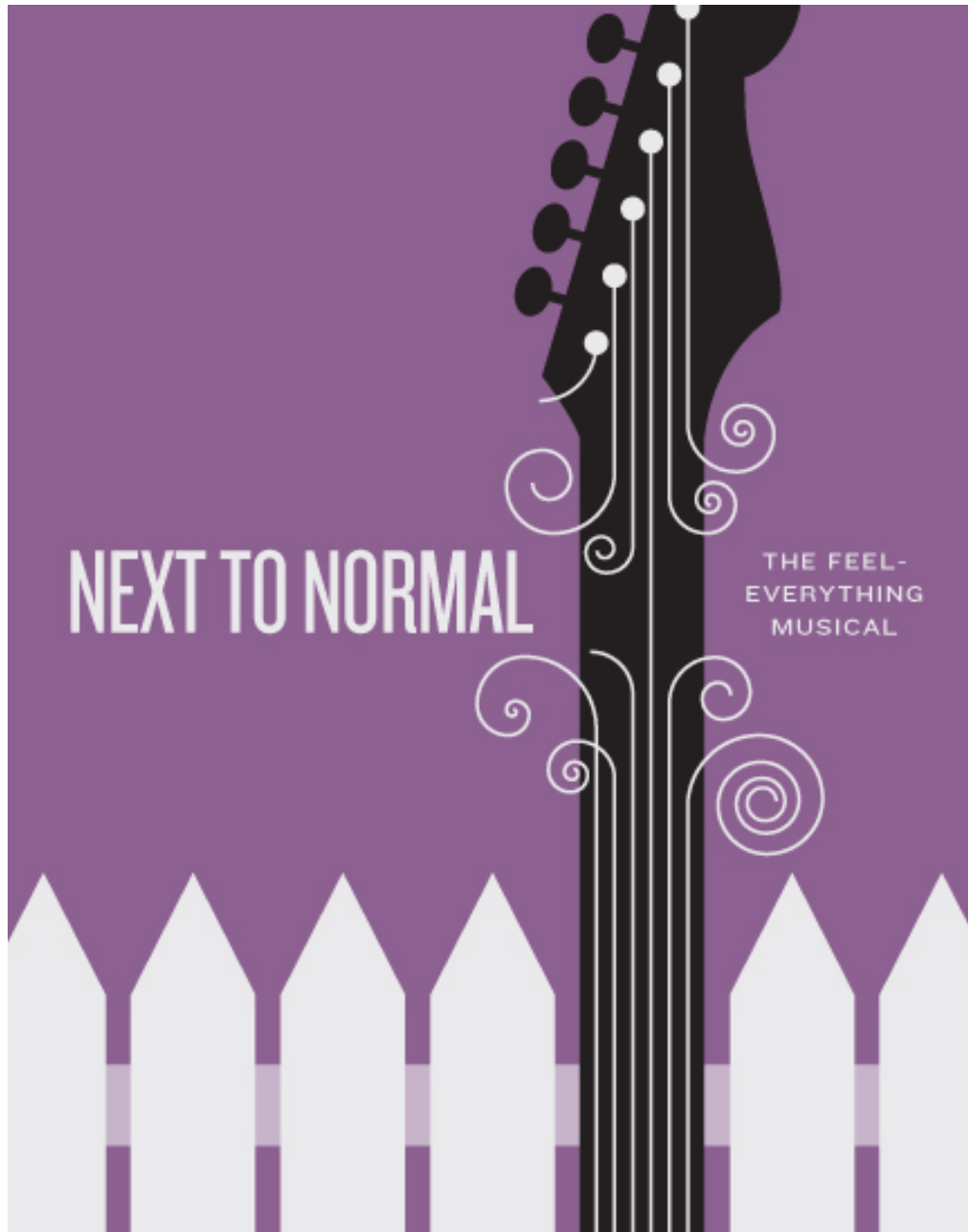


**ARTS CLUB THEATRE COMPANY  
TEACHER RESOURCE GUIDE  
2011/2012 Season**



**Stanley Industrial Alliance Stage**  
September 8, 2011 – October 9, 2011

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## WELCOME

This guide was created for teachers and students. It contains an overview of the play's story and production, as well as informative essays. The guide aims to provide background knowledge and critical ways of approaching the play that will yield fruitful discussion and foster an understanding and appreciation of the theatre arts.

If you have any questions, comments, or suggestions for the guide, please contact our group sales representative at 604.687.5315 ext. 253, or by e-mail at [groups@artsclub.com](mailto:groups@artsclub.com).

The guide was written by Daniel Ralston, 2011 Marketing Intern.

## ABOUT THE COMPANY

The Arts Club of Vancouver was founded in 1958 as a private club for artists, musicians, and actors. It became the Arts Club Theatre in 1964 when the company opened its first stage in a converted gospel hall at Seymour and Davie Streets.

Now in its 48th season of producing professional live theatre in Vancouver, the Arts Club Theatre Company is a non-profit charitable organization that operates three theatres, the Granville Island Stage, the Stanley Industrial Alliance Stage, and the Revue Stage. Its popular productions range from musicals and contemporary comedies to new works and classics.

## SYNOPSIS

### Act I

Diana Goodman waits up late alone, expecting her seventeen-year-old son, Gabe. He soon enters, hours past his curfew. Diana berates him for being late, but quickly sends him up to his room as her husband Dan comes down to check on her. Still awake, their overachieving daughter Natalie gripes about all the homework she has to do. Night becomes morning, and each family member prepares for "Just Another Day." Diana feels disoriented, and begins to make dozens of sandwiches on the floor. Dan helps her up and suggests they make an appointment with her doctor.

Later in the day, Natalie plays piano in a school practice room: the orderly progressions of classical music assuage her worries ("Everything Else"). She is interrupted by Henry, who obviously adores her, and though she is not entirely unreceptive, she asks him to leave and continues to play.

At her doctor's office, Diana receives prescriptions while Dan attempts to come to grips with his own depression in the car ("Who's Crazy/My Psychopharmacologist and I"). The doctor diagnoses Diana as a bipolar depressive with delusional episodes. The song spans several weekly visits, and voices tell of myriad pharmaceuticals and warn of side effects. Although she has been medicated to little effect for sixteen years, the doctor continues to adjust her drugs over the course of the visits until Diana says that she doesn't feel anything at all—hearing this, he declares her stable.

Over the same weeks, Natalie and Henry have bonded, playing together in the practice room. When Natalie declines a hit from his bong because she's scared of being anything less than perfect, Henry struggles to articulate his love for her ("Perfect For You"). He walks her home, and they kiss for the first time. Diana witnesses this from inside the house, and is reminded of her own loves and losses, and how numb she feels now ("I Miss the Mountains"). Gabe encourages her to throw away her pills, and she flushes them down the toilet.

Meanwhile, Dan has been optimistic about Diana's new medications ("It's Gonna Be Good"). Discovering Henry and Natalie together on the porch one evening, he invites Henry to stay for dinner. All is going well until Diana emerges with a cake, exclaiming that "it's someone's birthday!"

Dan goes to Diana and explains "He's Not Here." Their son Gabe died sixteen years ago. Devastated, Natalie storms out to her room and Henry follows. Diana confesses to Dan that she decided to go off her medication. Dan offers to call Doctor Fine for a new round, but Diana lashes out at him ("You Don't Know"). Dan tries to regain her trust, as Gabe joins him ("I Am The One") attempting the same.

Upstairs with Henry, Natalie is bitter that her mother seems to love a hallucinated son more than her. Henry attempts to placate her by making a pipe out of an apple. Natalie dismisses

the offer and explains her anger ("Superboy and the Invisible Girl"). When Henry offers the pipe again, Natalie takes it.

Dan finds a new unconventional doctor, Doctor Madden. Diana begins to go to sessions with him, and Gabe joins the sessions to assert his existence ("I'm Alive"). Dan and Natalie continue to struggle with Diana's problems. Natalie, in an attempt to cope, takes some of her mother's pills. Doctor Madden uses hypnosis ("Make Up Your Mind/Catch Me I'm Falling") to explore Diana's trauma. Diana agrees that it's time to let her son go. She goes home and begins to dispose of her son's things. However, she finds and opens a music box, and is intoxicated by his memory ("I Dreamed a Dance"). When Gabe invites her to come away with him ("There's a World"), she does.

At the hospital, Doctor Madden tells us with regret that Diana was discovered in her home unconscious with self-inflicted razor wounds. Diana is treated, sedated, and restrained. Dan joins Doctor Madden at the hospital. Madden explains that electroconvulsive therapy is the standard treatment for drug-resistant suicidal patients. However, the therapy requires both Dan and Diana's consent. Dan goes home to decide what to do ("I've Been").

The next day, Diana (with Gabe at her side) listens to Doctor Madden's suggestion. She initially refuses the treatment ("Didn't I See This Movie?"), until Dan arrives and convinces her that it may be their last hope ("A Light In The Dark"). She signs the consent form and is ushered out.

## **Act II**

Diana commences two weeks of electroconvulsive treatments, and Natalie begins to buckle under the stress, further experimenting with drugs ("Wish I Were Here"). When she comes home from the hospital, Diana doesn't recognize her daughter. They realize that she has lost nineteen years of memories ("Song of Forgetting").

Henry confronts Natalie at school ("Hey #1"). He asks why she has been avoiding him, and what she has been doing. He also invites her to the spring formal dance, acknowledging it's silly, but saying it would mean something to him. She leaves him without an answer.

Dan and Diana visit Doctor Madden, who assures them that Diana's memory loss is likely only temporary ("Seconds and Years"). Doctor Madden encourages Dan to use pictures and keepsakes to trigger memories; the family gathers to try ("Better Than Before"). When the music box emerges from the pile of keepsakes, Dan whisks it away, leaving Diana puzzled. Gabe appears unseen and unheard as he sings about which is worse—the symptom or the cure ("Aftershocks").

Diana wracks her memory for days, trying to recover something that she knows should be there. Henry arrives looking for Natalie, and Diana sees something in him, studying his face and asking his age. Henry goes up to Natalie's room to convince her to go to the dance ("Hey

#2"). Natalie does not accept, and Henry promises to try again the following evening. He leaves her with a ticket.

Diana returns to Doctor Madden ("You Don't Know (Reprise)") by herself. He nearly discloses the root of her trauma (Gabe's death), but catches himself and tells her to discuss her past with Dan. At home, Diana finds the music box, and the irrepressible memories of her baby boy rush back ("How Could I Ever Forget?"). Diana says that she remembers her son being older. Frightened at the return of her delusions, Dan insists they return to Doctor Madden ("It's Gonna Be Good (Reprise)"). At the same time, Henry arrives to pick up Natalie for the formal. Dressed for the dance, Natalie emerges in time to witness Dan grab and smash the music box to pieces on the floor. Natalie is crushed and runs to her room, followed by Henry.

Diana confronts Dan, angrily asking why he bothers staying with her. Upstairs, Natalie echoes her mother's sentiments to Henry ("Why Stay?"). Dan and Henry both answer with vows to stay steadfast and true ("A Promise"). Natalie and Henry embrace as Gabe reappears downstairs ("I'm Alive (Reprise)"). Seeing him, Diana bolts to see Doctor Madden. Natalie agrees to drive her, and tells Henry she will try to meet him later.

Diana asks Doctor Madden what can be done now. Madden assures her that relapse is common. Diana feels that it is not her brain that is troubled—but her soul ("The Break"). Doctor Madden urges her to continue electroconvulsive treatment ("Make Up Your Mind/Catch Me I'm Falling (Reprise)"). Diana declines further treatments and walks out. She explains her decision ("Maybe (Next to Normal)") to Natalie outside, opening up to her daughter for the first time. She urges Natalie to go see Henry at the dance. Natalie arrives and finds Henry, who comforts her ("Hey #3/Perfect for You (Reprise)").

At the same time, Diana finds Dan at home and tells him she's leaving him ("So Anyway"). She explains that he can't always be there to catch her. She needs to take a chance and deal with things on her own. She departs, leaving Gabe with Dan. As Dan ponders how she could have left him ("I Am The One (Reprise)"), Gabe slowly approaches. Dan grows increasingly distraught until at last he faces the boy and calls him by his name for the first time: Gabriel.

Natalie returns home to find her father sitting alone in the dark, in tears. She comforts him, assures him they will be okay, and begins to turn on the lights in the house ("Light"). Diana is alone and still hurting, yet happy to be alive. We see Henry and Natalie the next day, committed to each other, come what may. Dan visits Doctor Madden to ask after Diana, but instead talks about his own struggle. Gabriel watches over them all as their next to normal lives go on.

Adapted from the Music Theatre International synopsis of *Next to Normal*

## MUSICAL NUMBERS

### Act I

- Prelude (Light)
- Just Another Day
- Everything Else
- Who's Crazy/My Psychopharmacologist and I
- Perfect for You
- I Miss the Mountains
- It's Gonna Be Good
- He's Not Here
- You Don't Know
- I Am the One
- Superboy and the Invisible Girl
- I'm Alive
- Make Up Your Mind/Catch Me I'm Falling
- I Dreamed a Dance
- There's a World
- I've Been
- Didn't I See This Movie?
- A Light in the Dark

### Act II

- Wish I Were Here
- Song of Forgetting
- Hey #1
- Seconds and Years
- Better Than Before
- Aftershocks
- Hey #2
- You Don't Know (Reprise)
- How Could I Ever Forget?
- It's Gonna Be Good (Reprise)
- Why Stay?
- A Promise
- I'm Alive (Reprise)
- The Break
- Make Up Your Mind/Catch Me I'm Falling (Reprise)
- Maybe (Next to Normal)
- Hey #3/Perfect for You (Reprise)
- So Anyway
- I Am the One
- Light

## CHARACTERS

### **Diana**

A middle-aged woman deeply affected by bipolar disorder, she struggles with the loss of her son, her memory, and the life she once lived. She feels that medication has dulled her, leaving her mentally stable, yet numb. Her longing to experience life, and all the good and bad that come with it, drive her to abandon her treatment. Although she is not miraculously cured, she begins to understand her grief and the pain she has caused.

### **Dan**

The steadfast husband, Dan remains at Diana's side, helping her cope with her disorder in every way he can. He misses the wife he once had, but has committed himself to her and her wellbeing. However, in doing so, he denies his own depression and the unresolved grief that he too feels for the death of their infant son.

### **Gabe**

The model son, but a creation of Diana's delusional disorder. He died as an infant, but she hallucinates that he has lived, and is now eighteen. His imagined presence pushes her toward the brink, though electroconvulsive therapy mostly banishes him, if only for a time.

### **Natalie**

A perfectionist teenage girl, striving to get into top-tier universities, but cracking under the pressure she heaps upon herself. Diana's delusions hurt her deeply; she feels that all Diana wants is for her imagined son to still be alive. Ignored and disillusioned, she finds solace in Henry, but later turns to substances to comfort her. After reconciliation with Diana, she begins to accept their problems and hopes to overcome them.

### **Henry**

He is an at-ease and slack romantic who falls for Natalie, who falls for him in turn. He acts as a stable and solid presence for her as she deals with Diana's increasingly erratic behavior.

### **Doctor Madden**

The only one of Diana's doctors to attempt treatments other than the purely pharmaceutical. He is the first to suggest electroconvulsive therapy, and his counseling and advice guide Diana and Dan, though his methods are not ultimately successful.

## ABOUT THE COMPOSER AND LYRICIST

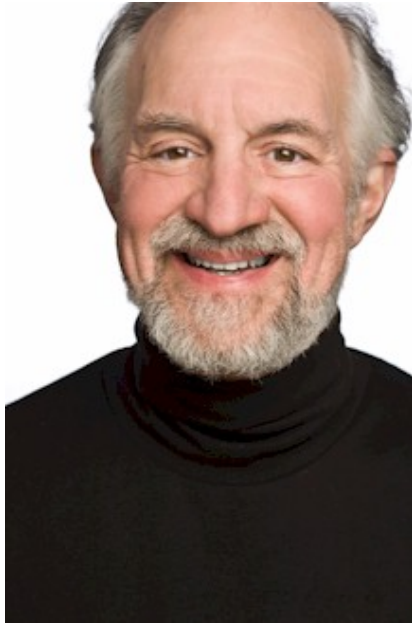


Tom Kitt is the composer and co-orchestrator of *Next to Normal*, for which he received two Tony Awards—one for Best New Score and the other for Best Orchestrations—and shared the 2010 Pulitzer Prize for Drama. He attended Columbia College in New York, graduating with an economics degree in 1996, and also beginning his fruitful partnership with fellow student Brian Yorkey. As an arranger, orchestrator, musical director, and conductor, his credits include *American Idiot*, *Debbie Does Dallas*, *Hair*, *Laugh Whore*, *Urban Cowboy*, and *13*. Kitt provided string arrangements for Green Day's Grammy-winning album *21st Century Breakdown*, and his original songs with the Tom Kitt Band have been featured in film and on television.



Brian Yorkey wrote *Next to Normal*'s book and lyrics, for which he shared the 2010 Pulitzer Prize for Drama. His theatre credits include the musical adaptation of Ang Lee's *The Wedding Banquet* and the country musical *Play It By Heart*. For seven years, he was associate artistic director at Village Theatre in Washington State, one of the leading producers of new musicals in the United States. He has also worked in film and television: his most recent screenplay, *Time After Time*, is in development at Universal Studios. He is a graduate of Columbia College, where he was artistic director of the Varsity Show, and—along with long-time collaborator Tom Kitt—an alumnus of the BMI Lehman Engel Musical Theatre Workshop.

## ABOUT THE DIRECTOR



Born to a West Vancouver family involved in the fishing industry, Bill Millerd graduated from the University of British Columbia with a BA in Political Science and International Studies, and later from the National Theatre School in Montreal in the Production and Technical department. Bill has worked for several Canadian theatre companies, including the Shaw Festival and the Vancouver Playhouse Theatre Company.

Since 1972, Bill has been the Artistic Managing Director of Vancouver's Arts Club Theatre Company. During his time with the company, Bill has expanded its operations to include year-round programming, and regional and national tours. Bill oversaw the construction of two theatres on Granville Island: the Mainstage (now known as the Granville Island Stage) in the fall of 1979, and the Revue Stage in 1983. In October 1998, the Arts Club celebrated its 35th season of professional theatre activity with the opening of The Stanley Theatre. During his tenure with the company, over 400 plays have been produced, one hundred of which Bill himself has directed. Under Bill's leadership, the theatre has staged over 116 Canadian works, including more than 70 premieres of new Canadian plays.

Bill is a Governor of the National Theatre School of Canada. He has received a Jessie Richardson Theatre Award for Career Achievement and is a member of the Order of Canada. He has also been awarded an Alumni Award of Distinction from UBC. Now in its 48th season, Bill Millerd celebrates his 39th year with the Arts Club, making him the longest serving artistic director in Canadian theatre.

## AN INTERVIEW WITH THE DIRECTOR

## THE DEVELOPMENT OF *NEXT TO NORMAL*

The road to Broadway can be a long one, especially for an entirely original musical like *Next to Normal*. The development of the show, from its very beginnings as a workshop project to its current success on stages all around the world, took some ten years. In that time, Brian Yorkey and Tom Kitt made countless changes—some minor, and some major—that cumulatively created the present Broadway version of the musical, and made it a resounding success.

In 1998, at the BMI Lehman Engel Musical Theatre Workshop, Kitt and Yorkey were tasked with writing a short musical as their final project of the first year. Casting about for ideas, Yorkey brought up electroconvulsive therapy, as he had watched a television documentary on the treatment. They settled on the outlandish idea, and the resulting ten-minute show, *Feeling Electric*, was the start of a ten-year long journey to Broadway.

As they continued in their second year, they found themselves constantly returning to *Feeling Electric*. They slowly accumulated songs, fleshing out the story as they built the musical. Eventually, after working on and off on the project for several years, they felt they had enough material to stage a performance in Seattle in 2002, at a theatre where Yorkey had worked as a teenager. After several readings in New York, the musical was performed at the New York Musical Theatre Festival in 2005. David Stone, a major Broadway producer (*Wicked*, *The Vagina Monologues*) was in the audience and felt the show had tremendous potential, but that it focused too much on the ironic and satirical representation of the medical establishment, rather than human drama.

Kitt and Yorkey would later admit that the piece had started “in a little bit of a snarky place.” Stone’s comments spurred the writers to change the piece: “it started out being a musical about ideas, and it became a musical about people,” they said. As the show took on a new timbre, the writers became increasingly aware of the dramatic potential of their script.

The show received its first large-scale production in early 2008 at the Second Stage Theatre, an off-Broadway venue in New York, under its new name: *Next to Normal*. The name change



*Second Stage Theatre*, New York  
Photo credit: Wikimedia Commons

was broadly representative of the new direction of the musical, which aimed not for critique, but for emotional depth. It garnered mixed reviews, with critics and audiences at times leery of its mixing of comedy and the serious subject of mental illness.

By late 2008 the show, retooled to focus solely on the near impossibility of normalcy for the Goodman family, opened in Washington, D.C. at the Arena Stage to laudatory reviews. In a change indicative of the musical's dramatic thrust, Diana's mental breakdown takes place at home, rather than at a Costco as it had in earlier versions. This scene had created confusion for reviewers, mashing together jokes on consumer products with Diana's distress, and so it was cut.

The Broadway run of the show lasted 733 performances, just under two years. The musical was nominated for 11 Tony Awards in 2009, winning 3, as well as the 2010 Pulitzer Prize for Drama. Kitt and Yorkey used the long development process to gauge audience reaction and then rewrite to attain the effect they wanted; their many alterations made *Next to Normal* into a deeply affecting and thought-provoking musical experience.

## A BRIEF HISTORY OF THE MUSICAL THEATRE

The death of the musical has been upon us for some forty years, or so say the academics, critics, and theatre-goers who have regularly lamented the death of the musical genre. They condemn the inability of the modern musical theatre to connect with audiences as it did before, hampered by its formulaic books and music, and the rampant commercialism of Broadway megamusicals. However, musicals continue to be produced, and though—like *Next to Normal*—they do not always resemble their iconic predecessors, they are surely their descendants.

Musical theatre has been with us throughout recorded history. Its roots can be traced back to ancient Greece, where choral performances were considered essential parts of the action. The Romans—always keen to borrow good ideas—incorporated similar song and dance into their own productions. During the Middle Ages, wandering minstrels sang their tales, and the robust *commedia dell'arte* of the late Renaissance gave rise to musical slap-stick comedy.

*Balli di Sfessania* (Commedia dell'arte characters)  
Jacques Callot, c. 1622  
Photo credit: National Gallery of Canada



The Renaissance humanists unearthed Greek plays, which they mistakenly thought were intended as singing pieces, which became Italian opera by the late sixteenth century. Their unknowing error meant that opera, though sometimes viewed as a separate stream of music, is ultimately derivative of musical theatre.

Modern musical theatre developed rapidly in the late nineteenth and early twentieth centuries, culminating in the 1920s and 1930s with the still easily recognizable works of Cole Porter, George and Ira Gershwin, and Irving Berlin. These classic American shows—many of their musical numbers considered part of the Great American Songbook—are mainstays of present-day theatre companies. Other musicals from the middle of the twentieth century, now often revived, include *Bye Bye Birdie* (1960), *Hello, Dolly!* (1964), and *Grease* (1972). The last of these represented a deviation from the typical musical style of previous productions, a change that was—at least in part—due to the success of what has been characterized as the first rock musical, *Hair* (1968).

Despite the success of these early rock musicals, essentially conservative Broadway producers did not immediately embrace the nascent genre. Only the astounding popularity of the rock and pop hybrids, like *Evita* (1978), which made immense profits, attracted financial backing to



Original production of *Hair*  
1968  
Photo credit: Dagmar

the genre. However, preference was given to economically lucrative, stunningly produced, but dramatically simplistic operatic megamusicals, like *The Phantom of the Opera* (1988).

*Phantom* continues to run on Broadway, and has made an estimated \$5 billion in ticket sales alone, making it the most successful entertainment event in history. To put this feat in perspective: *Avatar*, the highest-grossing film ever, has made \$2.6 billion in ticket sales. The potential for profits such as these set the stage for the development of the Broadway musical in the twenty-first century.

Broadway persists in its reliance on time-tested crowd-pleasers: the near guarantee of profits engenders a dependence on classic shows and megamusicals. The popularity of the musical amongst other shows has not flagged. A 2005 study by the New York League of Theatres and Producers determined that nine out of ten tickets to Broadway shows were for musicals. Interestingly, sixty percent of all tickets sold were bought by tourists: the Broadway show has become the tourist attraction—and mass spectacle—par excellence. With total annual ticket sales amounting to nearly \$770 million, the pressure on producers to stand by tried and true formulas is immense.

Though the number of original musicals being premiered on Broadway is lower than in the past, the new productions represent significant changes in the musical theatre. By taking up darker subject matter, complicating plot progression, and eschewing the spectacular, these new shows push the boundaries of the musical genre. Productions like *Grey Gardens* (2006), which dealt with a strained mother-daughter relationship, and *Next to Normal*, typify the new, more story-driven musical. Whatever critics may say, the genre is far from its demise. With their deep explorations of the human psyche, new musicals are anything but formulaic, and their dramatic vitality and integrity demand our attention.

## BIPOLAR DISORDER

*Next to Normal* tells the troubling story of a family struggling to overcome the effects of mental illness and its treatment. The subject pervades the musical: even when the characters are not singing about it directly, its presence is felt. Diana has acute bipolar disorder. She experiences hallucinations and both manic and depressive episodes that, at times, render her incapable of regular activity. Brian Yorkey and Tom Kitt researched the condition extensively, consulting psychiatrists and psychologists to ensure that their depiction of it would be accurate and conscientious.

Diagnosing bipolar disorder continues to prove difficult for doctors, as symptoms are varied. The disorder characteristically presents itself as extreme mood swings, though the patient may remain in either the manic or depressive state for some time. The indeterminate duration of a depressive episode can lead to the misdiagnosis of the disorder as depression. A depressive state is typified by sadness, hopelessness, suicidal thoughts, fatigue, and chronic pain. Mania can be identified by extreme optimism, rapid speech and activity, risky behavior, and inability to concentrate. Diana vacillates between both throughout the play, and at times the swings become so extreme that she becomes psychotic, and hallucinations and suicidal thoughts take hold—symptoms consistent with medical fact.

The causes of the disorder are unclear. Researchers suspect that genetic and chemical factors are key contributors, but the individual genes and chemicals have yet to be isolated. The condition is normally treated with therapy and often with pharmaceuticals. The drugs are mood stabilizers, usually lithium, that serve to soften the effects of depression, though many patients, like Diana, find that the treatment robs them of any real emotion. Electroconvulsive therapy (ECT) is used only with especially severe cases, and though it has a high success rate, it is embroiled in controversy because of the memory loss it can cause.

When he set out to write the musical, Brian Yorkey spent a significant amount of time researching the disorder to ensure a sensitive depiction. He was also at pains to make the treatment process authentic, and so the doctors are caring and compassionate, and very much invested in helping their patient. The story avoids romanticizing the disorder; it does not make the connections between creativity and emotional instability that have led to the stereotypical depiction of the bipolar sufferer as an estranged artist. But neither does the story stigmatize Diana for her condition. Striking a balance, the show suggests that mental illness, while tragic, is something that can be—if not cured—managed and struggled against successfully.



## QUESTIONS FOR FURTHER DISCUSSION

## SOURCES AND WEBSITES TO EXPLORE

### Books and Articles

Cohen, Patricia. "Mental Illness, the Musical, Aims for Truth." *New York Times*. April 16, 2009.  
<http://www.nytimes.com/2009/04/19/theater/19cohe.html>.

A broader overview of the musical's development and Yorkey's desire for a realistic depiction, as well as Tom Kitt's comments on the conception of the musical.

Everett, William and Paul R. Laird. *The Cambridge Companion to the Musical*. 2nd ed.  
Cambridge: Cambridge University Press, 2008.

A recent collection of scholarly essays that deal with history of the musical. Bud Coleman's article ("New Horizons: The Musical at the Dawn of the Twenty-First Century") is particularly applicable, as it focuses on the still-developing style of the twenty-first century musical.

Getlin, Josh. "The Ballad of Kitt & Yorkey." *Columbia Magazine*, Fall 2010: 20-25.

A longer article that details the development of the musical, and provides some biographical information on Kitt and Yorkey.

Hersh, Julie. "Is 'Next to Normal' Normal?" *Psychology Today*. June 19, 2010.

<http://www.psychologytoday.com/blog/struck-living/201006/is-next-normal-normal>.  
The author of the article underwent electroconvulsive therapy, and offers her opinion of its depiction in *Next to Normal*.

Kenrick, John. *Musical Theatre: A History*. New York: The Continuum International Publishing Group, 2008.

In a narrative that spans recorded history, Kenrick provides a survey of the development and highlights of the musical theatre, with a focus on the past century. The book contains a chapter on each decade from 1900 to the present.

### Websites

[www.youtube.com](http://www.youtube.com)

A YouTube search for "Next to Normal" yields videos of multiple productions, as well as all of the songs performed by the original Broadway cast.

<http://www.mefedia.com/watch/27733450>

An hour-long radio interview with Kitt and Yorkey. They discuss the show's development in detail.

## ATTENDING THE SHOW

### Arriving at the Theatre

Please arrive at the theatre with 30 minutes before the show to pick up and distribute tickets. Buses may unload passengers in the loading zone in front of the theatre but engines must be turned off while doing so. They will have to find alternate parking for the duration of the show.

### Theatre Etiquette

In order to ensure an enjoyable show for all audience members, please share these general theatre etiquette guidelines with students.

- Please turn off mobile phones and other electronic devices for the duration of the show. If you are concerned about missing an emergency call, please leave your name or device and seat location with an usher and they will alert you.
- No outside food or drink is allowed in the theatre.
- Please finish refreshments purchased at the concession in the lobby before entering the theatre.
- Please be modest with your use of fragrances so that audience members with allergies can also enjoy the performance.
- If you must leave the theatre during the performance you will be seated again at the intermission or another appropriate interval.
- Please respect your fellow audience members and the performers by refraining from talking during the performance.
- If you have a complaint about another guest, please tell an usher or the Audience Services Manager rather than approaching the person yourself. They will be happy to address your concerns.