon Runyon's stories, not only are characters and dialect distinctive, the setting has its own distinct persona. Damon Runyon's stories, and later, the plays and films that were adapted from them, feature the stretch of New York known as Broadway; the setting itself is a character in all of Runyon's work.

Begin this lesson by explaining students will be learning more about the writing style of Damon Runyon, author of "Guys and Dolls." In Damon Runyon's stories, not only are characters and dialect distinctive, the setting has its own distinct persona. Damon Runyon's stories, and later, the plays and films that were adapted from them, feature the stretch of New York known as Broadway; the setting itself is a character in all of Runyon's work.

As a class, review and discuss the definitions of character and Historical Present. Display the words and their definitions where they can be viewed by the whole class, such as on an ELMO or SMART Board.

Definition of character

4. : the way someone thinks, feels, and behaves : someone's personality.
5. : a set of qualities that are shared by many people in a group, country, etc.
6. : a set of qualities that make a place or thing different from other places or things.

RETRIEVED FROM: <https://www.merriam-webster.com/dictionary/character>

What is Historical Present?

This technique uses a verb phrase in the present tense (“am eating,” “have just eaten”) while narrating an event that occurred in the past. It can signal an important event, it can add clarity to storytelling, and it is used for drama in journalistic writing and newspaper headlines. It is also frequently heard in jokes and informal conversation.

RETRIEVED FROM: <http://www.grammar.net/presentaspast>

Explain that the setting of a story can become a character within the story.

Display the **Setting as a Character** sheet and



excerpt where they can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the sheet and the excerpt.

Follow this by reading a short excerpt about Runyon’s writing style. Display the excerpt where it can be seen by the whole class and discuss it. Next, re-examine Damon Runyon’s writing style to describe setting re-reading an excerpt of Damon Runyon’s *The Lily of St. Pierre*. Place the excerpt where it can be viewed by the whole class, such as on an ELMO or SMART Board.

As a class, consider how Damon Runyon’s setting, the Crystal Room, becomes a character within the story. Explain that many of Damon Runyon’s stories were written in the 1920’s and 1930’s and his descriptions of settings were inspired by the world he saw around him— Manhattan, New York.

Follow this by displaying Berenice Abbott’s photograph Manhattan, New York, 1935 where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, consider the image—what do students see in the picture? Consider the following questions: 1) What are some possible sounds in this city?; 2) What are some possible smells in this city?; And 3) What are some possible tastes of this city? Record student responses where they can be seen by the whole class.

Next, display images of New Orleans where they can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, review the images—what do students see in these pictures? Consider the following questions: 1) What are some possible sounds in this city?; 2) What are some possible smells in this city?; And 3) What are some possible tastes of this city? Record student responses where they can be seen by the whole class. As a class consider how these two cities, New York and New Orleans, are the same and how they are different; record student responses where they are visible to the class.

Follow this by displaying the **Other Ways to Say...** sheet where it can be viewed by the whole class, such as on an ELMO or SMART Board.

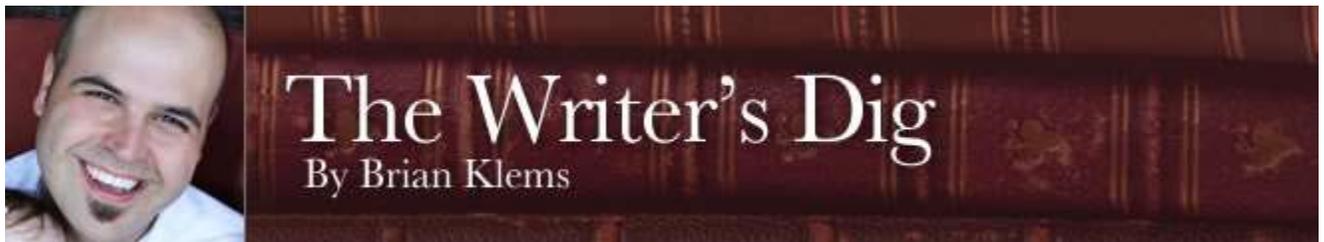
Distribute a **Damon Runyon’s New York, Our New Orleans Similarities and Differences** sheet and a pencil to each student. Ask them to use words from the **Other Ways to Say...** sheet to compare and contrast the two cities.

Next, explain students will now have an opportunity to use Runyon’s style to further describe the essence of what makes where they live unique. Distribute a **Damon Runyon’s New York, Our New Orleans Reflections Sheet** and a pencil to each student. Ask them to continue using words from the **Other Ways to Say...** sheet to describe what makes where they live unique.

Once students complete their **Reflections Sheet** ask them to read their reflections aloud to the class.

Setting as a Character

In most works, the setting is static. A backdrop against which the world itself is painted. The world affects the characters, but it doesn't interact with them. These works are different. Sometimes the setting itself is a character in the work. It interacts with the characters. Reacts to what they do. It's almost like the setting understands the characters, and is one itself. This is most likely when the setting is some kind of ship. Spaceships and large boats are good for breaking down at inopportune moments, then starting right back up after the mechanic sweet talks them. It's also common, especially in [Film Noir](#) and [stylistic pastiches thereof](#), to talk about [The City](#) as a being which, much like a living organism, is made up of millions of subsystems going about their own business to form an emergent whole. Any sort of setting that functions as a character in the narrative works though.



How To Make Your Setting a Character

By: [Guest Column](#) | November 19, 2013

In great fiction, the setting lives from the very first pages. Such places not only *feel* extremely real, they are dynamic. They change. They affect the characters in the story. They become metaphors, possibly even actors in the drama.

Powerfully portrayed settings seem to have a life of their own, but how is that effect achieved? Make your setting a character is a common piece of advice given to fiction writers, yet beyond invoking all five senses when describing the scenery, there's not a lot of info out there about exactly how to do it.

—By *Donald Maass*, agent and author of [The Breakout Novelist](#)

The trick is not to find a fresh setting or a unique way to portray a familiar place; rather, it is to discover in your setting *what is unique for your characters, if not for you*.

You must go beyond description, beyond dialect, beyond local foods to bring setting into the story in a way that integrates it into the very fabric of your characters' experience.

LINK DETAILS AND EMOTIONS.

As a child, did you have a special summer place? A beach house, or a lake cabin? One that's been in the family for years, rich in history, stocked with croquet mallets, special iced tea glasses, and a rusty rotary lawn mower?

For me the special summer place was my great uncle Robert's farm on a hillside near Reading, Pa. "Uncle Locker," as we called him, was, as far as I knew, born old. He loved his John Deere tractor but didn't particularly like children, especially not after my younger brother dropped the tin dipping cup down the front yard well.

Uncle Locker raised sheep. He stocked the lower pond with trout. He had connected a Revolutionary War-era log cabin with a Victorian-era farmhouse, erecting a soaring brick-floored, high-windowed living room between them. In that living room was a candy dish that each day magically refilled itself with M&M's. (I suspect now that it was my great aunt Margaret who was the magician.)

Retrieved from: <http://www.writersdigest.com/online-editor/how-to-make-your-setting-a-character>

“In the 1920s Runyon had developed his recognizable stylistic peculiarity, narrating in the 'historical present.' He was especially adept at describing small details and angles that other reporters did not observe. Though Hearst's *American* was national and international in coverage, the vibrant, frivolous, and pleasure-seeking New York was the city of all cities. Runyon covered the New York baseball clubs for many years, as well as various other sports venues, focusing on human interest rather than strict facts.... Like Walt Whitman, who celebrated the energy of the city, Runyon was thrilled by the variety of New York. His focus was on Broadway, beginning in the financial district, and ending at 59th Street.”

RETRIEVED FROM: <http://authorscalendar.info/runyon.htm>

For further reading: *Broadway Boogie Woogie: Damon Runyon and the Making of New York City Culture* by Daniel R. Schwarz (2003); *Gangsters & Gold Diggers: Old New York, the Jazz Age, and the Birth of Broadway* by Jerome Charyn (2003); *Damon Runyon: A Life* by Jimmy Breslin (1991); *The Men Who Invented Broadway: Damon Runyon, Walter Winchell & Their World* by John Mosedale (1980); *The World of Damon Runyon* by T. Clark (1978); *Runonese* by J. Wagner (1965); *A Gentleman of Broadway* by E.P. Hoyt (1964); *Father's Footsteps* by D. Runyon (1953) - **Note:** the Oxford English Dictionary describes "Runyones" as "slang or underworld jargon characteristic or suggestive of that used in the short stories on Runyon."

FROM Damon Runyon's **The Lily of St. Pierre**

There are four of us sitting in Good Time Charley Bernstein's little joint in Forty-eighth Street one Tuesday morning about four o'clock, doing a bit of quartet singing, very low, so as not to disturb the copper on the beat outside, a very good guy by the name of Carrigan, who likes to get his rest at such an hour.

Good Time Charley's little joint is called the Crystal Room, although of course there is no crystal whatever in the room, but only twelve tables, and twelve hostesses, because Good Time Charley believes in his customers having plenty of social life.

So he has one hostess to a table, and if there are twelve different customers, which is very seldom, each customer has a hostess to talk with. And if there is only one customer, he has all twelve hostesses to gab with and buy drinks for, and no customer can ever go away claiming he is lonesome in Good Time Charley's.

RETRIEVED FROM: <http://gutenberg.net.au/ebooks11/1100651h.html>

NOTE: For additional reading, the link above contains all of Runyon's stories from:

More than Somewhat

Furthermore

Take it Easy



Berenice Abbott, Manhattan, New York, 1935 RETRIEVED FROM:
<https://www.pinterest.com/agneskantaruk/1930s-in-nyc/>



PHOTO by Karel Sloane-Boekbinder

OTHER WAYS TO SAY...

nice enjoyable pleasurable thoughtful courteous lovely likeable pleasing gracious congenial cordial admirable considerate	good excellent amazing wonderful pleasant marvelous exceptional fantastic super outstanding terrific splendid stupendous	bad awful rotten naughty mean dreadful nasty wicked lousy terrible unpleasant disagreeable wretched	sad depressed gloomy miserable cheerless unhappy gloomy forlorn sorrowful upset downcast fearful somber	happy cheerful delighted pleased glad joyful ecstatic content jovial amused merry thrilled elated
laughed giggled chuckled roared howled whooped snickered guffawed shrieked grinned cackled bellowed chortled	like admire approve adore treasure fancy marvel appreciate respect cherish fond desire enjoy	said commented replied remarked declared stated exclaimed shouted whispered announced responded boasted explained	big huge giant gigantic enormous large massive colossal immense bulky hefty tremendous jumbo	little small tiny petite miniature teeny itsy-bitsy miniscule mini minute microscopic skimpy wee
ran bolted sped hurried sprinted jogged rushed galloped hustled skipped raced dashed fled	walked strolled sauntered tiptoed trotted marched glided strutted shuffled crept treaded hiked paraded	pretty beautiful gorgeous appealing cute lovely exquisite attractive elegant handsome stunning fair dazzling	looked gazed examined glanced viewed observed peeked stared watched inspected spied studied noticed	scared afraid frightened spooked horrified startled fearful petrified anxious aghast alarmed terrified shaken

RETRIEVED FROM: <https://www.pinterest.com/explore/adjective-word-list/>

NOTE: Change the verbs to present tense to write in the Historical Present

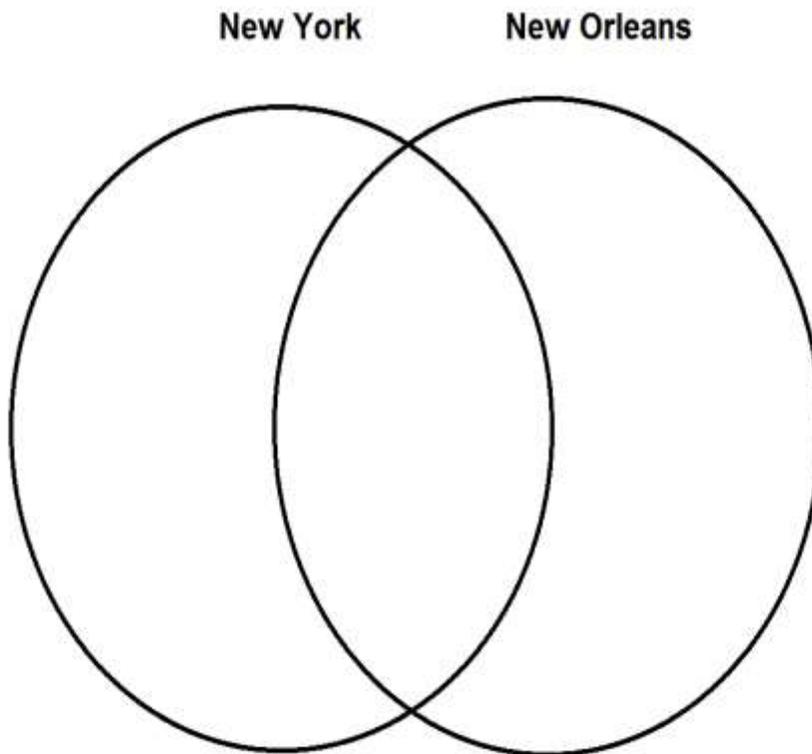


Damon Runyon's New York, Our New Orleans

Similarities and Differences

NAME _____

Think of each city as a character. Using complete sentences write in Historical Present. Consider what the two cities have in common (what makes them unique) and how they are different.



Write in Historical Present; 1) What are some possible sounds in each city?; 2) What are some possible smells in each city?; And 3) What are some possible tastes of each city? Be sure to use other ways to describe things like nice, good, bad, sad, etc.



Damon Runyon's New York, Our New Orleans,

Reflection Sheet

NAME _____

Think about where you live. Consider what makes where you live unique. Use the Historical Present to write three sentences.

What do you think about where you live? How do you feel about where you live?	What do you have in common with other people who live where you live (what do you like to do? i.e.: go to parades; go out to eat; play soccer)	What makes the place where you live different from other places to live?
1	1	1
2	2	2
3	3	3

K-12 Student Standards for English Language Arts: Grade 1

Conventions of Standard English

1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
 - c. Use singular and plural nouns with matching verbs in basic sentences (e.g., He hops; We hop).
 - d. Use **personal and possessive pronouns** (e.g., I, me, my; they, them, their).
 - e. Use verbs to convey a sense of past, **present**, and future (e.g., Yesterday I walked home; **Today I walk home**; Tomorrow I will walk home).
 - f. Use frequently occurring **adjectives**.
 - j. Produce and expand complete simple and compound declarative, interrogative, imperative, and exclamatory sentences in response to prompts.
2. Demonstrate command of the conventions of standard English capitalization,

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 1 reading and content, choosing flexibly from an array of strategies.
5. With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings.
 - c. Identify real-life connections between words and their use (e.g., note places at home that are cozy).
 - d. Distinguish shades of meaning among verbs differing in manner (e.g., look, peek, glance, stare, glare, scowl) and **adjectives differing in intensity** (e.g., large, gigantic) by defining or choosing them or by acting out the meanings

Writing Standards, Grade 1

Text Types and Purposes

2. Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.

Production and Distribution of Writing

5. With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.

Student Standards for English Language Arts: Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Describe in depth a **character**, **setting**, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions)

Text Types and Purposes

3. Write narratives to develop real or imagined experiences or events using effective technique, **descriptive details**, and clear event sequences.
- d. Use concrete words and phrases and **sensory details** to convey experiences and events precisely.

Writing Standards, Grade 4

3. Write narratives to develop real or imagined experiences or events using effective technique, **descriptive** details, and clear event sequences.
- d. Use concrete words and phrases and sensory **details** to convey experiences and events precisely.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Student Standards for English Language Arts: Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as **inferences drawn from the text**.
3. Analyze how particular elements of a story or drama interact (e.g., how **setting** shapes the **characters** or plot).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings
5. Analyze how the overall **form or structure** of a text (e.g., drama, poetry, narrative, **short story**) contributes to its meaning.
6. Determine an author’s point of view or purpose in a text and analyze how the author **distinguishes his or her position** from that of others.

Writing Standards, Grade 7

- a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or **characters**; organize an event sequence that unfolds naturally and logically.
- b. Use narrative techniques, such as dialogue, pacing, and **description**, to develop experiences, events, and/or **characters**.
- d. Use precise words and phrases, relevant descriptive details, and **sensory language** to capture the action and convey experiences and events.
- e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a different approach, focusing on how well purpose and audience have been addressed.

Student Standards for English Language Arts: Grades 9—10

Key Ideas and Details

1. Cite relevant and thorough textual evidence to support analysis of what the text says explicitly as well **as inferences drawn from the text**.
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by **specific details**; provide an objective summary of the text.

Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., **how the language evokes a sense of time and place**; how it sets a formal or informal tone).
5. Analyze how an author's choices concerning how to **structure a text**, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Writing Standards, Grades 9—10

3. Write narratives to develop real or imagined experiences or events using **effective technique**, well-chosen details, and well-structured event sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or **multiple point(s) of view**, and introducing a narrator and/or **characters**; create a smooth progression of experiences or events.
 - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
 - d. Use precise words and phrases, telling details, and **sensory language** to convey a vivid picture of the experiences, events, setting, and/or **characters**.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
6. Use technology...taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.



Set Design: Measurement, Estimation, Fractions and Ratios

By Karel Sloane-Boekbinder

Supply List: liquid glue, tempera paint, premade printer's ink using a ratio of 2 parts/measures paint and 1 measure glue (NOTE: for a class of 20 you will need a mixture of at least 2 16oz cups paint and 1 8oz cup glue,) construction paper, cardboard rectangles no bigger than 4" X 6" (for printer's blocks,) 4" X 6" foam rectangles, a brayer (to roll printer's ink onto cardboard block) paper plates, pencils, scissors, plain white paper

In preschool, students learn about shapes. They learn how to identify them by appearance. As an example, a shape made of straight lines with four equal sides is a square,  a shape made of three straight lines is a triangle,  a shape made of straight lines where the sides opposite each other (parallel) are equal is a rectangle  and so forth. In this lesson, we will expand on students' understanding of shapes by exploring them through the lens of set design.

To do this, we will start by viewing an image of the **JPAS** "Guys and Dolls" set design. Next, we will investigate the inspiration behind this set design—New York's Manhattan in the 1930's. We will consider architecture in its simplest terms—shapes students already know how to identify (rectangles, squares and triangles.) We will also delve into New Orleans architecture (AND introduce words such as "estimation," "measurement," "unit," "length," "fraction," "ratio," "color wheel," "primary color," "secondary color," "complementary color" and "analogous color.") Additionally, once students have investigated the shapes incorporated into the **JPAS** set design and the shapes incorporated into local New Orleans architecture, they will have an opportunity to create their own inspired architectural design.

Every play has a set, a space that reflects something about the story the actors are conveying in the performance. In some plays, the setting is a backdrop for the story to unfold, a place for the characters to move through as they tell the story. The set affects the characters, but it doesn't interact with them. In Damon Runyon's stories, not only

are characters and dialect distinctive, the setting has its own distinct persona. Damon Runyon's stories, and later, the plays and films that were adapted from them, feature the stretch of New York known as Broadway; the setting itself is a character in all of Runyon's work.

When a set designer is developing ideas for the set of a production, they begin with story—the script. The story guides the set designer as they work out designs for the spaces the characters/actors will inhabit. When they are developing their design ideas, set designers rely on math. Set designs require measurement—measurements must be exact before set construction begins. Set designers use a variety of models to work out their ideas for sets and to communicate their ideas to the production's director—they use measurement so that when they build something it will both fit on stage and be functional. Although set designers do use many different computer design programs, designs still start with a pencil.

In addition to math, Set designers use many things as their inspiration to design and construct sets. This inspiration requires research. Inspiration for set designs can come from research of particular time periods, vintage photographs, paintings, genres of visual art and the works of particular visual artists.

To develop and build the sets for the **JPAS** production of "Guys and Dolls," James Jennings researched images from 1930's New York. Using the images of New York as inspiration, he first developed sketches, and then models from his sketches. New York has its own distinct architectural character. The local architecture of New Orleans is distinctive from New York because of shape (more triangles) and color (Caribbean color palette.)

In this lesson, students will explore the rudiments of set design using measurement, estimation, fractions and ratios. They will develop several building designs, first by estimating lengths and widths, then by measuring to develop patterns they will use to create an image of a setting—a city street designed to reflect the persona of New Orleans, our local bustling metropolis that has its own distinct character.

Begin by explaining to students that they will be using math they already know (their knowledge of shapes) to learn about set design and architecture. Display the images of the **JPAS** set designed for "Guys and Dolls" by James Jennings where they can be viewed by the whole class, such as on an ELMO or SMART Board. Explain that this design is inspired by the architecture of New York City in the 1930's. New York City is the setting of "Guys and Dolls;" the 1930's are the time period the play takes place. Ask students to identify the shapes they see in the buildings (rectangles and squares.) Discuss how the **JPAS** Production Manager has used shapes to create his set designs. Display Berenice Abbott's photograph Manhattan, New York, 1935 where it can be viewed by the whole class, such as on an ELMO or SMART Board. Discuss the shapes found in the photograph: 1) Where are the rectangles?; 2) Where are the squares?; 3) Where are the triangles? And 4) Are there any other shapes we can see in the photograph?

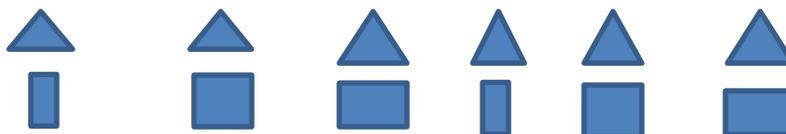
Next, display images of New Orleans architecture where they can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, review the images. Discuss the shapes found in the photographs: 1) Where are the rectangles?; 2) Where are the squares?; 3) Where are the triangles? And 4) Are there any other shapes we can see in the photograph? Ask students if they see any similarities between the JPAS set designs, the image of New York City and the images of New Orleans architecture. Follow this by discussing the differences in shapes and architecture. Record student responses where they can be seen by the whole class, such as on a Promethean board or SMART board.

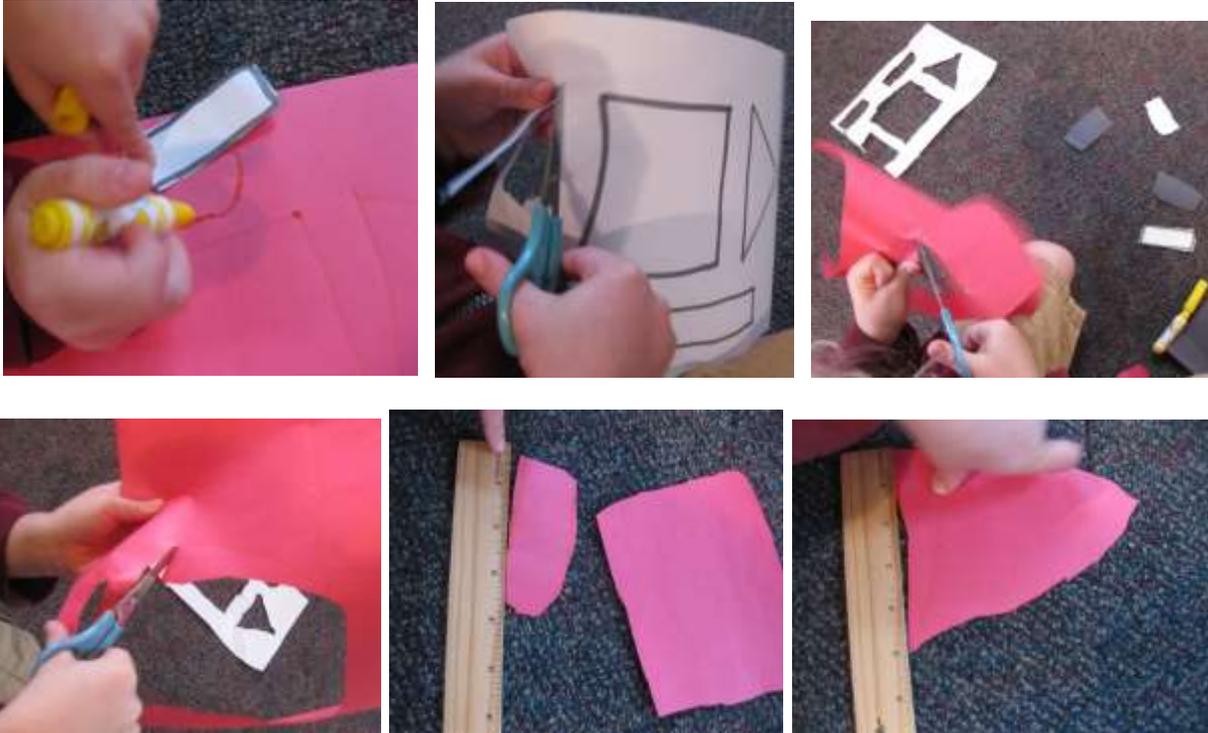
Return to the images of the **JPAS** set designed for “Guys and Dolls” by James Jennings. Explain the set designs for the **JPAS** production of “Guys and Dolls” include three buildings: Mindy’s Bakery, the Save a Soul Mission and the Hot Box Club; the models for these buildings are inspired by Runyon’s descriptions of New York City’s Broadway in the 1930’s.

Next, explain that when set designers are developing their ideas, they rely on math. Set designs require measurement—measurements must be exact before set construction begins. Set designers use a variety of models to work out their ideas for sets and to communicate their ideas to the production’s director—they use measurement so that when they build something it will both fit on stage and be functional. Although set designers do use many different computer design programs, designs still start with a pencil, measurement and shapes. Buildings in sets are developed from basic shapes, such as squares, rectangles and triangles.

Students will now have opportunities to consider shapes that are used to develop buildings for sets by developing their own patterns using shapes. Distribute a blank sheet of paper, a **Set Design: Estimation and Measurement Sheet** and a pencil to each student. Ask students to develop their own squares, rectangles and triangles. For each shape they make, ask students to estimate the length for each side and to record their estimations on the **Set Design: Estimation and Measurement Sheet**.

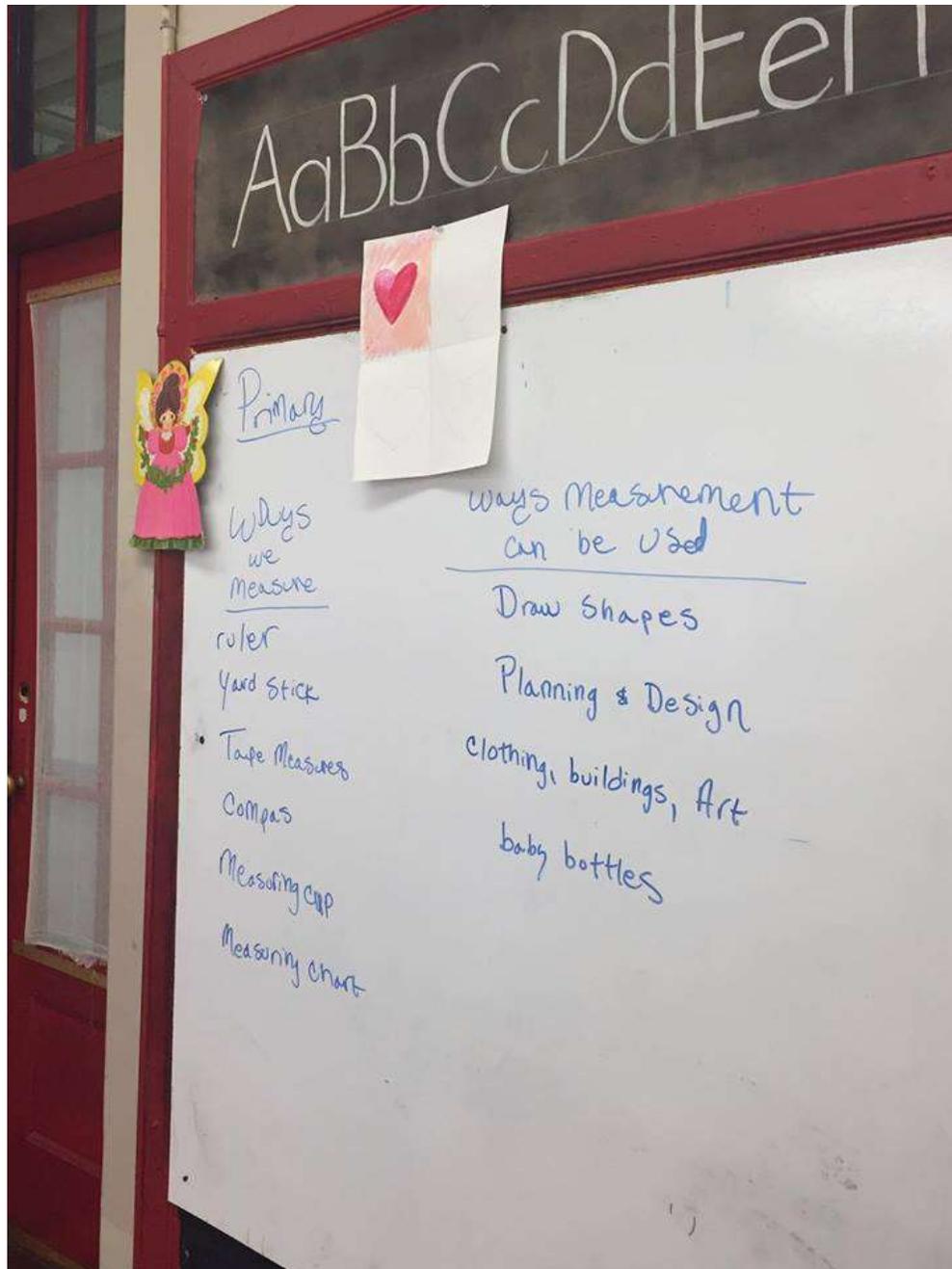
Next, ask students to cut out the triangles, rectangles and squares they made. Explain that they will use these shapes to create patterns. Distribute 2 sheets of construction paper to each student, a ruler, markers, scissors and glue. Using the construction paper, ask students to trace the shapes they cut out; explain they will use their construction paper shapes to create buildings. Once they have cut all their shapes out from the construction paper, ask them to measure the length of each side and record their measurements next to their estimations on the **Set Design: Estimation and Measurement Sheet**. Once they have recorded their measurements, ask students to glue their shapes onto the second sheet of construction paper to create buildings:





As an extension of this activity, ask students to record the area and perimeter of their buildings.

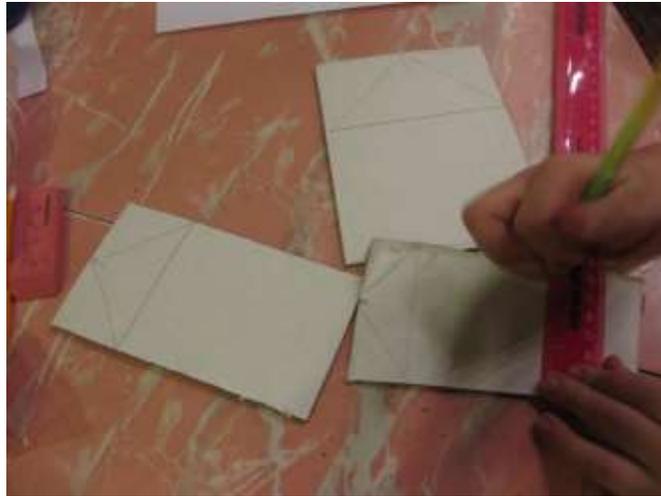
Next, review the differences between estimation and measurement by displaying the definitions on a SMART Board or a Promethean Board where they can be visible to the whole class. Explain that there are lots of different things we can use to measure and lots of different ways measurement can be used. As a class, discuss measurement; ask students to share what they know. Brain storm different ways we measure and how we can use measurement. Write down student responses on a dry erase board or Promethean Board where they can be visible to the whole class.



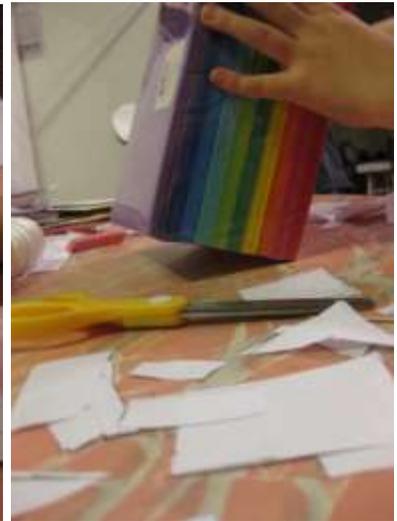
Explain that the class has been using linear measurement to create a model for a set and that they will now further develop their measuring skills to create another model for a set by making their own block prints. To make the prints, they will be creating block, using ratios to mix their own printers ink and creating a finished print of a set that has three buildings.

Distribute pencils and three small pieces of cardboard to each student. Using their pencils and rulers, ask them to measure and draw outlines of shapes—triangles for rooves, squares or rectangles for building and rectangles for stairs. Once they have sketched these shapes, distribute another blank piece of paper and piece of foam to

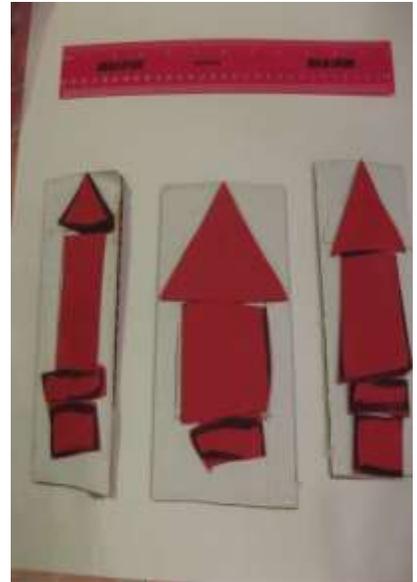
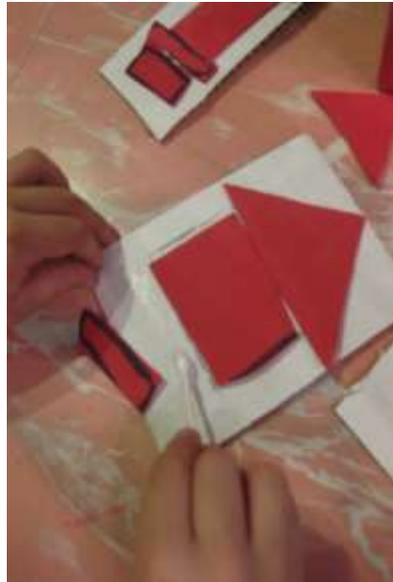
each student. Ask them to use the measurements they have for the shapes on each piece of cardboard to sketch patterns of shapes on the blank piece of paper; ask them to cut out these shapes once they have sketched them.



Explain the new shape patterns they have made will help them with the foam they are using to create their printing blocks. Explain developing ideas for set design requires a lot of measurement—measurements must be exact before set construction begins.



Ask students to use their paper patterns to sketch shapes onto their piece of foam; once all shapes have been sketched, ask them to cut out the shapes and glue them to their pieces of cardboard.

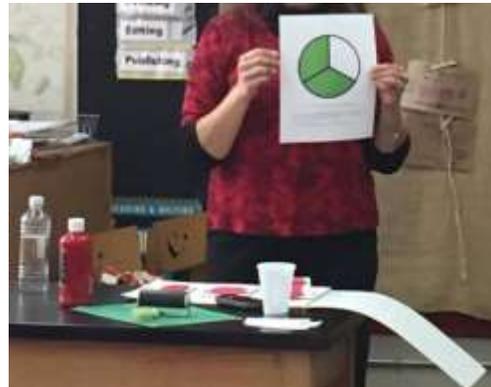


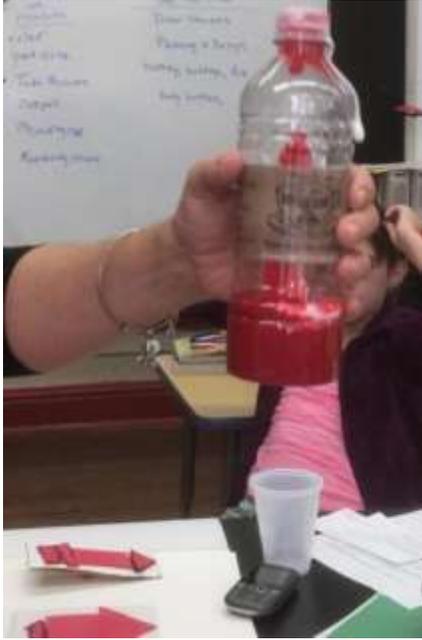
Now that students have created their blocks for printing, it is time to make the printer's ink. Explain that estimation and measurement can be used with liquids the same way it is used with length. Brain storm different ways we measure liquids and how we can use these measurements. Write down student responses on a dry erase board or Promethean Board where they can be visible to the whole class.



As a class, review the differences between fractions and ratios by displaying the definitions on a SMART Board or a Promethean Board where they can be visible to the whole class. As a class discuss the differences. Explain that the ink used in printmaking is thicker than paint and, that students will be making their own ink using a 2:1 ratio—2 measures of paint and one measure of glue. The relationship in amount between 2 things (paint and liquid glue) is written as 2:1. As a class, explore the difference between estimation and measurement when using liquids (NOTE: one way to do this is to use a 9oz plastic drinking cup. 1) Estimate one inch and draw a line around the cup; 2) now that the cup is approximately 8oz, estimate 4oz by drawing a line around the cup; 3) check your estimations—fill a measuring cup with

water and pour it into the plastic cup.)





As a class, use the 2:1 ratio to create printer's ink in a secondary color (NOTE: this step was recently done at a school using a 16 oz recyclable water bottle. The mixture was 4oz paint to 2oz glue. Each student in the class was given the opportunity to "mix" the ink by shaking the water bottle while the rest of the class counted down from 10 (10, 9, 8, 7...) Using the water bottle gave every student in the class the opportunity to actively participate in the demonstration.) For a class of 20 you will need a mixture of at least 2 16oz cups paint and 1 8oz cup glue)--the paint and glue can be poured into a 2-liter plastic bottle to that each student will have a turn to shake it (to mix it thoroughly.)

As a class review the definitions for color wheel, primary, secondary and analogous colors. Place the definitions and the image of the color wheel on a SMART Board or a Promethean Board where they can be visible to the whole class.

Distribute three paper plates and paper towels to each student. Ask students to place their foam/cardboard block on one of the empty plates. Distribute the pre-made printer's ink in a primary color to each student; pour a little on 1 of the three paper plates.

Distribute a brayer to each student. Ask students to roll the brayer through the printer's ink until it is evenly coated with ink. Now, using the brayer, ask students to carefully roll the ink onto the top part of their foam/cardboard block (the part with the roof and building.) Once they have rolled out the ink onto the top of their block ask students to use the paper towels to thoroughly clean the brayer (wipe it completely clean.)

Next, distribute the printer's ink in a secondary color (that was made earlier by the class) to each student. Pour a little on another one of the 3 paper plates. Ask students to roll the brayer through the printer's ink until the brayer is evenly covered with ink. Now, using the brayer, ask students to carefully roll the ink onto the bottom part of their foam/cardboard block (the part with the steps.) Once they have rolled out the ink onto the bottom of their block ask students to use the paper towels to thoroughly clean the brayer (wipe it completely clean.)

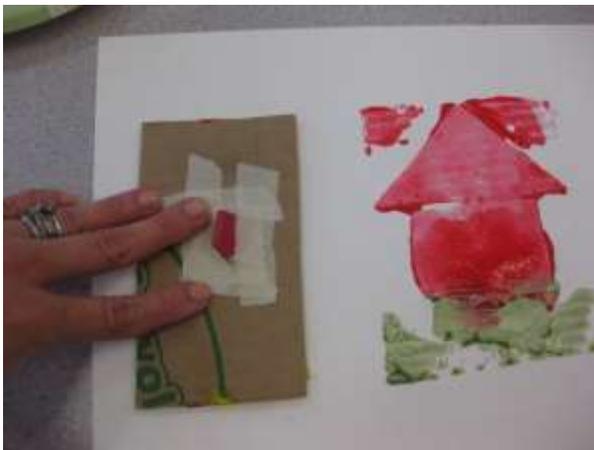


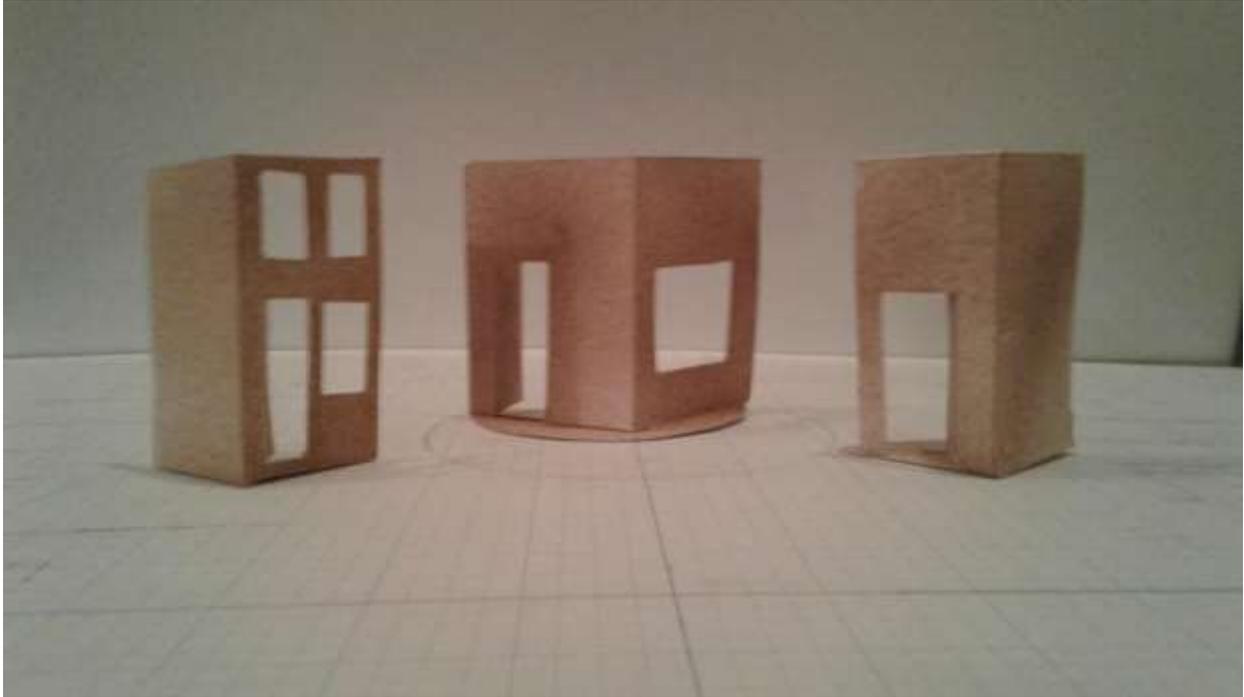
Now distribute a sheet of plain white paper to each student. Instruct students to carefully lift their inked blocks and place them ink-side down on their sheet of plain white paper (NOTE: students can use pieces of leftover foam and tape to make handles for their blocks; using handles will make the block easier to lift once the print is made.) Now that their block is ink-side down on their paper, instruct students to carefully and firmly push on their block from top to bottom—explain this will make their print clean and sharp. Once they have firmly pressed on their block from top to bottom, ask them to carefully lift their block. Ask students to use the paper towels to carefully wipe their block (wipe it completely clean.) Allow the prints to dry.

Once the prints are dry, they can be displayed in groups of three, like the set designs by James Jennings for the JPAS production of “Guys and Dolls” that include three buildings: Mindy’s Bakery, the Save a Soul Mission and the Hot Box Club.

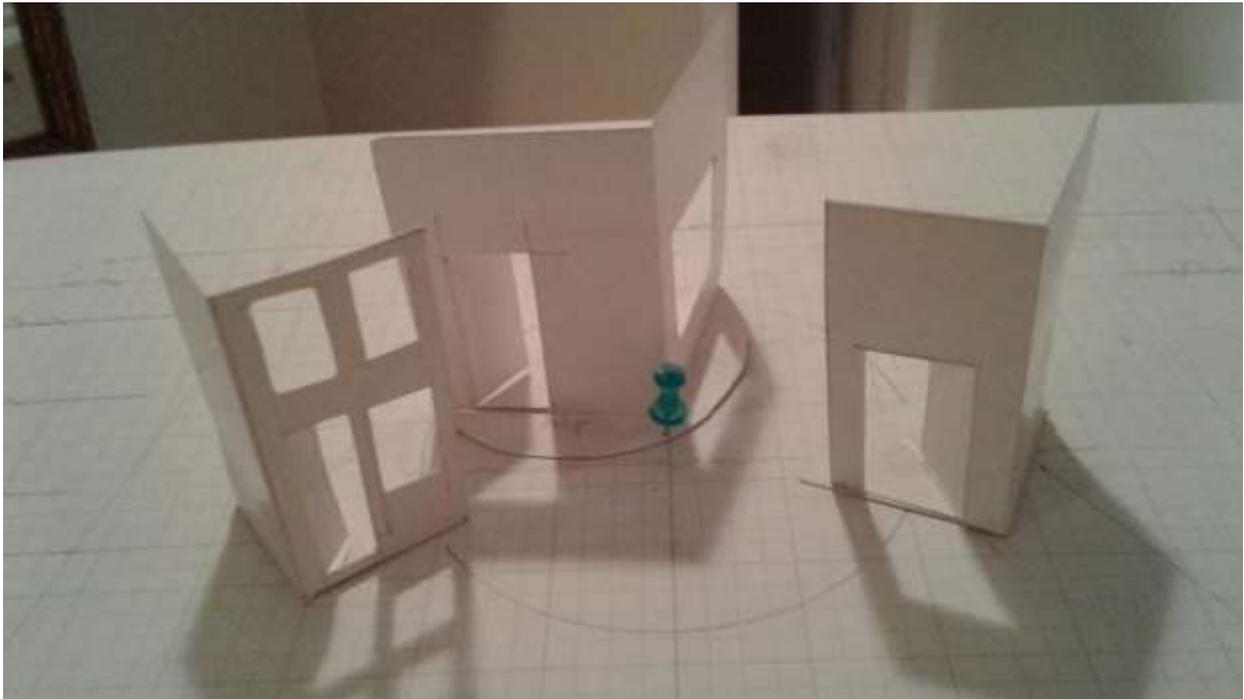


EXTENTION: Using the JPAS design as further inspiration, create prints of three buildings together using complementary color pairs (red/green; blue/orange; yellow/purple.) Follow the same steps—create printer's blocks using measurement, foam and cardboard, use paper plates for each color, a paper plate for the block, ink the top part of the block (the part with the roof and building) in one color, ink the bottom part of the block (the part with the steps in the color complement, clean the brayer thoroughly between each color, place the inked block ink-side down carefully on a plain sheet of white paper, carefully and firmly push on the block from top to bottom and carefully lift the block to reveal the print.





JPAS set model, designed for “Guys and Dolls” by James Jennings



JPAS set model, designed for “Guys and Dolls” by James Jennings



Berenice Abbott, Manhattan, New York, 1935 RETRIEVED FROM:

<https://www.pinterest.com/agneskantaruk/1930s-in-nyc/>

Saved from

Time Out London



PHOTO of New Orleans street by Karel Sloane-Boekbinder



PHOTO of New Orleans street by Karel Sloane-Boekbinder



Estimation (Introduction)

Estimation is a Skill for Life.

As you walk around and live your life, imagine if you could easily estimate:

- how much a bill will be,
- which item is the best value for money
- the size, areas and angles of things

Also, it would be great if you could **quickly guess** how many people are in a room, how many cars in the street, how many boxes on the shelf, or even how



many seagulls on the beach.

We are not talking exact answers here, but answers that are **good enough** for your life.

Exact vs Estimate

=

Equals
Symbol

In mathematics we often stress getting an exact answer.

But in everyday life a few cents here or there are not going to make much difference ... you should focus on the dollars!

≈

Approximately
Equals Symbol

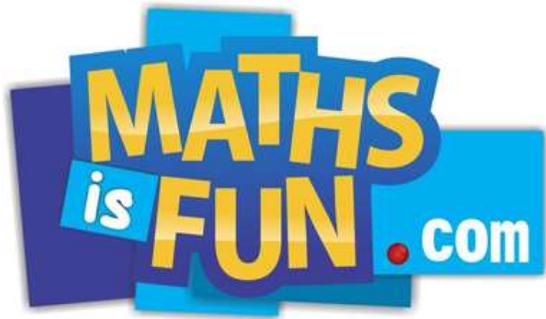
Estimation is ...

... finding a number that is **close enough** to the right answer.

- You are **not** trying to get the **exact** right answer
- What you want is something that is **good enough** (usually in a hurry!)

RETRIEVED FROM:

<https://www.mathsisfun.com/numbers/estimation.html>



"Unit" of Measurement

In [Measurement](#) we talk about "Units" ... what are they?

A unit is any measurement that there is **1** of.

So **1 meter** is a unit.

And **1 second** is also a unit

And **1 m/s** (one meter per second) is also a unit, because there is one of it.

And so on ...

You can measure things using two different systems: **US Standard Units** and [Metric](#).

[An Introduction to US Standard Units](#)

Length



Length is important for lots of different reasons. Measurement of length helps you to know how far you have traveled, how far you have left to travel, how tall you are and many other things.



Small units of length are called **inches**.

The last joint of your finger or thumb is about 1 inch (depending on how big your fingers are!).

Lots of things are measured in inches from rainfall to paper length.

Measuring in inches gives us a way for everyone to understand the size of something.

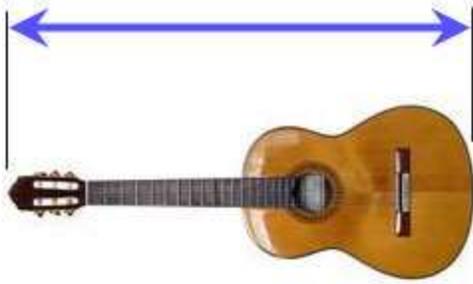


When we have 12 inches together, it is known as a **foot**.

$$1 \text{ foot} = 12 \text{ inches}$$

A long time ago, people used their feet to measure things. But everyone has different sized feet so it did not work very well.

Using 12 inches put together to make one foot lets everyone have an accurate picture of what exactly a "foot" of length is.



When 3 feet are together, this is called a yard. (This isn't the same thing as a lawn, though they are both referred to as a "yard"!)

$$1 \text{ yard} = 3 \text{ feet}$$

The length of this guitar is about 1 yard.

RETRIEVED FROM: <http://www.mathsisfun.com/measure/us-standard-units-introduction.html>

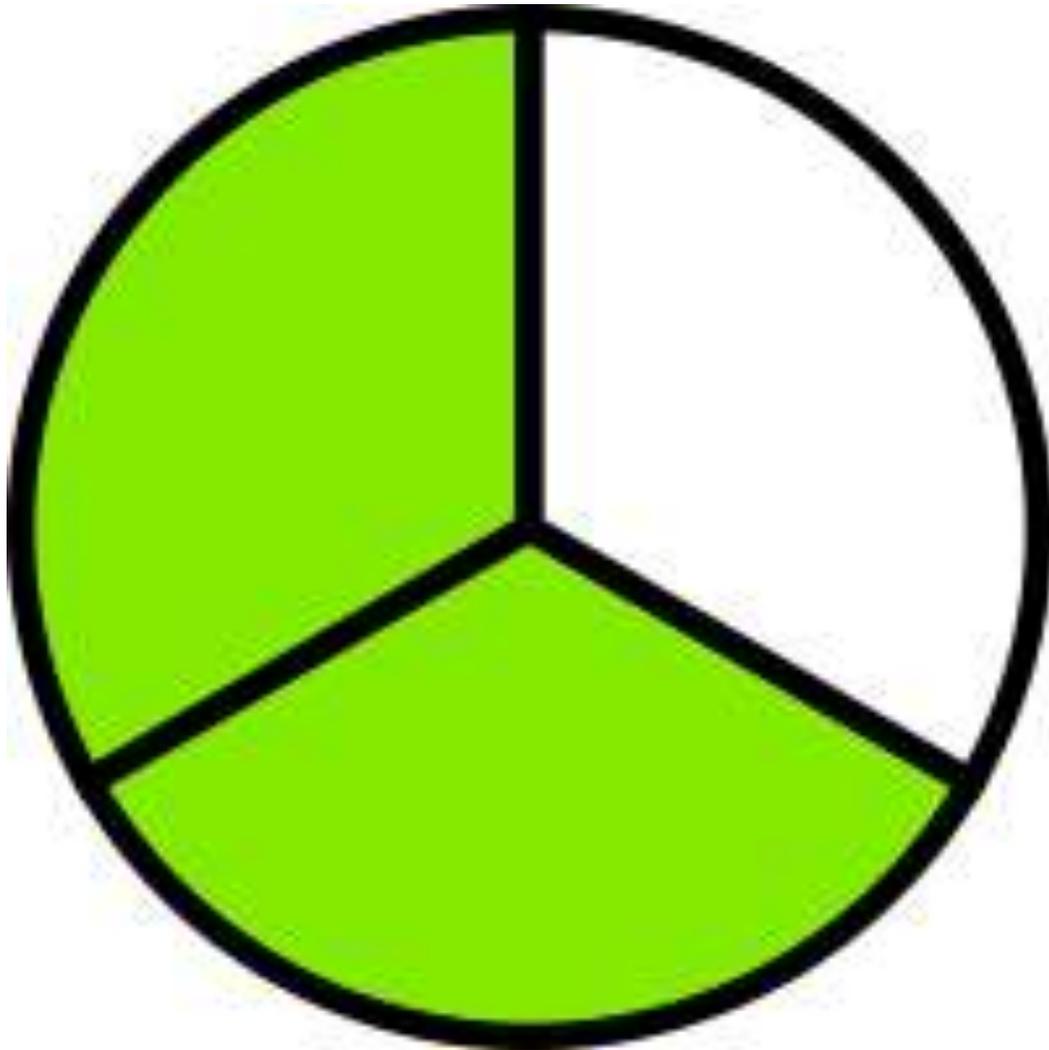


IMAGE RETRIEVED FROM: http://www.homeschoolmath.net/teaching/f/dividing_fractions_1.php

What's the difference between a *fraction* and a *ratio*? A *fraction* is a number that names part of a whole or part of a group. The denominator represents the total number of equal parts the whole is divided into. A *ratio* is a comparison of two quantities.

DEFINITION RETRIEVED FROM:

https://www.eduplace.com/math/mw/background/5/11/te_5_11_fractions_ask.html



Set Design: Estimation and Measurement Sheet

NAME _____

Triangle: Estimation	Triangle: Actual measurements
Side 1	Side 1
Side 2	Side 2
Side 3	Side 3

Square: Estimation (all sides are equal)	Square: Actual measurements (all sides are equal)
--	---

Rectangle: Estimation (parallel sides are equal)	Square: Actual measurements (parallel sides are equal)
Long sides:	Long sides:
Short sides:	Short sides:



Set Design: Ratios Sheet

NAME _____

We used a 1:1 ratio to make printer's ink in secondary colors. Make predictions. Change the ratios of the two primary colors. How will this change in ratios change the secondary colors when they are mixed?

Orange: Prediction 2 yellow: 1 red 2 red: 1 yellow	Orange: Measurement in table spoons 2 yellow: 1 red 2 red: 1 yellow
--	---

Purple: Prediction 2 blue: 1 red 2 red: 1 blue	Purple: Measurement in table spoons 2 blue: 1 red 2 red: 1 blue
--	---

Green: Prediction 2 yellow: 1 blue 2 blue: 1 yellow	Green: Measurement in table spoons 2 yellow: 1 blue 2 blue: 1 yellow
---	--

color wheel

noun

Definition of COLOR WHEEL

1. : a circular diagram of the spectrum used to show the relationships between the colors

RETRIEVED FROM: <https://www.merriam-webster.com/dictionary/color%20wheel>

primary

[*prahy-mer-ee, -muh-ree*]

adjective

1.

first or highest in rank or importance; chief; principal:

his primary goals in life.

2.

first in order in any series, sequence, etc.

secondary color

noun, *Art.*

1. a **color**, as orange, green, or violet, produced by mixing two primary colors.

complementary color

noun

1. *Art.*

- a. one of a pair of primary or [secondary colors](#) opposed to the other member of the pair on a schematic chart or scale (**color wheel**) as green opposed to red, orange opposed to blue, or violet opposed to yellow.

Compare [analogous color](#).

- b. the relationship of these pairs of colors perceived as completing or enhancing each other.

2.

[secondary color](#).

analogous color

noun

1.

Art. any one of a group of related colors that are near each other on the color wheel, a circular chart that shows gradations of color:

Red, orange, and yellow are analogous colors.

Compare [complementary color](#) (def 1a).

Expand

Also called **analogous hue**.

Primary, secondary color, complementary color and **analogous color** definitions retrieved from <http://www.dictionary.com>

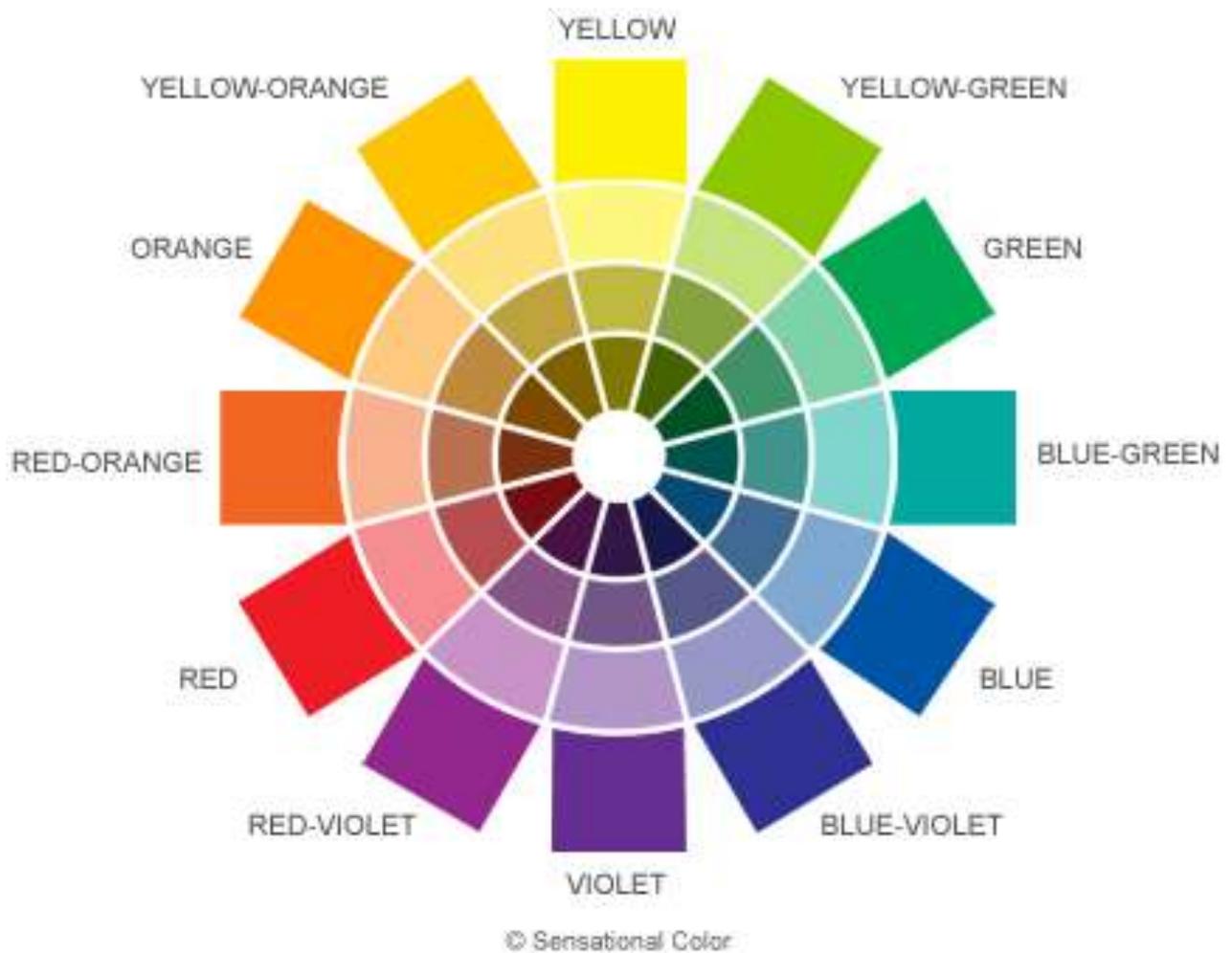


IMAGE RETRIEVED FROM: http://www.sensationalcolor.com/understanding-color/theory/know-color-wheel-806#.WMHe8W_ysdU

All photos of shape development, the printmaking process and images of New Orleans taken by Karel Sloane-Boekbinder

Mathematics Standards » Literacy Standards » Grade 1

Operations and Algebraic Thinking 1.OA

A. Represent and solve problems involving addition and subtraction.

Measurement and Data 1.MD

A. Measure lengths indirectly and by iterating length units.

1. Order three objects by length; **compare the lengths of two objects indirectly by using a third object.**

C. Represent and interpret data.

4. Organize, represent, and interpret data with up to three categories; ask and answer questions about the total number of data points, how many in each category, and how many more or less are in one category than in another.

Mathematics Standards » Literacy Standards » Grade 4

Operations and Algebraic Thinking 4.OA

A. Use the four operations with whole numbers to solve problems.

Measurement and Data 4.MD

A. Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit.

2. Use the four operations to solve word problems involving distances, intervals of time, **liquid volumes, masses of objects,** and money, including problems involving **simple fractions** or decimals, and problems that require expressing measurements given in a larger unit in terms of a smaller unit. **Represent measurement quantities using diagrams** such as number line diagrams that feature a measurement scale.

C. Geometric measurement: understand concepts of angle and measure angles.

Geometry 4.G

A. Draw and identify lines and angles, and classify shapes by properties of their lines and angles.

1. Draw points, lines, line segments, rays, angles (right, acute, obtuse), and perpendicular and parallel lines.

Identify these in two-dimensional figures.

Mathematics » Grade 7

The Number System 7.NS

d. Apply properties of operations as strategies to add and subtract rational numbers.

Expressions and Equations 7.EE

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.

Expressions and Equations

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.

Geometry 7.G

A. Draw, construct, and describe geometrical figures and describe the relationships between them.

1. Solve problems involving scale drawings of geometric figures, such as computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.

2. Draw (freehand, with ruler and protractor, and with technology) geometric shapes with given conditions. Focus on constructing triangles from three measures of angles or sides, noticing when the conditions determine a unique triangle, more than one triangle, or no triangle.

B. Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.

Mathematics Standards » Algebra I

Quantities★ A1: N-Q

A. Reason quantitatively and use units to solve problems.

1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.

2. Define appropriate quantities for the purpose of descriptive modeling.

3. Choose a level of accuracy appropriate to limitations on measurement when reporting quantities.

Mathematics Standards » Algebra II

Linear, Quadratic, and Exponential Models★ F-LE

A. Construct and compare linear, quadratic, and exponential models and solve problems.

A Few Other Ideas...

At the beginning of “Guys and Dolls,” Sky Masterson is rumored to be in town, and Nathan tries to think up a bet to place with Sky that he cannot lose to come up with the money for the game. Meanwhile, Adelaide enters with the Hot Box Girls and gives Nathan his anniversary present (marking their fourteenth year of engagement!) She also warns him not to try to organize his crap game and then exits as Sky Masterson enters. Nathan has instructed his boys to get the lowdown on how much cheesecake and how much strudel is sold at a popular restaurant. With the advance information, Nathan attempts to sucker Sky into a bet for \$1000, but Sky relates a story his father told him, and refuses.

Explore cheesecake and strudel in New Orleans. Make a cheesecake (and explore more math related to estimation and measurement.)

Cheesecake History

Now days there are hundreds of different cheesecake recipes. The ingredients are what make one cheesecake different from another. The most essential ingredient in any cheesecake is cheese (the most commonly used are cream cheese, Neufchatel, cottage cheese, and ricotta.)



Cheesecake History:

Ever since the dawn of time, mankind has striven to create the perfect cheesecake. The earliest history of the art is lost, but we know that cheesecake was already a popular dish in ancient Greece. With the Roman conquest of Greece, the secret fell into Roman hands. The Roman name for this type of cake (derived from the Greek term,) became “placenta.” Placenta was more like a cheesecake, baked on a pastry base, or sometimes inside a pastry case. They were also called “libum” by the Romans, and were often used as an offering at their temples

to their gods.

1st Century A.D. Marcus Porcius Cato (234-149 B.C.) was a Roman politician. His treatise on agriculture, De Agricultura or De Re Rustica, is the only work by him that has been preserved. He wrote about farming, wine making, and cooking among other things. This is his recipe for libum, the small sweet cake often given as a temple offering:

Libum to be made as follows: 2 pounds cheese well crushed in a mortar; when it is well crushed, add in 1 pound bread-wheat flour or, if you want it to be lighter, just 1/2 a pound, to be mixed with the cheese. Add one egg and mix all together well. Make a loaf of this, with the leaves under it, and cook slowly in a hot fire under a brick.

Small cheesecakes were served to athletes during the first Olympic Games held in 776 B.C. on the Isle of Delos.

230 A.D. – According to John J. Sergreto, author of Cheesecake Madness, The basic recipe and ingredients for the first cheesecake were recorded by Athenaeus, a Greek writer, in about A.D. 230:

Take cheese and pound it till smooth and pasty; put cheese in a brazen sieve; add honey and spring wheat flour. Heat in one mass, cool, and serve.

1000 A.D. – Cheesecake were introduced to Great Britain and Western Europe by the Roman conquering armies. By 1000 A.D., cheesecakes were flourishing throughout Scandinavia, England, and northwestern Europe.

1545 – A cookbook from the mid 16th century that also includes some accounts of domestic life, cookery and feasts in Tudor days, called A Proper newe Booke of Cokerye, declarynge what maner of meates be beste in season, for al times in the yere, and how they ought to be dressed, and serued at the table, bothe for fleshe dayes, and fyshe dayes, has a recipe for a cheesecake:

To make a tarte of Chese – Take harde Chese and cutte it in slyces, and pare it, than laye it in fayre water, or in swete mylke, the space of three houres, then take it up and breake it in a morter tyll it be small, than drawe it up thorowe a strainer with the yolkes of syxe egges, and season it wyth suger and swete butter, and so bake it.

New York Cheesecake:

New York cheesecake is the pure, unadulterated cheesecake with no fancy ingredients added either to the cheesecake or placed on top of it. It is made with pure cream cheese, cream, eggs, and sugar. Everybody has a certain image of New York Style Cheesecake. According to New Yorkers, only the great cheesecake makers are located in New York, and the great cheesecake connoisseurs are also in New York. In the 1900s, cheesecakes were very popular in New York. Every restaurant had their version. I believe the name “New York Cheesecake” came from the fact that New Yorkers referred to the cheesecakes made in New York as “New York Cheesecake.” New Yorkers say that cheesecake was not really cheesecake until it was cheesecake in New York.

1929 – Arnold Reuben, owner of the legendary Turf Restaurant at 49th and Broadway in New York City, claimed that his family developed the first cream-cheese cake recipe. Other bakeries relied on cottage cheese. According to legend, he was served a cheese pie in a private home, and he fell in love with the dessert. Using his hostess recipe and a pie she made with ingredients he provided, he then began to develop his own recipe for the perfect cheesecake. Reuben soon began to serve his new recipe in his Turf Restaurant, and the cheesecake quickly became very popular with the people who frequented Reubens Broadway restaurant.

Neufchatel Cheese:

A soft unripened cheese originally from Neufchatel-en-Bray, France:

The supporters of this cheese claim that it is the oldest Norman cheese. They argue that a text from the year 1035 A.D. mentions the production of cheeses in the Neufchel-en-Bray countryside. In fact, it was born “officially” in 1543 in the ledgers of the Saint-Aman Abbey (of Rouen) where a cheese was termed Neufchatel. At that period the cheese was probably already matured in the cellars of that country that was covered naturally with penicillium candidum.

It is known that since the Middle Ages the Neufchatel cheese had many shapes, depending on fashion or simply on the moulds the producer owned! The legend explains that the heart shape is due to the young Norman women that wanted to express discreetly their feelings to the English soldiers during the wars in the Middle Age ...

During the XIXth century, the production of Neufchatel increased strongly and Napoleon III is said to have received a huge basket of Norman cheeses containing lots of Neufchatel cheeses that he appreciated. At that moment, it was known as one of the best French cheeses and was consumed all over France. Nevertheless, slowly, its production decreased – more specifically, after the Second World War. The producers and the market laws are responsible for that disaffection since the production of cheeses has become less attractive than the sale of the milk to huge dairies.

Cream Cheese:

1872 – American dairymen achieved a technological breakthrough that ushered in the Modern Age of cheesecakes. In attempting to duplicate the popular Neufchatel cheese of France, they hit upon a formula for an un-ripened cheese that was even richer and creamier (they named it cream cheese). William Lawrence of Chester, New York, accidentally developed a method of producing cream cheese while trying to duplicate the French Neufchatel.

1880 – The Kraft foods website states that the Empire Cheese Company of New York began producing PHILADELPHIA BRAND Cream Cheese for a New York distributor called Reynolds. In 1912, James Kraft developed a method to pasteurize cream cheese (Philadelphia cream cheese), and soon other manufacturers of dairy products offered this newer kind of cream cheese.

RETRIEVED FROM:

<https://whatscookingamerica.net/History/Cakes/Cheesecake.htm>

This Isn't Philly A History of Creole Cream Cheese

In 19th century New Orleans, vendors and handymen walked the narrow cobblestone streets of the city every weekday, hawking their wares and services, often in a kind of rhythmic chant. One might be a chimney sweep or a knife sharpener, another a fishmonger, yet another a woman selling her rice fritters or pecan praline candies.

According to *The Picayune Creole Cook Book*, first published in 1901, a regular member of that fabled group was the "cream cheese woman." "[She] is still a common sight on our New Orleans streets," the book says. "She carries a covered basket in which are a number of small perforated tins in which the cheeses are. In her other hand she carries a can of fresh cream."



[Creole cream cheese](#) was a diet staple for many generations in New Orleans and other places just north of Louisiana's coastline. A bowl of it, lavished with a few spoonfuls of cream and maybe fresh fruit was a favorite breakfast dish.

The cheese has very little in common with the familiar Philadelphia-style spread sold in American supermarkets. The Creole kind has its very own flavor and texture. Essentially curdled milk, it has a shelf life of less than two weeks and the silky-smooth consistency of a baked custard, but just enough density to be spread on a cracker and sprinkled with salt and pepper. Its flavor can trigger taste memories of sour cream, crème fraîche, and yogurt.

Like cottage or hoop cheese, Creole cream cheese is a "farmer's cheese"; that is, it's fresh rather than aged or ripened. Fresh cheeses can take many forms. Mexico has its queso blanco. The most familiar in Italy are ricotta and mascarpone. France is home to fromage frais, fromage blanc, and petit suisse. Bonnyclabber, a thickly curdled sour milk, is found in Ireland and in some Orthodox Jewish communities, as well as some parts of New England the Middle Atlantic.

Fifty years ago small local dairies in New Orleans regularly supplied grocery stores and markets with Creole cream cheese. In the Cajun farming communities of southwest Louisiana, many a housewife, on a temperate day, would make it at home. A large pot of fresh, skimmed cow's milk would be set out to curdle for a day or so. Then most of the water would be drained off, and the remaining curd would be wrapped in cheesecloth and hung from a tree branch to allow the remaining water (the whey) to drip off.

Sometime before the 1970s the cheese gradually became an endangered species. In the city, the smaller-volume, family-owned dairies that had sold it couldn't compete with big dairy companies. In Cajun country, possible causes of the scarcity were the steep decline in the farming population and changing eating habits.

Creole cream cheese then became largely confined to restaurant menus. Commander's Palace and its several spin-off restaurants in New Orleans have long offered both savory and dessert cheesecakes. Commander's chef Tory McPhail also uses his house-made version of it to toss with partly mashed potatoes and green onion. He adds a dollop of the cheese to a grilled brioche slice topped with tropical fruit and cane syrup, and includes it in his version of gnocchi, Italy's poached

nuggets of wheat and potato flours. It even shows up in one of the restaurant's palate cleansers, the "peach cheesecake shooter."

For many years Dorignac's Food Center, a supermarket just outside the New Orleans city limits in Metairie, has been making and selling it almost exclusively. Finding other sources takes a special effort. But Creole cream cheese's recognition factor is on the rise. Confectionery shops in New Orleans are bringing back old-fashioned Creole cream cheese ice cream. Farther up the Mississippi, in Gonzales, Louisiana, Chef John Folse recently began selling the cheese on his company's Web site (www.jfolse.com).

The renaissance can be traced to the summer of 2001, when Kenny Mauthé started selling his own version of Creole cream cheese at the Crescent City Farmer's Market in New Orleans. Mauthé is a McComb, Mississippi dairy farmer whose father and grandfather once sold the product door-to-door from their old Mauthé Family Dairy, also in New Orleans. "The recipe that we used," Mauthé says, "was almost the same as the one they used over at the Gold Seal Creamery." Gold Seal, which closed some time around 1970, was the last family-owned supplier of Creole cream cheese to the New Orleans market. Its recipe is widely considered the definitive one, and versions of it show up in numerous cookbooks and Web sites.

Mauthé learned of the Gold Seal recipe from Poppy Tooker, a New Orleans cooking teacher and a fervid advocate of preserving the city's Creole foodways. Tooker worked with Mauthé in producing a natural, authentic version of the cheese. She contends that pre-heating the milk, a step found in some recipes, robs the cream cheese of some of its Creole authenticity, and says that Mauthé's milk "delivers the best-tasting curd because it is pasteurized at a temperature lower than those of the major dairies." Tooker heads the New Orleans Chapter of Slow Food USA, part of an international movement based in Italy seeking to advance such principles as high quality, better taste, and environmental sustainability in what is grown and eaten globally. She was instrumental in placing Creole cream cheese on Slow Food's worldwide list of endangered foods. The organization calls the list its "Ark of Taste," a biblical reference to Noah and the creatures he saved in the great flood.

Chef and New Orleans Jazz Fest food vendor, John Caluda, created Crawfish Strudel and its painstaking prep process



Katy Fouquet and Candace Elwick stretch dough over a table as crawfish strudel is prepared at Cottage Catering in Harahan. (Photo by Brett Duke, Nola.com | The Times-Picayune)

By [Judy Walker, NOLA.com | The Times-Picayune](#)

on April 22, 2014 at 10:23 AM, updated April 24, 2014 at 5:36 PM

Who invented sweet potato pie? Who first cooked alligator in a sauce picante? The origins of many of the carefully curated menu items at [New Orleans Jazz Fest](#) are lost to time.

Only a handful of the dishes at the New Orleans Jazz and Heritage Festival presented by Shell can be traced directly to the originator, such as [Crawfish Monica](#), created by Monica Pierre's husband, Pierre Hilzim.

The roots of another item can be traced to one individual, as well. That would be the guy with the white beard and blue bandana in Food Area 2, not far from [Crawfish Monica](#). Meet John Caluda, chef/owner of Cottage Catering and Bakery, and the inventor of Crawfish Strudel.

"I was asked to do [the Alec Gifford show](#) (a WDSU TV staple) and I wanted to do something with phyllo, so I came up with a different filling," Caluda said. Of European origin, strudel usually is made with a sweet filling enclosed in flaky dough. Caluda and company have been selling his savory version -- along with White Chocolate Bread Pudding -- since 1996. The first year, it took 10 people to make 3,000 strudels, which are about the size and shape of a compact burrito.

Since then, Caluda has [MacGyvered](#) an elaborate, efficient manufacturing process. Caluda has to see a chiropractor in the spring for massages and treatment on his arms, because he personally wields a big pastry bag full of crawfish filling, piping length after length into well-worn, hand-crafted wooden molds.

It's just one step in the creation process. As soon as the majority of the [Caluda's King Cakes business](#) wraps up at Mardi Gras, the group goes into strudel mode. Their house-made phyllo dough is stretched, by hand, in a big work space in the business on River Oaks Road.

The store's maintenance man made the wooden forms that Caluda pipes full of the savory filling, made of trinity vegetables, thyme, green onion, parsley, sour cream and crawfish, with a little flour to tighten it up. The forms are worn from constant daily steam-cleaning.

The crews work around three large tables, covered by heavy, food-grade cloths sewn by Katy Fouquet, one of the most veteran of Caluda's kitchen crew. She made the cloths extra thick in the down the center, where the dough is cut. PVC pipes are sewn into the cloth long sides.

"The sheets (covering the tables) are the only thing traditional" in making strudel, Caluda said. "The rest we had to invent."

They doubled production capacity overnight when they realized they could make their tables twice as wide, and roll the dough up from each side to the center.

Phyllo dough is stretchy, made from a high-gluten, high-protein flour, along with oil, salt and water. "The salt gives it strength and the oil makes it elastic," Caluda said.



Crawfish strudel -- it's not a pie and it's not fried. Chef John Caluda has been serving the flaky, savory pastry at the New Orleans Jazz Fest since 1996. (NOLA.com | The Times-Picayune Archive)

The dough is mixed and divided into giant balls, which are run through a sheeter machine several times to flatten them into long rectangles. The rectangles are then rolled up, and laid on the tables one at a

time to stretch.

Using their knuckles and the backs of their hands with practiced ease, the women in the group stretch the dough to fit over the 5-foot-by-8-foot table tops. It's an amazing sight, and a difficult skill to master.

"You're not supposed to touch it with your fingers," said Fouquet, as she stretched.

They trim the dough at the edges of the table, and then dock it, pricking it all over with a big spiked roller, so air is not trapped inside. Then, a mixture of clarified butter and olive oil is brushed on with long-handled paint rollers.

"We used to use an air-spray gun" to apply the butter, Caluda said, "but that covered every person and all the walls. We used garbage-can lids to shield ourselves. At every point, we have experimented. The paint roller works fine."

After the dough is buttered, the wooden molds are laid at the edges of the tables on top of the dough, and a few seasoned bread crumbs are sprinkled in the molds to prevent sticking. The crumbs are kept in a big bucket hanging from a hook under the table. Then, Caluda pipes in the filling.

The molds are lifted straight up, leaving the crawfish filling in exact lengths on top of the dough. Workers grab the PVC pipes and lift, neatly rolling the dough around the filling, until the two rolls almost meet in the center.

The dough is cut down the center. The long lengths are cut into 6-inch pieces by hand, and the edges tucked under. Twenty-five or 26 strudels are set on sheet pans, lightly brushed with more butter, and stacked onto rolling racks for the freezer. Then, they are boxed and returned to the freezer.

By Friday, 10,000 crawfish strudel will be ready for the Fair Grounds, where they are kept in big refrigerated trucks behind the booths until they are cooked.

"We used to be in the Heritage area," Caluda said, who admits that, at first, he didn't want to be at the music festival. "I didn't know anything about Jazz Fest. Friends owned the track and had an extra booth and wanted me to use it, in the Grandstand. It was rough the first year.

"Now, I love it. I see old friends. I like to hang out and talk to people. (They ask) 'Where's the wine? Where's the ATM? Where's the beer?'"

What aggravates him is when people ask if it's crawfish bread. Crawfish strudel is popular, but "not an iconic item," Caluda said. "People don't know what it is. We still have to explain. 'Is it a crawfish pie?' Yes, in a sense. 'Is it fried?' No, it's baked." (They experimented with that, too. It's better baked than fried.)

And it's always on the list of best things our Jazz Fest food tasters eat every year.

By the last remaining hours of Jazz Fest 2013, the Cottage Catering booth was sold out of all 10,000 strudel, as always. The one year the festival was closed entirely due to high winds, Caluda sold the strudel by the case, mostly to restaurateurs, \$200 for 100. Frozen, they keep well for six months.

Caluda grew up in Metairie and went to Rummell High School; he made his first pastry, chocolate eclairs, at age 11. He worked at several restaurants before leaving Louisiana to attend the Culinary Institute of America in upstate New York. His first real chef job was opening Flagon's, and he had Cafe Beignets at [the 1984 World's Fair](#).

At the CIA, Caluda was a collegiate karate champion, representing the cooking school on a two-man team. He holds a fifth degree black belt in Shotokan karate, and was the U.S. Champion in traditional karate for more than a decade in the 1980s.

"I had to choose between karate and cooking," Caluda said. "I love competing. But I loved it so much I didn't want to do it for a job."

Until he lost the lease in 2004, Caluda operated a popular pastry shop, Coffee Cottage on Metairie Road. Now, Cottage Catering in River Ridge does lots of catering, and they sell king cakes by mail-order year-round. They bake bread for the two Milk Bar Cafes. Sometimes, for catering jobs, they make crawfish strudel. After Jazz Fest, they fill any extra phyllo dough with a savory spinach mixture, or a sweet apple one.

Occasionally, Caluda gives baking classes in the summer when the catering business is slow. He advertises them on [the company's Facebook page](#), and they fill up quickly.

He also makes [occasional videos for YouTube](#). And if you search his name there, you will also find a video someone else posted, [a 1984 karate match](#): John Caluda vs. Chuck Coburn.

RETRIEVED FROM:

http://www.nola.com/food/index.ssf/2014/04/local_chef_creates_manufacturi.html

Southern Living

The **DAILYSOUTH** *Your Hub for Southern Culture*



What to Eat at New Orleans Jazz Fest 2015

April 30, 2015 | By [Hannah Hayes](#) | [Comments \(1\)](#)



From [Cafe du Monde's](#) famous beignets to pralines and even gelato from New Orleans staple [Angelo Brocato](#), the selection of sweets can be overwhelming, but one of the best is in a tucked-away corner of food vendors by the Blues Tent: Minnie Pearl Pies and Pastries's **Creole Cream Cheese Cheesecake with Strawberries**. If you need to take a break from it all, eating your own personal cheesecake while sitting underneath the misters in the [WWOZ](#) Jazz Tent is a refreshing option.



Hiding inside my plastic poncho, I found [Cottage Catering's Crawfish Strudel](#), a phyllo dough envelope for crawfish in an herb sauce, a warming source of comfort during one of the many deluges of rain. Mind-blowing fun fact: Chef John Clauda and his bakers make all the phyllo dough by hand, using paint rollers to butter each giant sheet of pastry.

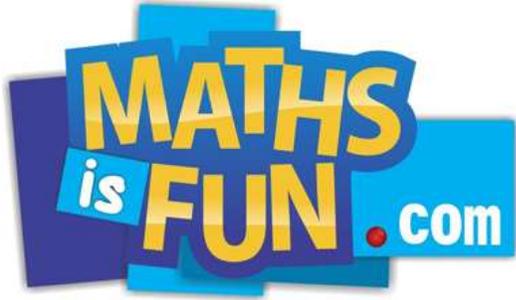
RETRIEVED FROM: <http://thedailysouth.southernliving.com/2015/04/30/what-to-eat-at-new-orleans-jazz-fest-2015/>

In 2016, the most common price point was about \$5-7. Many po boys were a little more. A few items were cheaper, and some combo plates were more..



IMAGE RETRIEVED FROM:

https://southernlivingthedailysouth.files.wordpress.com/2015/04/img_7387.jpg



Measurement is finding a number that shows the size or amount of something.

We can measure many different things, but mostly we measure **Length, Area, Volume, Mass and Time.**

There are two main "Systems of Measurement": **Metric** and **US Standard.**

RETRIEVED FROM: <http://www.mathsisfun.com/measure/index.html>

Metric Volume

These are the two most common measurements:

- **Milliliters**
- **Liters**



A **milliliter** (that is "milli" and "liter" put together) is a very small amount of liquid.

Here is a milliliter of milk in a teaspoon.

It doesn't even fill the teaspoon!

If you collect about 20 drops of water, you will have 1 milliliter:



20 drops of water makes about 1 milliliter

And a teaspoon can hold about **five** milliliters:



1 teaspoon of liquid is about 5 milliliters



Milliliters are often written as **ml** (for short), so "100 ml" means "100 milliliters".

Here we have **150 ml** of milk in a [measuring cup](#).

It doesn't say "150" ... it says "50" ... but it is half-way between 100 and 200 so you can figure out it is 150 ml.

RETRIEVED FROM: <http://www.mathsisfun.com/measure/metric-volume.html>

US Standard Volume

These are the most common measurements:

- **Fluid Ounces**
- **Cups**
- **Pints**
- **Quarts**
- **Gallons**



Fluid Ounces (fl oz) are small.

About how much fits in a small medicine cup.

Fluid Ounce!

"Fluid Ounce" is used for volume, "[Ounce](#)" for mass, and they are different.

- For example, 1 fluid ounce of honey has a mass of about 1.5 ounces!
- But for water, 1 fluid ounce has a mass of about 1 ounce.

If you mean an ounce of **fluid** say "**fluid ounce**" ("fl oz")



Cups

A small glass holds about 8 fluid ounces, which is also called **1 cup**.

$$1 \text{ cup} = 8 \text{ fluid ounces}$$

Here we have $\frac{2}{3}$ cup (**two-thirds of a cup**) of milk, or about 5 fluid ounces

RETRIEVED FROM: <http://www.mathsisfun.com/measure/us-standard-volume.html>

1 Cup

"1 Cup" is equal to **8 fluid ounces** in [US Standard Volume](#). It is a measure often used in cooking.

A [Metric](#) Cup is slightly different: it is 250 milliliters (which is about **8.5 fluid ounces**).

	Ounces (at 8 oz per cup)	milliliters (at 250 ml per cup)	Tablespoons (at 16 Tbs per cup)
$\frac{1}{4}$ cup	2 oz	62.5 ml	4 Tbs
$\frac{1}{2}$ cup	4 oz	125 ml	8 Tbs
$\frac{3}{4}$ cup	6 oz	187.5 ml	12 Tbs
1 cup	8 oz	250 ml	16 Tbs
$1 \frac{1}{4}$ cup	10 oz	312.5 ml	20 Tbs
$1 \frac{1}{2}$ cup	12 oz	375 ml	24 Tbs
$1 \frac{3}{4}$ cup	14 oz	437.5 ml	28 Tbs
2 cups	16 oz	500 ml	32 Tbs

Measuring Cups



Measuring cups are used to measure liquids, or powders like flour or sugar.

As we fill up the measuring cup, we need to look at **which number** it is filled to.



Here we have $\frac{2}{3}$ cup (**two-thirds** of a cup) of milk.



And they can also measure **milliliters** (ml):

Here we have **150 ml**.

It doesn't say "150" ... it says "50" ... but it is half-way between 100 and 200 so we can figure out it is 150 ml.



There are also special ones designed to hold an **exact amount**, such as these **1/2 cup** and **1/4 cup** measures.



They can also hold more than "1 Cup" of liquid.

This measuring cup holds up to 4 cups of liquid. If the liquid goes all the way to the 3, then there are 3 cups of liquid. Between the numbers we find fractions of a cup.

2 cups of a liquid is the same thing as **1 pint**. So this measuring cup also holds 2 pints (4 cups equals 2 pints).

Activity: Discover Capacity (Volumes)

It is interesting to find how much things can hold, so today we will ...

Measure Capacity!

You will need:

- Measuring Cup (for larger items)
- Measuring Spoons (for smaller items)
- Pen and paper

Relative Sizes



Find Cups around the house ...
... include at least one **small** one.



Now, use the small one to fill each of the other ones in turn.

Record your results here:

	How Many	
Description of Cup or Glass	Guess	Actual
Smallest	1	1

Measured Sizes

Use a [Measuring Cup](#) to measure how many milliliters (ml) or fluid ounces (fl oz) fit into each of your cups or glasses.



A measuring cup showing 150ml



Pouring a cup into a measuring cup.

What if the cup is larger than the measuring cup?

Fill the measuring cup to the top mark, empty it and start again. Add up the total.

Description of Cup or Glass	Capacity (ml or fl oz)	
	Guess	Actual

Spoons

We can also measure capacity using measuring spoons.



Measuring Spoons (Tbs means Tablespoon, Tsp means Teaspoon)



Pouring a tablespoon of water into a cup

This time we will count how many **tablespoons** (tbs) you need to fill a cup. A tablespoon holds about 15ml.

	Tablespoons	
Description of Cup or Glass	Guess	Actual

From Smallest to Largest

Lastly, list all the items you measured, from the **smallest to largest** capacity.

Example: Tiny clear glass, small white cup, ...

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RETRIEVED FROM: <http://www.mathsisfun.com/activity/discover-capacity.html>

Louisiana Kitchen & Culture

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Creole Cream Cheese Cheesecake

Dessert

Recipe courtesy of Chef Danny Trace, Cafe Adelaide, New Orleans, LA

Serves 8

Ingredients:

2 cups graham cracker crumbs
1 stick (8 tablespoons) melted butter
1/2 cup brown sugar
2½ pounds softened cream cheese
1¼ cups sugar
1¼ cups Creole cream cheese
3 medium eggs
3/4 cup sour cream
2 tablespoons powdered sugar

***Chef's Note:** Chef Danny created this recipe using *The Commander's Palace New Orleans Cookbook* by Ella and Dick Brennan as a reference.*

Sour cream can be substituted for the Creole cream cheese if it is not available in your area.

Creole Cream Cheese Cheesecake



Method:

Crust

Combine graham cracker crumbs, butter and sugar in a mixing bowl. Mix thoroughly by hand.

Press mixture evenly over the bottom and sides of a 9-inch by 3-inch-deep springform pan to make crust.

Refrigerate until ready to use.

Filling

Preheat oven to 250°F.

To make the filling, use the large bowl of a mixer fitted with the paddle attachment to combine the softened cream cheese and sugar.

Or, mix by hand using a wooden spoon or spatula, being careful not to whip too much air into the cream cheese.

Mix until smooth, occasionally scraping the bowl with a spatula. Add Creole cream cheese and mix until smooth.

Add the eggs one at a time, scraping the bowl with a spatula and mixing until smooth after each addition.

Pour the batter into the prepared crust and bake for 2 hours, until the center of the cake is firm to the touch.

Let the cake cool.

Topping

Combine the sour cream and powdered sugar. When the cheesecake is cool, spread mixture over the top with a spatula.

Refrigerate overnight, until completely chilled.

To release the sides of the spring form pan, run a knife between the sides of the pan and the crust twice.

Cut the cake into eight equal pieces using a long knife that has been dipped in hot water between cuts. Garnish with strawberries or other fruit and serve.

RETRIEVED FROM: <https://louisiana.kitchenandculture.com/recipes/creole-cream-cheese-cheesecake>

Nola Cuisine

RECIPES

CREOLE CREAM CHEESE RECIPE

AUGUST 2, 2006 DANNO 35 COMMENTS



From [Nola Cuisine](http://www.nolacuisine.com)

I made a fresh batch of Creole Cream Cheese yesterday that I finished today. I just ate what you see in the picture, sprinkled heavily with sugar, and I can tell you honestly, you don't know what you're missing if you don't try this recipe. This is the easiest cheese in the world to make, and you will learn more on its versatility, when I post further with recipes for Creole Cream Cheese Cheesecake, and [Creole Cream Cheese Ice Cream](#) (a.k.a Frozen Creole Cream Cheese, my fave, which I will make in the next few days.

By the way, what I used for a cheese mold this time was an inexpensive silicone muffin tin, which I punched drainage holes into with a hole puncher, traditionally used for paper (but not here on [Nola Cuisine](#)).

The way I have presented Creole Cream Cheese here is at its simplest, the way it was meant to be served; sweetened with fresh fruit and cream as a breakfast treat. Give it a shot, it is extremely cheap and easy to make.

I wrote an extensive post on this subject with the recipe just over a year ago, which I am including below because:

a.) I didn't have this wonderful camera to show the fruits (no pun intended) of my labor a year ago, and a picture is, as they say, worth a thousand words.

b.) I worked hard reasearching this post, so it bears repeating, at least for my sake (or your sake if you plan on making this recipe.)

Here is the post and recipe from July 29, 2005, about a month before Hurricane *She Who Shall Not Be Named* reared her ugly head on the wonderful city of New Orleans. I hope you enjoy and learn as much from this post as I did researching and making the dish:

Creole Cream Cheese used to be widely available in New Orleans, over time however it became harder to find, and never outside of Louisiana. It's a soft cheese eaten as a breakfast treat, sprinkled with sugar, covered with cream or half & half, and usually fresh fruit. This is what [">The Picayune's Creole Cookbook of 1901 had to say about the subject:](#)

Cream Cheese is always made from clabbered milk. The 'Cream Cheese Woman' is still as common a sight on our New Orleans streets as the Cala Woman was in the days gone by. She carries a covered basket in which are a number of small perforated tins in which the Cheeses are. In her other hand she carries a can of fresh Cream. She sells her wares to her regular customers, for the old Creoles who do not make their own Cream Cheese are very particular as to whom they buy from, and when once a good careful, clean woman gets a 'customer' she keeps her during her period of business, coming every fast day and Friday with her Cheese and Cream, for this is a great fast-day breakfast and luncheon dish.

[The "Cream Cheese Woman" has long ago gone the way of the "Cala Woman", but fortunately for me, I enjoy making it myself. It's a fairly long but very simple process; combined, about 10 minutes of actual work. Rennet is a coagulating enzyme which comes from a young animal's stomach, but there are also vegetable varieties. It comes in liquid or tablet form, I use the liquid animal variety. Although I had a hard time finding it in my area, you may find it in tablet form in the baking aisle at your grocer. If not, do what I did and order it from \[Cheese Supply\\(dot\\)com\]\(#\).](#) The shipping is a little steep for just a small item, so I ordered some Manchego, Cheesecloth, and a few other items to pad the bill. The recipe:

Creole Cream Cheese Recipe

2 Quarts Skim Milk

1/4 Cup Buttermilk

8 drops Liquid Rennet or 2 tablets
Cheesecloth

Combine the skim and buttermilk in a good sized saucepan. Over medium heat bring the mixture to 110 degrees F, stirring occasionally. Pour the heated mixture into a large, non-metal bowl. Add the rennet, stir and cover with cheesecloth. Let stand at room temperature for 24 hours. After a few hours there should be chunks (Curds) and liquid (Whey), try to keep Miss Muffet at bay. Line a colander with a double layer of cheesecloth, then spoon the curds into the colander, try to keep them intact. Let this drain for 1 hour or until it is one solid piece. Discard the Whey, or make Ricotta, which is made from cooked Whey. I haven't tried it yet, but next time I will. Place gently into a bowl and keep in the refrigerator for up to 2 weeks. Serve with sugar, half & half, and fresh fruit.

New I have another recipe for Creole Cream Cheese that says you cannot use Homogenized milk. I'll have to locate some to see if there is any difference in the finished product. The same recipe states you can substitute reconstituted dry skim milk. Another variation in this recipe is the use of Plain Yogurt as the culture, in place of the buttermilk. I will post when I try this.

Be sure and check out my ever growing [Index of Creole & Cajun Recipes!](#) It's an index with links to all of the recipes featured on this site. Also check out my new sister site to Nola Cuisine called [American Gourmand!](#)

RETRIEVED FROM: <http://www.nolacuisine.com/2006/08/02/creole-cream-cheese-recipe-2/>

A Few Other Ideas...

Guys and Dolls JR. opens with a bustling street scene alive with Times Square, New York characters. Some gamblers enter and trade tips about different horses that they are considering placing bets on from the daily scratch sheet ("Fugue for Tinhorns"). As the gamblers finish their pitch, Miss Sarah Brown and the Mission Band enter, playing a hymn ("Follow the Fold"). She warns the gamblers of the evils of their ways, but her sermon falls on deaf ears, so she and the band exit dejectedly. Lt. Brannigan, of the New York Police Department, enters and warns the gamblers not to try to organize their crap game. Nathan Detroit enters and, after Brannigan exits, complains that there is nowhere for the crap game to take place unless he can come up with \$1000 to rent the Biltmore Garage.

Craps is a game where players take turns rolling dice. Gamblers make bets on the probability that a specific event will occur—that when they roll the dice, and the dice come to a stop, the number will equal a specific number—the number they predict.

Explore the math behind gambling—probability and statistics. Probability is the ratio of the number of outcomes in the total number of possible outcomes. Ratios can be used many ways: as a way to combine elements to make something new (as in mixing paint and glue to create printer's ink;) as a way to describe a group (the ratio of boys to girls in a class;) OR as a way to predict the number of outcomes in a coin toss.

Smithsonian.com

Gamblers Take Note: The Odds in a Coin Flip Aren't Quite 50/50

And the odds of spinning a penny are even more skewed in one direction, but which way?



Flipping a coin isn't as fair as it seems. (Courtesy of flickr user [MagnuMicah](#))

By Dan Lewis
smithsonian.com
November 30, 2012

Posted from Dan Lewis' fantastic Now I Know newsletter. [Subscribe here](#) or follow him on [Twitter](#).

Imagine you're at a bar and another patron offers you the following wager. He's going to flip a coin — a standard U.S. penny like the ones seen above — a dozen or so times. If it comes up heads more often than tails, he'll pay you \$20. If it comes up tails more than heads, you pay him the same. There are no hidden tricks. It's a fair bet — safe to take, if you're looking for a 50/50 chance.

Now, imagine the same offer, except that instead of flipping the coin, the other patron tells you he's going to spin it. In fact, he'll even let you provide the penny, just to guarantee there is no funny business. Twenty-five spins and if it comes up heads more often than tails, he'll give you \$20 again. But if tails comes up more often, you owe him \$20.

Fair bet? Not if Persi Diaconis is right.

Diaconis is a professor of mathematics and statistics at Stanford University and, formerly, a professional magician. While his claim to fame is [determining how many times a deck of cards must be shuffled in order to give a mathematically random result](#) (it's either five or seven, depending on your criteria), he's also dabbled in the world of coin games. What he and his fellow researchers discovered ([here's a PDF of their paper](#)) is that most games of chance involving coins aren't as even as you'd think. For example, even the 50/50 coin toss really isn't 50/50 — it's closer to 51/49, biased toward whatever side was up when the coin was thrown into the air.

But more incredibly, [as reported by Science News](#), spinning a penny, in this case one with the Lincoln Memorial on the back, gives even more pronounced odds — the penny will land tails side up roughly 80 percent of the time. The reason: the side with Lincoln's head on it is a bit heavier than the flip side, causing the coin's center of mass to lie slightly toward heads. The spinning coin tends to fall toward the heavier side more often, leading to a pronounced number of extra "tails" results when it finally comes to rest.

Because the coins typically pick up dirt and oils over time, trying the experiment at home may not yield such a large percentage of "tails" over "heads" — but a relatively new coin should still give you noticeable results.

RETRIEVED FROM: <http://www.smithsonianmag.com/science-nature/gamblers-take-note-the-odds-in-a-coin-flip-arent-quite-5050-145465423/>

IMAGE RETRIEVED FROM: http://thumbs.media.smithsonianmag.com//filer/Dan-Lewis-Spin-It-631.jpg_800x600_q85_crop.jpg

The Coin Flip: A Fundamentally Unfair Proposition?

Sunday, March 29, 2009

Have you ever flipped a coin as a way of deciding something with another person? The answer is probably yes. And you probably did so assuming you were getting a fair deal, because, as everybody knows, a coin is equally likely to show heads or tails after a single flip—unless it's been shaved or weighted or has a week-old smear of coffee on its underbelly.

So when your friend places a coin on his thumb and says "call it in the air", you realize that it doesn't really matter whether you pick heads or tails. Every person has a preference, of course—heads or tails might feel "luckier" to you—but logically the chances are equal.

Or are they?

Granted, everybody knows that newly-minted coins are born with tiny imperfections, minute deviations introduced by the fabrication process. Everybody knows that, over time, a coin will wear and tear, picking up scratches, dings, dents, bacteria, and finger-grease. And everybody knows that these imperfections can affect the physics of the coin flip, biasing the results by some infinitesimal amount which in practice we ignore.

But let's assume that's not the case.

Let's assume the coin is fabricated perfectly, down to the last [vigintillionth](#) of a [yoctometer](#). And, since it's possible to train one's thumb to flip a coin such that it comes up heads or tails a huge percentage of the time, let's assume the person flipping the coin isn't a magician or a prestidigitator. In other words, let's assume both a perfect coin and an honest toss, such as the kind you might make with a friend to decide who pays for lunch.

In that case there's an *absolute right and wrong answer* to the age-old question...

Heads or tails?

...because the two outcomes of a typical coin flip are not equally likely.

The 50-50 proposition is actually more of a 51-49 proposition, if not worse. **The sacred coin flip exhibits (at minimum) a whopping 1% bias**, and possibly much more. 1% may not sound like a lot, but it's more than the typical casino edge in a game of blackjack or slots. What's more, you can take advantage of this little-known fact to give yourself an edge in all future coin-flip battles.

The Physics of Coin Flipping

In the 31-page [Dynamical Bias in the Coin Toss](#), Persi Diaconis, Susan Holmes, and Richard Montgomery lay out the theory and practice of coin-flipping to a degree that's just, well, downright intimidating.

Suffice to say their approach involved a lot of physics, a lot of math, motion-capture cameras, random experimentation, and an automated "coin-flipper" device capable of flipping a coin and producing Heads 100% of the time.

Here are the broad strokes of their research:

1. **If the coin is tossed and caught**, it has about a 51% chance of landing on the same face it was launched. (If it starts out as heads, there's a 51% chance it will end as heads).
2. **If the coin is spun, rather than tossed**, it can have a much-larger-than-50% chance of ending with the heavier side down. Spun coins can exhibit "huge bias" (some spun coins will fall tails-up 80% of the time).
3. **If the coin is tossed and allowed to clatter to the floor**, this probably adds randomness.
4. **If the coin is tossed and allowed to clatter to the floor where it spins**, as will sometimes happen, the above spinning bias probably comes into play.
5. **A coin will land on its edge around 1 in 6000 throws**, creating a [flipistic singularity](#).
6. **The same initial coin-flipping conditions produce the same coin flip result.** That is, there's a certain amount of determinism to the coin flip.
7. **A more robust coin toss (more revolutions) decreases the bias.**

The 51% figure in Premise 1 is a bit curious and, when I first saw it, I assumed it was a minor bias introduced by the fact that the "heads" side of the coin has more decoration than the "tails" side, making it heavier. But it turns out that this sort of imbalance has virtually no effect unless you spin the coin on its edge, in which case you'll see a huge bias. The reason a typical coin toss is 51-49 and not 50-50 has nothing to do with the asymmetry of the coin and everything to do with the aggregate amount of time the coin spends in each state, as it flips through space.

A good way of thinking about this is by looking at the ratio of odd numbers to even numbers when you start counting from 1.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

No matter how long you count, you'll find that at any given point, one of two things will be true:

- You've touched more odd numbers than even numbers
- You've touched an equal amount of odd numbers and even numbers

What will *never* happen, is this:

- You've touched more even numbers than odd numbers.

Similarly, consider a coin, launched in the "heads" position, flipping heads over tails through the ether:

H T H T H T H T H T H T H T H T H T H T H T H

At any given point in time, either the coin will have spent *equal* time in the Heads and Tails states, or it will have spent *more* time in the Heads state. In the aggregate, it's slightly more likely that the coin shows Heads at a given point in time—including whatever time the coin is caught. And vice-versa if you start the coin-flip from the Tails position.

The Strategy of Coin Flipping

Unlike the article on the edge in a game of [blackjack](#) mentioned previously, I've never seen a description of "coin flipping strategy" which takes the above science into count. When it's a true 50-50 toss, there *is* no strategy. But if we take it as granted, or at least possible, that a coin flip does indeed exhibit a 1% or more bias, then the following rules of thumb might apply.

1. **Always be the chooser, if possible.** This allows you to leverage Premise 1 or Premise 2 for those extra percentage points.
2. **Always be the tosser,** if you can. This protects you from virtuoso coin-flippers who are able to leverage Premise 6 to produce a desired outcome. It also protects you against the added randomness (read: fairness) introduced by flippers who will occasionally, without rhyme or reason, invert the coin in their palm before revealing. Tricky Hobbitses.

3. **Don't allow the same person to both toss and choose.** Unless, of course, that person is you.
4. **If the coin is being tossed, and you're the chooser, always choose the side that's initially face *down*.** According to Premise 1, you'd always choose the side that's initially face up, but most people, upon flipping a coin, will invert it into their other palm before revealing. Hence, you choose the opposite side, but you get the same 1% advantage. Of course, if you happen to know that a particular flipper doesn't do this, use your better judgment.
5. **If you are the tosser but not the chooser, sometimes invert the coin into your other palm after catching, and sometimes don't.** This protects you against people who follow Rule 4 blindly by assuming you'll either invert the coin or you won't.
6. **If the coin is being spun rather than tossed,** always choose whichever side is *lightest*. On a typical coin, the "Heads" side of the coin will have more "stuff" engraved on it, causing Tails to show up more frequently than it should. Choosing Tails in this situation is usually the power play.
7. **Never under any circumstances agree to a coin *spin* if you're not the chooser.** This opens you up to a devastating attack if your opponent is aware of Premise 2.

I hope I've made it clear that none of this is really to be taken seriously. The point is that adding even 1% of wobble to a situation of pure chance can create a lot of additional complexity, and that in turn, can create strategy where none existed before.

RETRIEVED FROM: <http://econ.ucsb.edu/~doug/240a/Coin%20Flip.htm>

[My Big Break](#), stories of triumph, the moments when everything seems to click, and people leap forward into their careers.



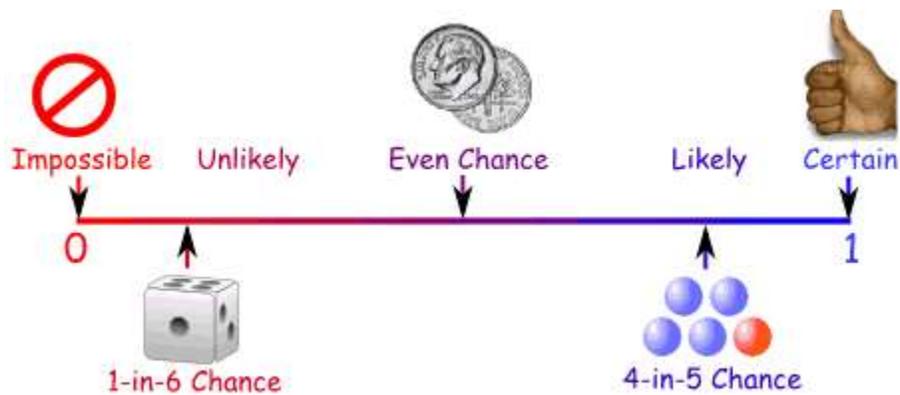
Definition of

Probability

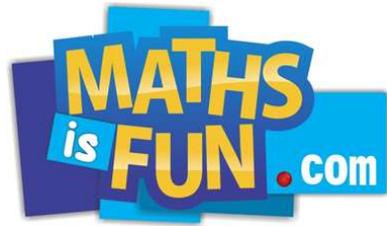
Probability is the chance that something will happen - how likely it is that some event will happen.

Sometimes you can measure a probability with a number like "10% chance of rain", or you can use words such as impossible, unlikely, possible, even chance, likely and certain.

Example: "It is unlikely to rain tomorrow".



RETRIEVED FROM: <http://www.mathsisfun.com/definitions/probability.html>



Probability

How **likely** something is to happen.

Many events can't be predicted with total certainty. The best we can say is how **likely** they are to happen, using the idea of probability.

Tossing a Coin



When a coin is tossed, there are two possible outcomes:

- heads (H) or
- tails (T)

We say that the probability of the coin landing **H** is $\frac{1}{2}$.

And the probability of the coin landing **T** is $\frac{1}{2}$.



Throwing Dice

When a single **die** is thrown, there are six possible outcomes: **1, 2, 3, 4, 5, 6**.

The probability of any one of them is $\frac{1}{6}$.

Probability

In general:

Probability of an event happening = $\frac{\text{Number of ways it can happen}}{\text{Total number of outcomes}}$

Example: the chances of rolling a "4" with a die

Number of ways it can happen: 1 (there is only 1 face with a "4" on it)

Total number of outcomes: 6 (there are 6 faces altogether)

So the probability = $\frac{1}{6}$

Example: there are 5 marbles in a bag: 4 are blue, and 1 is red. What is the probability that a blue marble gets picked?

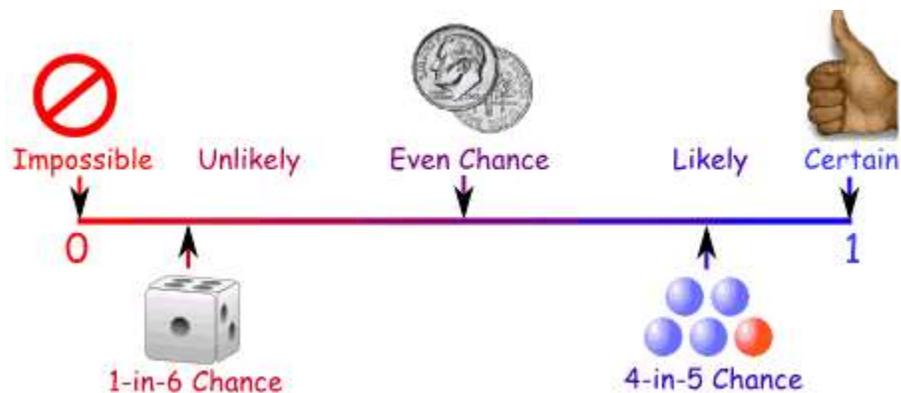
Number of ways it can happen: 4 (there are 4 blues)

Total number of outcomes: 5 (there are 5 marbles in total)

So the probability = $\frac{4}{5} = 0.8$

Probability Line

We can show probability on a [Probability Line](#) :



Probability is always between 0 and 1

Probability is Just a Guide

Probability does not tell us exactly what will happen, it is just a guide

Example: toss a coin 100 times, how many Heads will come up?

Probability says that heads have a $\frac{1}{2}$ chance, so we can **expect 50 Heads**.

But when we actually try it we might get 48 heads, or 55 heads ... or anything really, but in most cases it will be a number near 50.

Words

Some words have special meaning in Probability:

Experiment or Trial: an action where the result is uncertain.

Tossing a coin, throwing dice, seeing what pizza people choose are all examples of experiments.

Sample Space: all the possible outcomes of an experiment

Example: choosing a card from a deck

There are 52 cards in a deck (not including Jokers)

So the **Sample Space is all 52 possible cards:** {Ace of Hearts, 2 of Hearts, etc... }

The Sample Space is made up of Sample Points:

Sample Point: just one of the possible outcomes

Example: Deck of Cards

- the 5 of Clubs is a sample point
- the King of Hearts is a sample point

"King" is not a sample point. As there are 4 Kings that is 4 different sample points.

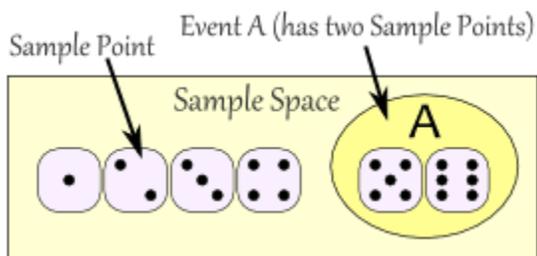
Event: a single result of an experiment

Example Events:

- Getting a Tail when tossing a coin is an event
- Rolling a "5" is an event.

An event can include one or more possible outcomes:

- Choosing a "King" from a deck of cards (any of the 4 Kings) **is** an event
- Rolling an "even number" (2, 4 or 6) is also an event



The Sample Space is all possible outcomes.

A Sample Point is just one possible outcome.

And an Event can be one **or more** of the possible outcomes.

Hey, let's use those words, so you get used to them:



Example: Alex wants to see how many times a "double" comes up when throwing 2 dice.

Each time Alex throws the 2 dice is an **Experiment**.

It is an Experiment because the result is uncertain.

The **Event** Alex is looking for is a "double", where both dice have the same number. It is made up of these **6 Sample Points**:

$\{1,1\}$ $\{2,2\}$ $\{3,3\}$ $\{4,4\}$ $\{5,5\}$ and $\{6,6\}$

The **Sample Space** is all possible outcomes (**36 Sample Points**):

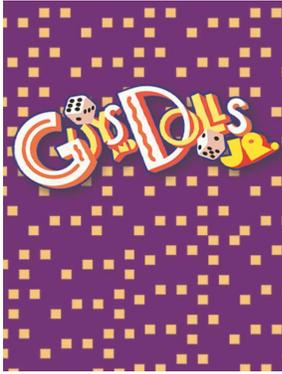
$\{1,1\}$ $\{1,2\}$ $\{1,3\}$ $\{1,4\}$... $\{6,3\}$ $\{6,4\}$ $\{6,5\}$ $\{6,6\}$

These are Alex's Results:

Experiment	Is it a Double?
$\{3,4\}$	No
$\{5,1\}$	No
$\{2,2\}$	Yes
$\{6,3\}$	No
...	...

After 100 **Experiments**, Alex has 19 "double" **Events** ... is that close to what you would expect?

RETRIEVED FROM: <http://www.mathsisfun.com/data/probability.html>



ADDITIONAL RESOURCES

<http://www.talkinbroadway.com/talkin/runyon.html>

<http://playmakersrep.blogspot.com/2015/07/normal-0-false-false-false-en-us-x-none.html>

<http://ctgands.org/wp-content/themes/q-press/lesson-plans/LessonPlanB-MusicalTheatreForms.pdf>

<http://www.education.com/magazine/article/gender-stereotypes-kids/>

<http://www.ucc.on.ca/2015/10/28/guys-and-dolls-and-gender-stereotype-lessons/>

<https://www.pinterest.com/lmorris0976/guys-and-dolls-3/>

<http://www.newyorker.com/magazine/2009/03/02/talk-it-up>

<https://www.amazon.com/Guys-Dolls-Stories-Damon-Runyon/dp/0760703884>

<http://www.exploratorium.edu/cooking/>

<http://www.scienceofcooking.com/>

<https://www.teacherspayteachers.com/Product/Guys-and-Dolls-Film-Classic-study-andor-discussion-questions-1025752>

<https://www.osfashland.org/~media/Support%20OSF/Membership/eluminations-2015/eluminations-guys-and-dolls-2015>

<https://organwiseguys.com/wp-content/uploads/2015/03/OWG-Doll-Lesson-Plan-FINAL.pdf>

<http://www.frenchcreoles.com/CreoleCulture/common%20names/commonnames.htm>