



Rogers Memorial Hospital Proudly Presents  
The Rep's Production of

# Next to Normal

Book & Lyrics  
by Brian Yorkey  
Music by Tom Kitt

Directed by Mark Clements

**“The best new musical of the year.”**

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*Play*  
**Guide**

Rogers Memorial Hospital  
proudly presents The Rep's  
production of



2010 Pulitzer Prize for Drama  
2009 Tony for Best Original Score  
2009 Tony for Best Orchestration

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MILWAUKEE REPERTORY THEATER  
108 E. Wells Street  
Milwaukee, WI • 53202



# NEXT TO NORMAL PLAY GUIDE

Rogers Memorial Hospital proudly presents The Rep's production of  
*Next to Normal*

Book and Lyrics by Brian Yorkey

Music by Tom Kitt

Directed by Mark Clements

December 6, 2011 – January 15, 2012 • Quadracci Powerhouse

**“I wanted to do another musical following the success of *Cabaret*, our first musical on the Powerhouse stage. I am particularly interested in narrative-driven pieces, and *Next to Normal* seemed to be a logical choice. I’d seen it on Broadway and thought it was just the most incredible, moving, witty piece, with a rock-n-roll score underpinning the whole thing. This show is for all generations and I’m excited to be bringing it to Milwaukee audiences.”**

-Mark Clements, Artistic Director



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The Charles E. Kubly Foundation is providing support for The Rep's education and outreach efforts in conjunction with *Next to Normal*.

# SYNOPSIS

Note on Content: In order to tell a truthful story about a family's struggle with mental illness, *Next to Normal* includes adult language and sexual references, as well as prescription and illegal drug use.

## **Spoiler Alert!**

### **ACT I**

When the play begins, Diana has the perfect, loving family: Dan, her husband; Gabe, her son; and Natalie, her daughter. But, as Diana gets the family ready for the day (*"Just Another Day"*), she makes sandwiches and more sandwiches until her husband has to stop her. While Dan helps his disoriented wife, Natalie goes off to school. At school, Natalie practices piano in preparation for her recital and getting into a good college (*"Everything Else"*). Henry, who has a crush on Natalie, interrupts her and introduces himself.



Tim Young, Laurie Veldheer, Sarah Litzsinger and Kevin Vortmann. Photo: Michael Brosilow.

Diana makes numerous visits to her doctor, and Dan waits outside in the car (*"Who's Crazy?"*). Diana has suffered from delusional depressive bipolar disorder for sixteen years, and Doctor Fine continues to adjust her medication in search of a balance that will keep Diana stable.

At Henry's house, Henry is smoking pot, and Natalie is nervous. They talk, and Henry professes his love for her (*"Perfect for You"*). Later, outside Natalie's house, they kiss. Diana sees them and misses her youth and the feelings she felt without medication (*"I Miss the Mountains"*). She flushes her pills down the toilet with Gabe's encouragement.

Dan believes things are looking up (*"It's Gonna Be Good"*). He invites Henry to a family dinner, and it's going well until Diana appears with a birthday cake for Gabe. Dan and Natalie are upset, and Dan has to remind Diana that Gabe died sixteen years ago (*"He's Not Here"*).

Dan finds out Diana flushed her pills down the toilet and says they will go back to the doctor, but Diana tells him he doesn't understand (*"You Don't Know"*). Dan tries to get Diana to trust him, but so does Gabe (*"I Am the One"*). In her room, Natalie tells Henry she feels invisible and tells her mother that her attention is focused on her delusion of her son (*"Superboy and the Invisible Girl"*).

Diana sees a new doctor, Doctor Madden, who she imagines as a rock star. Gabe reasserts his presence (*"I'm Alive"*). At home, Natalie goes into her mother's medicine cabinet and takes her prescription pills. Doctor Madden tries hypnosis and encourages Diana to access the start of her trauma with the death of her son (*"Make Up Your Mind/Catch Me I'm Falling"*). Natalie's parents don't show up to her piano recital and she reacts by playing a rock riff instead of her classical piece.

Diana finally agrees it's time to let go of Gabe. She cleans out a box of her son's things and stops to listen to a music box. Hearing the music, she dreams of dancing with Gabe (*"I Dreamed a Dance"*). Gabe tells Diana to come away with him, and they leave (*"There's a World"*). Later at the hospital, Doctor Madden explains that Diana was found unconscious with multiple razor wounds to her wrists and forearms.

Doctor Madden tells Dan that ECT, electroconvulsive therapy, is the recommended next step for patients with Diana's condition. Dan is initially unsure, but he signs the consent form and convinces a very hesitant Diana to sign the papers, telling her it is their last hope (*"A Light in the Dark"*). continued on next page



# SYNOPSIS continued

## Act II

Diana receives a series of ECT treatments and Natalie explores clubs and drugs (*“Wish I Were Here”*). Henry tells Natalie it’s the fifth time in a row he has had to find her at a random club. When Diana returns home from the hospital, she can’t remember anything from the past nineteen years (*“Song of Forgetting”*). At school, Henry invites Natalie to the spring formal dance (*“Hey #1”*).

Doctor Madden encourages Dan to share pictures and keepsakes to help Diana find her memories. When Diana finds the music box, she remembers she had a son and the night he died of an intestinal obstruction as a baby (*“How Could I Ever Forget?”*). She demands that Dan tell her their son’s name, but he refuses (*“It’s Gonna Be Good [Reprise]”*). Henry arrives to pick up Natalie for the dance, and they see Dan grab the music box and smash it on the floor.

Diana asks Dan at the same time that Natalie asks Henry why they stay when things are so hard (*“Why Stay?”*). Gabe is becoming a bigger presence in Diana’s mind (*“I’m Alive [Reprise]”*). Natalie drives Diana to Doctor Madden’s, and Diana tells him she doesn’t want to go through more treatment. Diana opens up to Natalie for the first time and drives her to the dance (*“Maybe [Next to Normal]”*). At the dance, Natalie confesses her fear of ending up like her mother.

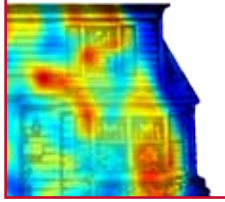
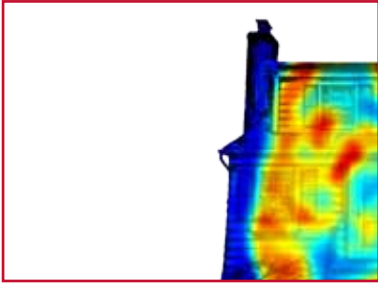
Diana tells Dan she is leaving him because she needs to be on her own without him to catch her when she falls (*“So Anyway”*). Diana leaves, and Gabe stays in the house alone with Dan. Gabe tells Dan he is staying (*“I Am the One”*). Dan finally addresses Gabe and uses his full name, Gabriel.

Natalie gets home to find her dad sitting in the dark. She turns on the lights and tells him they will carry on. Henry arrives and Natalie tells him her mom is staying with her own parents. Dan decides to talk to Doctor Madden about his own struggle. Diana is alone but hopeful. Gabe watches over them (*“Light”*).



Jarrod Emick and Sarah Litzsinger. Photo by Michael Brosilow.

# THE CHARACTERS



## MOTHER

Diana – *Sarah Litzsinger*

Thirties or forties. Sexy. Sharp. Delusional bipolar depressive.

*Sarah Litzsinger holds the distinction of being Broadway's longest-running Belle in Disney's Beauty and the Beast.*



## FATHER

Dan – *Kevin Vortmann*

Thirties or forties. Handsome. Genuine. Constant. Tired.

*Kevin Vortmann appeared on Broadway in the Tony-nominated revival of A Little Night Music.*



## BROTHER

Gabe – *Tim Young*

Almost eighteen. Dashing. Gentle. Bright. Playful. Everything a mother could want.

*Tim Young made his Broadway debut as an original cast member in Next to Normal.*



## SISTER

Natalie – *Laurie Veldheer*

Sixteen and trying to be perfect. It's not going well.

*Laurie Veldheer played Hannah in Disney's Newsies! and Brenda in Hairspray at the Paper Mill Playhouse. She is a graduate of Penn State University with a BFA in Musical Theater.*



## THE BOYFRIEND

Henry – *Danny Henning*

Seventeen. Musician, romantic, stoner, slacker, philosopher king.

*Danny Henning was seen at The Rep last year as Victor in Cabaret. He is a graduate of Baldwin Wallace College Conservatory of Music in Music Theatre.*



## THE DOCTOR

Dr. Madden/Dr. Fine – *Jarrold Emick*

On the young side of ageless. Assured. A rock star.

*Jarrold Emick won the Tony, Drama Desk and Theatre World Award for his portrayal of slugger Joe Hardy in the Broadway Revival of Damn Yankees.*

# MENTAL ILLNESS TODAY

*A note from Grand Avenue Club Executive Director, Rachel Forman*

Mental illnesses are part of the human condition everywhere in the world. In the United States, 1 in 17 people suffers from a serious mental illness, such as schizophrenia, major depression, or bi-polar illness, making mental illness one of the leading causes of disability in this country.

As recently as 40 years ago, a person with a serious, debilitating mental illness could expect to live his or her life in a psychiatric hospital, far removed from family and friends, and devoid of a sense of purpose. This changed in the 1960's and 1970's when most states instituted the policy of "deinstitutionalization," releasing most psychiatric patients to "the community" where many of them struggled in pain and isolation, misunderstood and often maligned.

Stigma endures; the shame of mental illness continues to make many people reluctant to talk about their difficulties or to seek help. Our hope is that this production will encourage discussion about an important topic that impacts the lives of so many Milwaukeeans.

Fortunately, the medical toolkit and the social response to mental illnesses have changed markedly over the years—all for the better. Psychiatrists have established specific diagnostic criteria, permitting the development of more effective therapeutic approaches. Most importantly, we have been the beneficiaries of a proliferation in on-going psychopharmacological research, leading to the development of more effective medications.

In recent years, there has been a significant paradigm shift in the approach to mental illness. Many people—doctors, social workers, patients—have embraced the Recovery Model, which includes establishing a sense of hope, as well as heightening self-esteem and empowerment. The focus is on building supportive relationships, strong coping skills and inclusion in every aspect of life in the community. In addition to improved treatment options, including medications and psychotherapy, we now have community-based programs that assist people to work and live in the community alongside others.

*Next To Normal* conveys the deeply personal story of one woman's journey toward recovery. Diana's search for personal meaning is similar to that of thousands of Milwaukeeans who experience mental illness. They are our friends, family members, neighbors, co-workers; THEY are US.

– Rachel Forman, *Executive Director of Grand Avenue Club*

*Grand Avenue Club is a community in Milwaukee for adults who have experienced mental illness. Visit [www.grandavenueclub.com](http://www.grandavenueclub.com) for more information.*



# BIPOLAR DISORDER

In *Next to Normal*, Diana is diagnosed as a “bipolar depressive with delusional episodes.” She has suffered from bipolar disorder for sixteen years.

Bipolar disorder is a brain disorder that causes drastic shifts in mood, energy, and activity levels. It affects approximately 5.7 million adult Americans, or about 2.6% of the U.S. population age 18 and older every year.

People with bipolar disorder experience unusually intense emotional states. An overly joyful or overexcited state is called a manic episode, and an extremely sad or hopeless state is called a depressive episode. Sometimes, a mood episode includes symptoms of both mania and depression. This is called a mixed state. Bipolar disorder symptoms are severe and different from the normal ups and downs that everyone goes through. Symptoms affect the ability to carry out day-to-day tasks and can result in damaged relationships, poor job or school performance, and even suicide.



Sarah Litzsinger. Photo by Michael Brosilow.

## SYMPTOMS

### Symptoms of mania or a manic episode include:

- Mood Changes
- A long period of feeling “high,” or an overly happy or outgoing mood
- Extremely irritable mood, agitation, feeling “jumpy” or “wired.”

### Behavioral Changes

- Talking very fast, jumping from one idea to another, having racing thoughts
- Being easily distracted
- Increasing goal-directed activities
- Being restless
- Sleeping little
- Having an unrealistic belief in one’s abilities
- Behaving impulsively and taking part in a lot of pleasurable, high-risk behaviors, such as spending sprees.

### Symptoms of depression or a depressive episode include:

- Mood Changes
- A long period of feeling worried or empty
- Loss of interest in activities once enjoyed.

### Behavioral Changes

- Feeling tired or “slowed down”
- Having problems concentrating, remembering and making decisions
- Being restless or irritable
- Changing eating, sleeping or other habits
- Thinking of death or suicide or attempting suicide.

Source: National Institute of Mental Health

## ▮ MORE INFORMATION ON BIPOLAR DISORDER SYMPTOMS & TREATMENT:

> National Institute of Mental Health booklet on Bipolar Disorder:  
<http://mentalhealth.gov/health/publications/bipolar-disorder/complete-index.shtml>

> Depression and Bipolar Support Alliance:  
[www.dbsalliance.org/](http://www.dbsalliance.org/)



# BIPOLAR DISORDER: TYPES & TREATMENT

## TYPES OF BIPOLAR DISORDER

Doctors usually diagnose mental disorders using the *Diagnostic and Statistical Manual of Mental Disorders* which identifies four basic types of bipolar disorder:

**Bipolar I Disorder:** defined by manic or mixed episodes that last at least seven days, or by manic symptoms that are so severe that the person needs immediate hospital care. Usually, the person also has depressive episodes, typically lasting at least two weeks.

**Bipolar II Disorder:** defined by a pattern of depressive episodes shifting back and forth with manic episodes, but no full-blown manic or mixed episodes.

**Bipolar Disorder Not Otherwise Specified (BP-NOS):** diagnosed when a person has symptoms of the illness that do not meet the criteria for either bipolar I or II. However, the symptoms are clearly out of the person's normal range of behavior.

**Cyclothymic Disorder, or Cyclothymia:** a mild form of bipolar disorder. People who have cyclothymia have episodes of hypomania that shift back and forth with mild depression for at least two years.

## BIPOLAR TREATMENT

**There is no cure for bipolar disorder but bipolar disorder can be treated, and people with this illness can lead full and productive lives.**

Doctors work with diagnosed bipolar disorder patients to develop treatment plans of medication and psychotherapy to gain better control of the patient's mood swings. Because patients respond differently to medication, various kinds and combinations of medications need to be tried to find the right balance.

Electroconvulsive therapy (ECT), is a treatment in which electric currents are passed through a patient's brain, triggering a brief seizure. While ECT today is quite successful, it is still controversial. During its early use, brutal, high doses of electrotherapy were administered to patients without anesthesia resulting in serious memory loss and sometimes death. Most people's images of ECT come from movies such as *One Flew Over the Cuckoo's Nest*, in which high doses of electricity cause patients to convulse violently. Today, ECT uses precisely calculated electrical currents in a controlled setting. According to the American Psychiatric Association, ECT's success rate is 80 percent. ECT is generally only used after a combination of medication and psychotherapy fail to stabilize the patient.



A patient receiving ECT treatment

## ? Questions

- Diana says, "You don't know who I am." How can people without mental illness empathize with people like Diana without suggesting they understand what they are going through? What are other ways to help someone who is grieving or is sick without saying "I understand"?
- Dr. Madden recommends controversial ECT therapy. Do you trust controversial medical treatments? What risks would you be willing to take to find a cure for someone you love?



# THE MANY SIDES OF DRUG USE

**“Do you know what it’s like to die alive? When a world that once had color fades to white and grey and black . . .”**

-Diana in *“You Don’t Know”*

In *Next to Normal*, there are two different battles with drugs and prescription medication. Diana struggles with the fact that her prescribed drugs make her void of feeling. Natalie uses her mother’s drugs recreationally.

Diana’s doctors prescribe her various psychopharmaceuticals (medications used to treat emotional disorders such as Zoloft, Xanax, Prozac, and Valium), to reduce the symptoms of bipolar disorder.

**“I’m trying to enjoy it –  
But I’m missing all the fun.”**

-Natalie in *“Wish I Were Here”*

As Diana continues to struggle with the constant changing combination of drugs and ECT, her daughter Natalie starts to experiment by taking her mother’s pills recreationally.

## Teenage Prescription Drug Use

- According to a 2009 survey, twenty percent of high school students in the United States have taken a prescription drug, such as OxyContin, Percocet, Vicodin, Adderall, Ritalin or Xanax, without a doctor’s prescription.
- Every day 2,500 kids ages 12 to 17 abuse a pain reliever for the first time.
- Taking prescription drugs recreationally can be life-threatening.
- There are more emergency room visits due to abuse of prescription drugs than due to marijuana and heroin combined.

**“I want who I knew –  
She’s somewhere  
in you.”**

-Henry in *“Hey #1”*

## ? Questions

- Why does Natalie turn to drugs? What are the different factors that contribute to her drug abuse?
- How does Natalie’s relationship with Henry (who uses marijuana), affect her decision to abuse prescription drugs?
- Natalie tells Henry she is abusing drugs because she’s “under stress” and her “mom is in a hospital being electrocuted.” What are some other ways she could cope with the stress?
- At the end of the play, it seems like Natalie is done abusing prescription drugs. How does Henry help Natalie get out of trouble?



Danny Henning and Laurie Veldheer. Photo by Michael Brosilow.

# THEMES

**“I don’t need a life that’s normal – That’s way too far away. But something . . . next to normal would be okay.”** – Natalie in “*Maybe*”

## The “Normal” Family

The family in *Next to Normal* struggles to be good and perfect and “better than before”. The play begins with the family pretending that everything is fine. When Diana loses most of her memory, Dan tells her stories about perfect memories – the road trip out west, their first house; Natalie interrupts to tell the full story – when Diana crashed the car, when their first house burned down. By the end, the family accepts that nothing will ever be “normal” and choose to go on and be happy they are alive.

### Questions

- Is perfect normal? How many families are actually perfect? What is perfect?
- How does society (our community, the media) create pressure to be perfect?
- What are the dangers of trying to be perfect?
- How can we be more open about our own families’ personal struggles? Would it help if other families were more open about their struggles?
- How do characters in *Next to Normal* change when they accept that they won’t ever be the perfect family?

## Coming of Age

Natalie is sixteen. As she approaches adulthood she tries to find her place in the world. At the beginning

**“I wish I could fly, I’d fly far away from here.”**

–Natalie in “*Superboy and the Invisible Girl*”

of the play, Natalie believes that graduating early and getting into college will allow her to escape her family. Natalie is lost without role models and she feels invisible because her family’s attention is always focused on her mother’s illness.

### Questions

- Why does Natalie rebel against what her parents and boyfriend tell her?
- Natalie is afraid of becoming mentally ill and she tells Henry, “I might end up crazy.” How does it help for her to tell someone about her fears?
- Who are the people in Natalie’s life she could talk to?

## Coping with Loss

Diana’s loss of her 8-month-old son is the trigger for her mental illness. Dan and Natalie must cope with the fear of losing Diana to suicide and the loss of their wife and mother to mental illness. Diana’s inability to cope with her son’s death is unhealthy, but she criticizes the way in which society rushes people to get over loss: “My first psychiatrist told me that according to the manual, grief that continues past four months is pathological and should be medicated. Four months. For the life of my child. Who makes these decisions?”

**“When I thought you might be dying I cried for all we’d never be.”**

–Natalie in “*Maybe*”



### Questions

- What are the different kinds of loss the characters experience in the play?
- Is there a correct way to grieve? How do people continue on after loss? What are the differences between the ways Diana grieves her son versus how Dan grieves?
- Is the fear of losing someone just as powerful as losing someone? How does the way Natalie copes with the loss of her mother compare to the way Diana copes with the loss of her son?
- Diana is unable to fully admit she lost her son and it creates dangerous delusions. Dan says he knows his son is gone, but did he ever really grieve Gabe’s loss?

# INTERVIEW WITH DAN KAZEMI

MUSICAL DIRECTOR



Dan Kazemi during rehearsal for *Cabaret*. Photo by Michael Brosilow.

Dan Kazemi is a Philadelphia-based composer, actor, music director and educator, and was musical director for The Rep's production of *Cabaret* last season. He graduated from Haverford College with a B.A. in Music Composition and a Theater minor.

**REP:** *Next to Normal* has been described as a rock opera. How does this style of music fit the story?

**Dan Kazemi:** It is interesting that *Next to Normal* can be described as a rock opera because it is sung through; however, it isn't all rock music. The constantly evolving texture of sound drives the story through emotional highs and lows, reflected as small chamber music moments (violin, cello, piano, bells), at its most intimate level and concert rock at the height of its excitement. These extremes mirror the presence of Diana's illness and the effect it has on her family. One of the first real rock moments of the show is heard in "You Don't Know," when Diana lashes out and describes her illness to her husband, Dan. This moment opens the score up to a kind of heightened musical/emotional expression that becomes the language for the rest of the piece. When the illness is strong and lucidity is gone, rock music steps in.

**REP:** What are some of the challenges of working on a show with such musical intensity?

**DK:** There are certainly huge technical issues for both technical crew and the vocalists when the music is this huge. Unlike the mixing for many rock concerts, *Next to Normal's* sound has to be mixed so that the rock arrangements pack a punch, but every word can be understood. This means that the actors have to be in great vocal health to sustain the difficult vocal tracks of the show. In the creative process, we are constantly adjusting towards this goal—to make sure the actors aren't competing vocally with each other, with the instrumentation, or with their heightened emotions.

**REP:** Why is it important that these characters sing?

**DK:** I've heard it said that much theater is about putting ordinary people in extraordinary situations. *Next to Normal* certainly fits this bill. The characters in *Next to Normal* sing because they have been driven to do so. They reach the extraordinary emotional heights where singing becomes a necessary mode of expression.

**REP:** *Next to Normal* brings up difficult topics. How does music help us discuss subjects we wouldn't otherwise discuss?

**DK:** I think that music attracts an audience and draws it in. *Next to Normal* doesn't appear to be a musical about difficult topics at first, but surprisingly thrusts its audience into a world that is less together than it seems. The music paves the way into this subject matter smoothly. Also, because lyrics that are sung can be poetic, songwriting can get away with talking about difficult situations without completely hitting the nail on the head at times, and can also be very direct for higher impact when necessary.



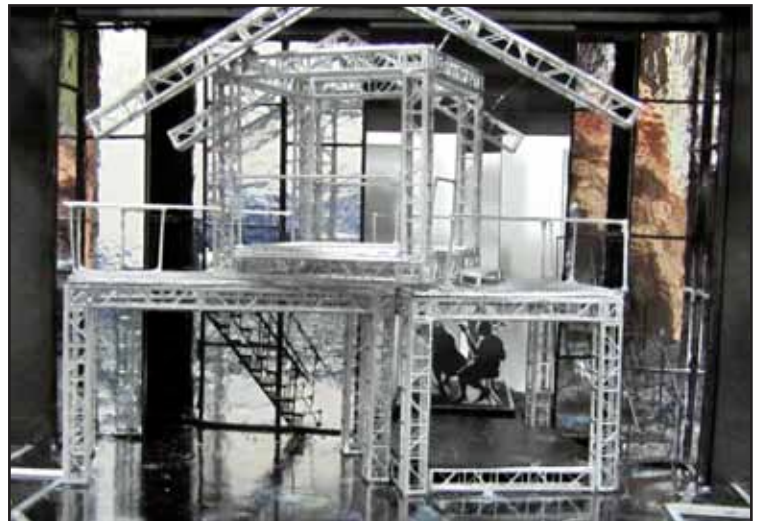
# NEXT TO NORMAL: A ROCK MUSICAL

It takes the technical expertise of many people to bring a rock musical to The Rep's Quadracci Powerhouse stage.

Besides the more than 40 people who worked on the props, lights, costumes, sound and set for the play before performances began, there are 24 people involved in the production every performance (without even including front of house staff)!

- 1 stage manager
- 1 assistant stage manager
- 1 stage management intern
- 6 actors
- 4 ensemble members
- 6 band members
- 1 stagehand
- 1 assistant stage hand
- 1 light board operator
- 1 follow-spot operator
- 2 audio operators
- 1 wardrobe crew

The lighting designer uses specialized LED lights that can light up each piece of truss individually in many colors. Mirror panels made of car window tint can be closed or open to allow the director and designers to choose when the audience can see the band and when the band is hidden. Automated moving platforms allow the band to travel towards the audience with the push of a button.



Kevin Vortmann, Tim Young, Laurie Veldheer and Danny Henning in The Rep's production of *Next to Normal*; *Next to Normal* set; Kevin Vortmann, Tim Young, Laurie Veldheer and Sarah Litzsinger in The Rep's production of *Next to Normal*. Photos by Michael Brosilow.

# THE CREATION OF A MUSICAL

It takes many years and many different people to develop a musical. Musicals can take different paths to fully-produced shows at regional theaters and on Broadway. Here's *Next to Normal*'s eleven-year path.

## The Idea

*Next to Normal* began in 1998 at the BMI Lehman Engel Musical Theatre Workshop. Tom Kitt wrote the rock score and Brian Yorkey wrote the lyrics and book for a 10-minute workshop sketch about a woman undergoing electroshock therapy and the impact on her family. The sketch was called *Feeling Electric*.

## Workshops

In 2002, Yorkey and Kitt had a reading of a full-length version of *Feeling Electric* at the Village Theatre in Issaquah, WA. Later that year, a concert of songs from *Feeling Electric* was presented at The Cutting Room in New York, NY.

## Funding

The Jonathan Larson Performing Arts Foundation awarded Yorkey and Kitt, along with the Village Theater, a grant to continue to develop the show. *Feeling Electric* was given another workshop at the Village Theatre in 2005.

## Finding a Producer

In 2005, *Feeling Electric* was presented at the New York Musical Theatre Festival where producer David Stone saw the show.

## Off-Broadway

With producer David Stone and director Michael Greif (the original director of *Rent*) the show went through a series of revisions and changes and opened at the Second Stage Theatre in New York as *Next to Normal*.

## Play Development at a Regional Theater

A revamped version of the show opened in 2008 at Arena Stage in Washington, D.C. The play received rave reviews and went on to win three Helen Hayes Awards.

## Broadway

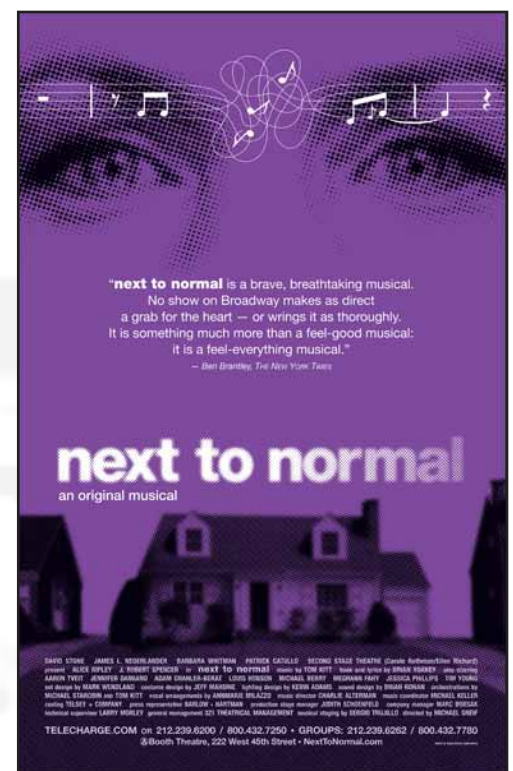
In 2009, *Next to Normal* opened at the Booth Theatre on Broadway. New York Times reviewer Ben Brantley wrote that the show is "Brave, breathtaking . . . a feel-everything musical." The musical won three Tony awards (Best Leading Actress in a Musical, Best Original Score, and Best Orchestrations), and the 2010 Pulitzer Prize for Drama.



Tom Kitt



Brian Yorkey



*Next to Normal* playbill for Broadway

# ACTIVITIES

## WRITE A SONG

Brian Yorkey, the lyricist who wrote the words for *Next to Normal*, uses rhyming in many of the songs as he tells the stories of these characters. In “Superboy and the Invisible Girl”, Yorkey uses an A-B-C-B rhyme scheme in which the end of the second and fourth lines rhyme.

Superboy and the Invisible Girl . . . A  
Everything a kid oughta be. B  
He’s immortal, forever alive – C  
Then there’s me. B

- Write your own lyrics using an A-B-C-B rhyme scheme. What would you say in a song about you?

## SHARE THE STORY

People with mental illness struggle with stigmas – many people do not have the information to understand that people with mental illness can lead productive lives. *Next to Normal* ends with the line “when we open up our lives, / Sons and daughters, husbands, wives – / And fight that fight . . . / There will be light.”

- In order to fight the stigma of mental illness, people need information about mental illness. Research a specific mental illness and create a poster about the symptoms and treatments for that illness.
- It is also important to understand that people with mental illness can lead productive lives. Research a famous person who has suffered from mental illness and make a poster about that person’s life.

## FURTHER RESOURCES

### Books about Mental Illness:

- *An Unquiet Mind: A Memoir of Moods and Madness* by Kay Redfield Jamison  
Jamison’s book provides telling accounts of her experiences as a psychiatrist with bipolar disorder.
- *Girl, Interrupted* by Susanna Kaysen  
Kaysen recounts her two year experience in 1967 in a psychiatric ward, encompassing the horror and reality of the facility by describing the stories of the other patients.
- *Angry Management* by Chris Crutcher  
Crutcher describes three different stories of young teens that are a part of an anger management group; their journeys show their struggles, joys, and ways of survival.
- *Darkness Visible: A Memoir of Madness* by William Styron  
Styron’s personal account of his descent and rise out of depression, a touching tale of survival and recovery.

- *Multiple Choice* by Janet Tashjian  
Monica struggles with OCD, so she creates a game of ‘multiple choice’ that allows her to live her life freely; however, soon her life turns into disarray.
- *Stop Pretending: What Happened When My Big Sister Went Crazy* by Sonya Sones  
A sibling struggles when her older sister is quickly hospitalized after a mental breakdown; the novel describes the struggle behind coping with a torn apart family and separated sisters and confidants.

### Films about Mental Illness

*A Beautiful Mind*: Schizophrenia  
*Donnie Darko*: Schizophrenia  
*Girl, Interrupted*: Borderline Personality Disorder  
*Fight Club*: Multiple Personality Disorder  
Dissociative Disorder  
*One Flew Over the Cuckoo’s Nest*: Mental Institutions  
*Ordinary People*: Anxiety Disorder  
*Play Misty for Me*: Borderline Personality Disorder  
*Rain Man*: Autism



# VISITING THE REP

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



Milwaukee Repertory Theater. Photo by Michael Brosilow.

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

## THE REP VALUES YOUR SUPPORT

Financial support from patrons like you enables The Rep to do more:

- Advance the art of theater with productions that inspire individuals and create community dialogue
- Provide a richer theater experience by hosting Rep In Depth, Director's Dialogues and Talkbacks, and creating Play Guides to better inform our audiences about our productions
- Educate over 20,000 students at 200+ schools in the greater Milwaukee area with Rep Immersion Day experiences, student matinees, workshops, tours and by making connections with their school curriculum through classroom teaching programs such as Reading Residencies and Scriptworks
- Maintain our commitment to audiences with special needs through our Access Services that include American Sign Language interpreted productions, captioned theater, infrared listening systems and script synopses to ensure that theater at The Rep is accessible to all
- Educate the next generation of theater professionals with our Artistic Intern Program which gives newly degreed artists a chance to hone their skills at The Rep as they begin to pursue their theatrical careers

We value our supporters and partnerships and hope that you will help us to expand the ways The Rep has a positive impact on theater and on our Milwaukee Community.

**Donations can be made on our website at [www.MilwaukeeRep.com](http://www.MilwaukeeRep.com) or at 414-224-9490.**

**Or feel free to directly contact one of the people listed below:**

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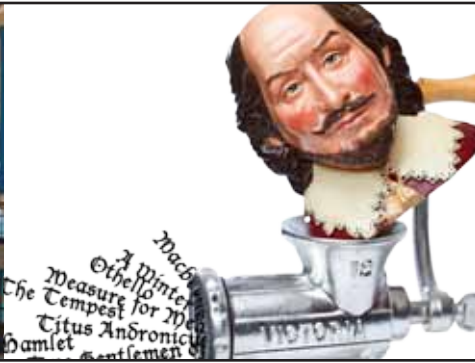
You can also contact Tamara Hauck, *Director of Development*, 414-290-5366, [thauck@milwaukeeerep.com](mailto:thauck@milwaukeeerep.com).

**Play Guides are supported by a grant from:**



**The Rep receives support from:** The Lynde and Harry Bradley Foundation • The Richard & Ethel Herzfeld Foundation

# THE REP'S 2011/12 SEASON



## JOIN US FOR AN EXTRAORDINARY SEASON!

### ***Rep Lab***

A Short-Play Festival featuring  
The Rep's Acting Intern Ensemble

**January 12 – 16, 2012**

*Stiemke Studio*

### ***The Complete Works of William Shakespeare (abridged)***

By Adam Long, Daniel Singer & Jess Winfield  
Directed by Sean Graney

**January 13 – March 11, 2012**

*Stackner Cabaret*

### ***To Kill a Mockingbird***

By Harper Lee  
Adapted by Christopher Sergel  
Directed by Aaron Posner

**January 31 – March 4, 2012**

*Quadracci Powerhouse*

### ***In the Next Room or the vibrator play***

By Sarah Ruhl  
Directed by Laura Gordon

**March 7 – April 22, 2012**

*Stiemke Studio*

### ***Always . . . Patsy Cline***

Written and originally  
directed by Ted Swindley –  
based on a true story

Directed by Sandy Ernst

**March 16 – May 6, 2012**

*Stackner Cabaret*

### ***Othello***

By William Shakespeare  
Directed by Mark Clements

**April 3 – May 6, 2012**

*Quadracci Powerhouse*

**For more on play synopses, calendars, events, cast and design teams,  
visit [www.MilwaukeeRep.com](http://www.MilwaukeeRep.com).**



*Patty & Jay Baker Theater Complex*  
**MILWAUKEE REPERTORY THEATER**

108 E. Wells St. | Milwaukee, WI 53202

*Quadracci Powerhouse  
Stiemke Studio  
Stackner Cabaret*

**Mark Clements, Artistic Director**  
**Dawn Helsing Wolters, Managing Director**

**[www.MilwaukeeRep.com](http://www.MilwaukeeRep.com) | 414-224-9490**