

“Who we are, not by their definitions, but ours.”

—Bring It On: The Musical

In the world of *Bring It On: The Musical*, the character of La Cienega has a clear voice—one that is authentically her own. She is brave and fierce and encourages another character, Bridget, in her own journey to self-acceptance. It isn't always easy to “step outside the lines” and be accepted for who you really are.

- Do you know someone who is able to be authentically themselves? How did they find that courage or inner strength?
- When do you feel most authentically yourself? Who do you share your true voice with?

“It still makes me mad when a culture makes people hate themselves for being different—I love eccentricity and people who don't try to be like everyone else. I look at high school bullies (and adult bullies, frankly) and think “What kind of risks have you ever taken?” Because all bullies want is for people to stop being truly alive and expressive. —Jeff Whitty, Libretto—*Bring It On: The Musical*”

Bring It On: The Musical explores the hard work needed to achieve mastery: of a cheer routine, a dance move, a friendship. The work ethic shown by the fictional characters onstage is a direct reflection of the hard work and dedication needed to create this musical.

- What are you willing to work hard at? Why?
- Do you enjoy competing? Or do you prefer to collaborate? Can competition and collaboration co-exist?
- How do you find the balance between expressing yourself and supporting the team? If you could only do one—which would you choose?

“If you do what you love with your time, you win.”

—Bring It On: The Musical

Cast of the 2011 Alliance Theatre Production of *Bring It On: The Musical*. PHOTO BY CREG WOONEY.

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Center Theatre Group's mission is to serve the diverse audiences of Los Angeles by producing and presenting theatre of the highest caliber, by nurturing new artists, by attracting new audiences, and by developing youth outreach and education programs. This mission is based on the belief that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

Education and Community Partnerships
Theatre is an enduring and powerful tool for communicating ideas, stories, emotions and beliefs that fuel the intellect, imagination and creative spirit. Center Theatre Group believes that stimulating awareness, creativity, dialogue and an inquisitive mind is integral to the growth and well-being of the individual and the community; and that nurturing a life-long appreciation of the arts leads inextricably to an engaged and enlightened society.

Center Theatre Group's education and community partnership programs advance the organization's mission in three key ways:

Audiences: Inspiring current and future audiences to discover theatre and its connection to their lives;

Artists: Investing in the training, support and development of emerging young artists and young arts professionals who are the future of our field; and

Arts Education Leadership: Contributing to the community-wide efforts to improve the quality and scope of arts education in Los Angeles.



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FUNDER CREDITS

The Education & Community Partnerships Department receives generous support from the Center Theatre Group Affiliates, a volunteer organization dedicated to bringing innovative theatre and creative education to the young people of Los Angeles.

Additional support for Education & Community Partnerships is provided by The Sheri and Les Biller Family Foundation, the Employees Community Fund of Boeing California, The Sascha Brastoff Foundation, the Brotman Foundation of California, the Carol and James Collins Foundation, the Culver City Education Foundation, the James A. Doolittle Foundation, the Ella Fitzgerald Charitable Foundation, the Lawrence P. Frank Foundation, The Rosalinde and Arthur Gilbert Foundation, the William Randolph Hearst Education Endowment, the City of Los Angeles Department of Cultural Affairs, the MetLife Foundation, the Music Center Fund for the Performing Arts, the Kenneth T. & Eileen L. Norris Foundation, Laura & James Rosenwald & Orinocco Foundation, Playa Vista, Dwight Stuart Youth Fund, Theatre Communications Group, and the Weingart Foundation.

Center Theatre Group is a participant in the A-ha! Program: Think It, Do It, funded by the MetLife Foundation and administered by Theatre Communications Group, the national organization for the professional American theatre.

Bring It On: The Musical received generous support from the Ella Fitzgerald Charitable Foundation, Charlie Lyons, Arman Bernstein, and Universal Stage Productions.



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L.A.'s Theatre Company

Discovery Guide

PERFORMING FOR LOS ANGELES YOUTH



BRING IT ON THE MUSICAL™

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Welcome to Center Theatre Group and *Bring It On: The Musical*.

Welcome to Center Theatre Group and *Bring It On: The Musical*—the explosive new musical comedy that raises the stakes on over-the-top high school rivalries. Set against the world of competitive cheerleading with music and gravity-defying choreography, this new show proves that winning isn't everything when it means losing something—or someone—you really care about.

Cheerleading. Cheerleader. What images, impressions or assumptions come to mind when you hear these words? Are these assumptions positive or negative? When you visit a school that is different from your own, what assumptions do you make or do you think are made about you? What assumptions are made about teenagers in general? Do these images reflect the reality of you and your friends?

The teenagers we meet in *Bring It On: The Musical* have things they want to do and things they want to say. Whether through cheer, dance, music, sports, friendship, fashion, etc.—they work hard and are searching for the best way to express who they are and what they care about.

While *Bring It On: The Musical* is set specifically in the world of competitive cheerleading, the word cheerleader has other meanings as well.

To cheer is to encourage, comfort and congratulate. Who in your life is a “cheerleader” for you? Who believes in you and encourages you to do your very best? Is there a friend or family member that you cheer on and want only the best for them?

To lead is to go before and show the way. What makes someone a good leader? What qualities are needed? Is there an area in your life where you lead? Is there someone who inspires you to follow in their footsteps?

Theatre raises questions and challenges audience members to discover their own answers. See what questions this information raises for you and what questions and answers the performance provides. Thank you so much for joining us for *Bring It On: The Musical*. We look forward to seeing you at the theatre!

“What you are feeling is power.”

—Bring It On: The Musical

LIBRETTO BY JEFF WHITTY

MUSIC BY TOM KITT & LIN-MANUEL MIRANDA

LYRICS BY AMANDA GREEN & LIN-MANUEL MIRANDA

MUSIC SUPERVISION BY ALEX LACAMOIRE

DIRECTED & CHOREOGRAPHED BY ANDY BLANKENBUHLER

October 30–December 10, 2011
Ahmanson Theatre

Bring It On: The Musical

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L.A.'s Theatre Company

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Kirk Douglas Theatre

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40 YEARS
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Discovery Guide

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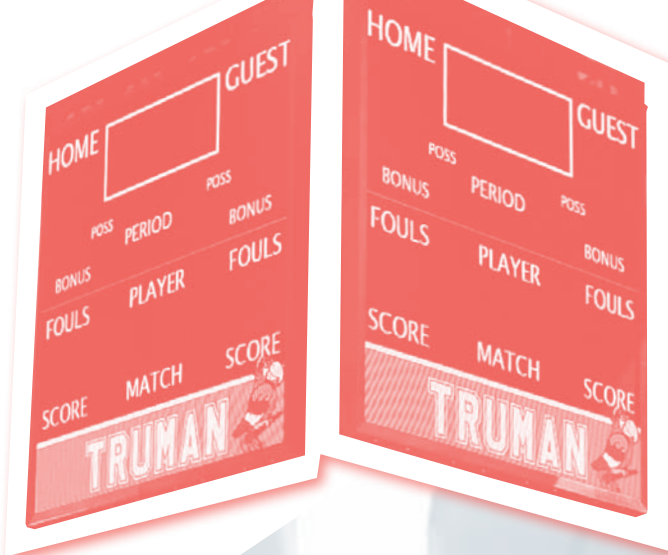
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Bring It On: The Musical

Campbell Davis' destiny is to become captain of the cheerleading squad at Truman High School and lead her team to Nationals. Her world is turned upside down when she is transferred to Jackson High. Her new school doesn't even have a cheer squad, but rather a successful hip-hop crew led by "Queen Bee" Danielle. As Campbell tries desperately to fit in, she begins to suspect that her transfer may not have happened by accident. Is it a diabolical plot to thwart her destiny? Spurred by revenge, Campbell is determined to reclaim what is rightfully hers—The National Championship.

On her way to victory Campbell must decide what kind of leader she will be. When it is time to collaborate versus when it's time to bring it on and compete. And what is most valuable: a trophy, friendship or being true to yourself?



High School Memories

We gave the creative team of *Bring It On: The Musical* an assignment:

Imagine that we've traveled back in time to visit your real high school and we found you standing by your locker. If we took a look inside your locker, what would we find? What would you talk to us about? Who were you in high school?

Here are some of their thoughts:

Andy Blankenbuehler
Director and Choreographer

St. Xavier High School, in Cincinnati, Ohio.

I "wanted" things, but I didn't know what they were or how to get them. I have always felt things very deeply. That hasn't changed.

I think that I dreamed of and studied the things that I admired but didn't have in life, and I found a way to make them happen.

I loved feeling like I was good at something. I loved the feeling of being recognized for my work. I guess that's what so many young people want. They just need to be recognized.

In high school (like everyone else) I think that I was trying to find my own thing. I hadn't discovered hair product yet. Wow...bad hair days.

I was shy. I was trying to find my way.

When I was in high school we didn't have iPods. We didn't even have the Walkman until I was almost out of high school. So music was all about the car radio for me, and my stereo was set to Q 102 (slightly cheesy pop music).

JEFF WHITTY LIBRETTO

Marshfield High School in Coos Bay, Oregon.
Mascot—the Pirates.

In high school I tended to be up to mischief of one sort or another. I was pretty insecure but discovered that my sense of humor was a way to relate to people.

I found that if I could make people laugh or be provocative in some way, it gave me positive attention and drew focus from the fact that I was a total loser. Which I wasn't at all, looking back, but man I really felt like I was at the time.

Looking back I know I was well-liked, but I was also dealing with the fact that I was gay and knew it, and living in a small town in the 1980's I had NO IDEA how to deal with that. No Internet, no books, no role models at the time. But that struggle gave me humor and character and frankly I'm grateful for it.

I was totally 80's for awhile and then took a big swerve into Hippie clothing my senior year. Birkenstocks, long hair, ponchos, the whole deal!

Amanda Green
Co-Lyricist

No matter how odd or unsure of myself I felt in other areas of my life, I knew where I belonged when I was rehearsing a show, or a song.

What made me happiest in high school was hanging with my friends, being silly, listening to music...I also found writing for English class very rewarding. I enjoyed doing the work, got a lot of pleasure out of making a point well, making people laugh, and found I was good at it.

At my school there was this long hall at the entrance, with a row of chairs against either wall. When you walked in, the seats were usually filled with kids, staring at, or studiously ignoring you, as you walked by. It was like running the gauntlet and seriously intimidating.

I also had some fashion tragedies: for going out on the weekends, one outfit of which I was very proud consisted of black spandex pants, towering red spike heels and a thrift-store, oversized electric blue man's tuxedo jacket. My Dad caught me walking out of the house in it one Saturday night and just (Not yet, Dad. ☺)

My best friends were girls who were, like me, an odd combination of 'bad girl' and 'nerd'—we got into trouble sometimes, but also were studious, liked academics and cared a lot about our grades and getting into a good college.

Why High School?

The setting of *Bring It On: The Musical* is two very different high schools. We meet characters who are trying to make their high school years count and find their place and their passion within the high school hierarchy. *Bring It On: The Musical* is not the first and will certainly not be the last story set in a high school. Books, TV, film and theatre have all found high school a compelling place and time to set a story.

- What makes high school such a pivotal time period?
- If you are in high school, is it what you imagined? What was surprising to you?
- If you are not in high school yet, what do you imagine it will be like?

Cheerleading Timeline



Spirit Stick

Created by Lawrence "Herkie" Herkimer in 1957. "The spirit stick got its start at a camp at the University of Redlands in California. We had a group out there who were real characters. They had lots of spirit, but almost no talent. So I decided they had to have some recognition. I broke a little stick off a tree and awarded them the 'spirit stick' for their unusual spirit. Then we started doing this at all the camps, awarding the spirit stick to the groups who showed the most spirit each day, and whoever won it at the end of the week got to take it home with them. The spirit stick is the most outstanding award you can get. It's the symbol for spirit."

—Lawrence "Herkie" Herkimer⁽¹⁾

Do you think spirit is more important than talent? Why does spirit matter?

Cheer

- 1 a shout of encouragement, approval, congratulation, etc.
- 2 a set or traditional form of shout used by spectators to encourage or show enthusiasm for an athletic team, contestant, etc., as rah! rah! rah!
- 3 something that gives joy or gladness; encouragement; comfort.



From Support To Sport

Sport

A physical activity which involves propelling a mass through space or overcoming the resistance of a mass. A contest or competition against or with an opponent. An activity governed by rules which explicitly define the time, space and purpose of the contest and the conditions under which a winner is declared. The acknowledged primary purpose of the competition is a comparison of the relative skills of the participants.⁽¹⁴⁾

Title IX

Title IX of the Educational Amendments of 1972 is the landmark legislation that bans sex discrimination in schools, whether it is in academics or athletics. Title IX states: "No person in the U.S. shall, on the basis of sex be excluded from participation in, or denied the benefits of, or be subjected to discrimination under any educational program or activity receiving federal aid."⁽¹⁵⁾

Competitive Cheer

Competition is the next evolution in cheerleading. While many squads—both high school and college—still support their teams from the sidelines, competitive cheerleading has become an alternative expression of the form. Relatively young within the history of cheer, competitive cheer emerged in the late 1960s.

A typical competitive cheer squad, as sanctioned by the USASF (U.S. All-Star Federation) consists of 6-36 male and female members. The squads perform a two and a half minute routine. In that time cheerleaders are tossed in the air, performing breathtaking twists and acrobatics, they complete a dizzying series of tumbling moves and synchronized dance sequences. Judges award points for execution, creativity, difficulty, synchronization, and showmanship. Deductions are given for dropped stunts, stepping outside the lines (routines are performed on a 54x42 spring board mat) and touchdowns in tumbling.

As the routines and competitive tournaments grow more complex, people within and outside the world of competitive cheer are asking fundamental questions about its nature: Is it a sport? Are competitive cheerleaders athletes?

Cheerleaders and their supporters say: "Yes it is." At stake is the respect granted to athletes, the opportunity to receive scholarships to college for doing what they love, and recognition by the National College Athletic Association (NCAA) that would allow schools with competitive cheer squads to receive Title IX federal funding.

Those who do not think that cheerleading should be granted the moniker of sport cite the fact that at its core cheerleading is and was created as a supporting activity. Even the "Grandfather of Cheerleading" is not in favor of changing the basic function of cheerleading. Herkimer said: "I'm amazed cheerleading came so far, so I don't know where it could go from here. All I can see is it going downhill. If they stop being an asset to the school and to school activities, then cheerleading can die."⁽¹⁶⁾

What do you think? Is cheerleading a sport? Are cheerleaders athletes?

- 1869** First college football game between Rutgers University and Princeton.
- 1880's** Princeton students form all-male "pep squads" to support fledgling football teams. Thomas Peebles started a yell of "Sis boom bah!"
- 1884** Graduate of Princeton University, Thomas Peebles, brings Princeton's "pep club" and "cheer" to the University of Minnesota.
- 1898** At the University of Minnesota Medical Student Johnny Campbell picks up a megaphone and cheers the first organized cheer: Rah Rah Rah Ski-u-mah! Hoo-Rah Hoo-Rah! Varsity! Varsity! Minn-e-so-tha!
- 1903** University of Minnesota creates an all-male Yell Squad.
- 1905** Texas A&M male students form The Cheerleading State to pump-up crowds at football and basketball games.
- 1920's** Women join the University of Minnesota Pep Squad. Tumbling and acrobatics are added to cheer routines. The University of Oregon adds flashcards to their repertoire.
- 1940's** During World War II with many men at war women join university cheer squads in large numbers.
- 1948** Southern Methodist Cheerleader Lawrence "Herkie" Herkimer holds the first summer cheerleading clinic at Sam Houston State Teachers College. The pom-pom, Herkie and spirit stick are invented.
- 1960** The Indianapolis Colts add the first professional cheerleading squad.

- 1961** Herkie incorporates the National Cheerleader Association (NCA). Cheerleader camps and clinics spring up across the nation.
- 1972** Title IX is passed.
- 1974** The start of modern day cheerleading. The Universal Cheerleaders Association (UCA) is founded by the former General Manager and Vice President of NCA, Jeff Webb, to teach a higher level of skills (partner stunts & pyramids) to cheerleaders around the United States.
- 1975** The cheer routine is born when music is added to cheer skills demonstrations at a camp held at Memphis State University.
- 1976** The first Liberty performed. The Dallas Cowboy Cheerleaders perform in Super Bowl X.
- 1979** The first Basket Toss.
- 1980's** All Star Cheer makes its debut. All Star Cheer Squads focus on athletic training and competition rather than sports team support.
- 1982** UCA hosts the 1st Cheerleading National Championship held on ESPN.
- 1987** American Association of Cheerleading Coaches and Administrators (AACCA) is formed; establishing the safety standard for cheerleading. The safety standards are published.
- 1990's** All Star Cheer Squads flourish across the United States. Cheer Squads form in Japan, Chile, the United Kingdom, and Australia.

- 2003** United States All Star Federation (USASF) and International All Star Federation (IASF) are formed to support international club cheerleading and the World Cheerleading Club Championships.
- 2004** The USASF/IASF hosts the first World Cheerleading Championships.
- 2010** The USASF/IASF hosts the seventh World Cheerleading Championships. It is broadcast globally on ESPN and 60 countries participate.
- 2011** Stunt Cheer debuts.
- 2011** Bring It On: The Musical debuts at the Alliance Theatre in Atlanta, Georgia.
- 2011** Bring It On: The Musical's national tour begins in Los Angeles at Center Theatre Group's Ahmanson Theatre.

We don't throw balls, we throw people. And we catch them.

—Valerie Hagedorn, Head Coach, Cheer Squad, Adams State College, Colorado.⁽¹⁷⁾



Herkie!

The Grandfather of Cheerleading

While a cheerleader at Southern Methodist University, in the 1940s Lawrence "Herkie" Herkimer developed the signature cheer move "The Herkie" quite by accident. "It was just a poor split jump," Herkimer said. "I don't like to tell people that."⁽¹⁸⁾

Herkie would go on to develop more staples of cheerleading beginning with the cheer camp or clinic. The first was held at Sam Houston State Teacher's College (now State University) in 1948. Camps and clinics expanded the visibility of cheer and inspired younger people to join squads. In 1961 Herkie founded the National Cheerleading Association (NCA), which is still in existence and is one of the largest cheerleading organizations in the United States, hosting hundreds of camps and competitions, including NCA Collegiate Cheerleading Championship. Cheerleading can also thank Herkie for the Spirit Stick and the Pom-Pom.

Let's take this mess to Nationals!

—Bring It On: The Musical

Lead(er)

- 1 to go before or with to show the way; conduct or escort;
- 2 to conduct by holding and guiding;
- 3 to influence or induce; cause.

Jeff Webb

Jeff Webb is the Founder, Chairman and CEO of Varsity, the world's leading provider of cheerleader training, apparel and competitive events. As a 24 year old graduate of the University of Oklahoma, Webb founded Universal Cheerleaders Association in 1974 with a vision to blend traditional crowd leadership with a higher level of athleticism and entertainment value. The result was a radical transformation in cheerleading itself. He later founded Varsity Spirit Fashions to develop the uniforms needed for the new style of cheerleading he had created. Webb eventually partnered with ESPN as a way to showcase this new brand of cheerleading to the world. In doing so, Jeff Webb has become the creative and strategic force behind the development of modern cheerleading.

As the Varsity family of brands has grown alongside the spirit community, Jeff has been instrumental in promoting cheerleading to the world as a positive and beneficial activity for young athletes. Webb later founded the USASF, an organization that provided structure, safety guidelines and community to the All Star industry. More recently, Webb was instrumental in founding the International Cheer Union which fosters the growth of the cheerleading and dance community on all continents. In 2011, the trade organization ASIP (Association of Spirit Industry Professionals) presented Webb with their prestigious Lifetime Achievement Award for his vast contributions to the development of the spirit industry.

"How do we know who we are unless we Cross the Line?"

—Bring It On: The Musical

Bring It On: The Musical plays with the idea of lines—the lines that form a district, the boundaries of a cheer routine and what it means to “cross the line” in life. We see characters cross ethical lines, cross the lines of friendship, characters who step across limitations imposed by outside forces and still others who learn that sometimes it is necessary to cross the line to learn about yourself.



Redistricting —Drawing the Lines

In *Bring It On: The Musical*, where her house sits on a district line has major consequences for Campbell. While this is a fictional story, the district you live in and how its lines are drawn can affect your life in profound ways. Redistricting is literally a re-drawing of lines on a map. These lines impact communities, schools and individuals.

District: A district is an area of land, a collection of neighborhoods, cities or counties that are assembled together based on geography, population, community interest and historical/cultural ties so that eligible residents can put forth, elect and vote for individuals to represent them and their interests.

Redistricting takes place after each U.S. Census the first year of each decade—e.g. 1980, 1990, 2000, 2010, etc. to reflect changes in population. As of September 2011, the Citizens Redistricting Commission will have redrawn the lines in California. Federal law dictates that the number of U.S. House of Representatives stays constant at 435. After each census, Congress adopts a formula that gives each state a number of districts that is roughly proportional to their share of the country's population. This is why states with large populations tend to have more representatives than states with smaller populations.⁽¹⁾

Crossing the Line

In *Bring It On: The Musical*, the re-drawing of a line changes Campbell's life; where she goes to school, who she spends time with, what options she has for how to spend her time. Everything seems different on the other side of the line.

Have you ever had to cross the line, step outside the known boundaries in your own life? What did you discover about yourself and others by “crossing the line”?

Crossing the Creative Line

As part of the creative team of *Bring It On: The Musical*, Andy Blankenbuehler (Director and Choreographer), Lin-Manuel Miranda (Co-Composer/Co-Lyricist), Jeff Whitty (Libretto), Amanda Green (Co-Lyricist), Alex Lacamoire (Musical Supervisor) and Tom Kitt (Co-Composer/Co-Lyricist), know something about crossing lines, each of them are innovators in the world of American Musical Theatre.

Miranda and Blankenbuehler, opened up the musical theatre community to new melodic and movement vocabularies with their hip-hop and spoken word

infused and inspired *In the Heights*. Green crafted the clever and iconic lyrics for *High Fidelity*. Whitty bent the expectations surrounding both the children's televised puppet programs and the musical with his hysterical, raunchy and heartfelt *Avenue Q*. Lacamoire led the orchestra in the stunning and inventive Broadway adaptation of *Wicked*. And Kitt loosened the constraints on subject matter with his beautifully haunting musical about Bipolar Disorder, *Next to Normal*. They continue to break boundaries and cross lines as they explore and expand what is possible for American Musical Theatre.

Jeff Whitty

A conversation with Librettist Jeff Whitty and Center Theatre Group Teaching Artist Marcos Najera.



MARCOS: What's your job Jeff, what would you say you do?

JEFF: What I do is I write the libretto for musicals, pretty much anytime someone is speaking, it is almost always what I have written. As well as the structure, in the case of *Bring It On: The Musical*, largely the story of the show. I've worked with the composers a lot on finding the ways that music can blend in seamlessly with the show. That's what pays the bills. Although I was an actor for six years before I sort of accidentally fell into this career.

MARCOS: How did you fall into the career of writing librettos?

JEFF: Well, you know, I was always a writer. I've been a writer since I was little. I've always enjoyed writing and I started writing plays. And then one of my plays led to an interview to write for a musical with puppets. That turned out to be *Avenue Q*. And I worked on that for two and half to three years before that opened off-Broadway in 2003. And then moved to Broadway and then moved back off-Broadway a couple years ago.

Avenue Q was discovering a skill-set that I had, but I didn't know had any real application. Because honestly, I like musicals but I wasn't one of those kids that was obsessed by them at all. I think that's actually been a bit of a gift along the way, because I can be a little more clear-eyed about what it takes to make them. But yeah, my knowledge of musical theatre is really poor I have to admit.

MARCOS: Are you able to connect the dots for us between *Avenue Q* and *Bring It On: The Musical*? What led you from that fantastic new way to use puppetry on stage to a story about high school and cheerleading?

JEFF: *Avenue Q* was originally created to be a TV series that didn't really have a plot. And there were all these really wonderfully, brilliantly funny songs written by Jeff Marx and Bobby Lopez. And I liked the idea of making a story with puppets where puppets would have emotional lives and there's something sort of subversive about putting big adult themes into the mouths of puppets.

And then with *Bring It On: The Musical* I've been dying to do a cheerleader musical for years. And kind of for the same reason. Cheerleading is so often a punch-line, that to do a musical where the cheerleading is taken seriously and the characters take it very, very seriously and inside this framework that might seem from the outside to be sort of laughable—you can create a story that has very intense passion. And *Bring It On: The Musical* is full of fun, chewy themes like betrayal and revenge, ambition and disappointment. You know, major themes that have been staples of drama for centuries.

MARCOS: Is there something in your own high school experience that helped inform this journey into the world of *Bring It On: The Musical*?

JEFF: Let me think. Let me reflect on that a sec.

Yes, I think, you know, my own high school journey—I am scattered among all kinds of characters in the show. There's Bridget who is sort of nerdy, socially awkward, very insecure, very not in touch with her sexuality. And you know, I really, really inside myself felt like Bridget in high school.

But I'm also a lot like the other characters in various other ways. I think everyone on the creative team has been able to latch onto parts of the characters that reflect themselves.

MARCOS: And, of course, one of the characters is the fantastic La Cienega. Can you tell us more about her?

JEFF: (Laughing) Well, La Cienega, you know I have dear friends who are transgender and I thought when creating this world how wonderful it'd be to put a character in the show who is transgender and who is just accepted. Who doesn't, for once, have to fight for acceptance, who is moving in this sort of bohemian world of Jackson High School—where her gender really isn't addressed. She just kind of is who she is. And the audience has to do the math. But she's very strong. She's one of the queen bees of Jackson High. And, you know, we only make tiny references to [her gender] a couple of times in Act Two, but for the rest of the time, she is just living with everybody else. I think that's part of the charm. You know, if you make it into a social lesson, then the fun goes out of it. Audiences have been wonderfully accepting of the character. You know, there's shock at first and then over the course of the show they really come to embrace her.

One of the changes we've made since [the production in] Atlanta is that now La Cienega has a full story arc so her last moment in the show is really, really beautiful and very, very funny.

MARCOS: I'm wondering what the show will be like for students who have never seen or met a transgender person?

JEFF: And subversively for me, that is part of why I love that La Cienega is there, is that now they have and they've seen her in sort of an ideal setting of what it could be like to just be friends with a transgender person. And she's fierce and funny and she's kind of like everyone else.

And *Bring It On: The Musical* is full of fun, chewy themes like betrayal and revenge, ambition and disappointment. You know, major themes that have been staples of drama for centuries.

Well, you know, I was always a writer. I've been a writer since I was little.

MARCOS: Students will love meeting La Cienega, no doubt. What else do you hope they take away from *Bring It On: The Musical*?

JEFF: You know, I signed on for this show as a national tour and what excited me is that I could make the tour pure fun. I could do something that was just a pure pleasure for the audience. So I want young people to come to the theatre and just have a blast! Just have a great time and see what it's like to experience something live that you would enjoy more than you would a movie, more than you would something on TV, more than a YouTube viral clip because what you are getting is this amazing back-and-forth interaction. You know, the actor is listening to the audience, listening to the actor, listening to the audience. I mean that's what's so beautiful to me about theatre and magical.

Oh! And yes, I wanted to tell you also that there is a little secret Shakespeare reference.

MARCOS: Oh cool, can you give us a hint? We'll listen for it in the show.

JEFF: Well, I don't want to give too much away, but before the final big national cheerleading competition, you know, [the character] Danielle gives this rousing sort of 'fire-up' speech to the squad, that is basically the St. Crispin's Day speech for Henry V that I put into Danielle's voice.

MARCOS: Oh, that's great! That's a cool, fun little secret we'll listen for in the show.

JEFF: Yes, because you know, there are lessons to be learned in *Bring It On: The Musical* but I want the main lesson to be that theatre can be a pure blast of just fun!

