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Natalie Goodman is a character in *Next to Normal*, originally played by Jennifer Damiano on Broadway. Biography Edit Diana and Dan's Daughter. Stage sixteen, prodigy, but life is not going well. Act I When the show opens, the anxious Natalie is late and her mother Diana comforts her. In the morning, the entire Goodman family prepares for this day (Just another day). Natalie and others realize that something is wrong with Diana when Diana's lunch-making takes a turn for the weird, and the sandwiches end up on the floor. While her father, Dan, takes Diana to the doctor, Natalie rushes to school and shelter in the piano practice room (Everything Else). There she is interrupted by Henry, a classmate who likes to listen to her play and who is clearly interested in her. Natalie and Henry get closer until one day he confesses his love for her (Perfect For You), and they kiss for the first time. Diana is a witness to this. A few weeks later, Dan is looking forward to dinner with his family (It will be good), but when Diana comes out with a birthday singing cake for her son, Dan and Natalie are devastated. In her room, Natalie splashes out her anger at Henry and then refuses Diana's apology as her brother watches and taunts her. (Superboy and Invisible). A few days later, Diana starts working with Dr. Madden. Dan and Natalie doubt that sessions help. Act II Edit While Diana receives a series of ECT treatments, Natalie explores clubs and drugs (Wish I Were Here). At school, Henry encounters Natalie about the fact that she avoids him, and he invites her to a spring formal dance (Hey, #1). Dan gathers his family to try to recover Diana's memory after she partially lost it (Better Than Before), with partial success, but when Natalie pulls the music box out of the pile of souvenirs, Dan takes her away, leaving Diana puzzled. When Henry arrives in search of Natalie, Henry rushes to Natalie's bedroom to convince her to join him at the dance the next night (Hey, #2). Henry arrives to pick up Natalie, who dressed for the dance, just in time for them to both witness how excited Dan will snatch the music box from Diana's hands and break her to pieces on the floor. Diana confronts Dan, wondering why he persisted after how much trouble she gave, while upstairs, Natalie asks Henry almost the same question (Why stay?). Dan replies, echoing Henry, both vowing to remain steadfast (Promise). As both couples embrace, Diana and Dan's son appears (I'm Alive (Reprise), who sends Diana working to Dr. Madden. Natalie, waiting #3 outside, is distressed to learn that her mother has stopped treatment, after Diana had left them. She comforts him and turns on lights in the room before you assure him the two of them will figure things out (Light). Henry comes to study. Natalie tells him Diana left to stay with her parents. Songs Edit Solos Everything Else- Act 1 Superboy and Invisible Girl-Act 1 Growing Up Unstable (Act II Opening for Off-Broadway-later replaced Wish I Were Here) Perfect (Act 1 Song Before Replacing Everything Else) Solo (in Duet) Perfect For You (Act I) - Henry and Wish Natalie I Were Here (Act II #1 <2> <5> II) - Henry and Natalie Hey #2 (Act II) - Henry and Natalie Hey #3 (Act II) - Henry and Natalie May Be / Next to Normal (Act I) - Diana and Natalie Solos (In Group Room) Just Another Day (Act I) - Company Light (Act I) - Company Next to Normal, with a book and lyrics by Brian Yorkey and music by Tom Kitt, explores how one suburban household copes with a crisis and mental illness. Winner of three 2009 Tony Awards, including Best Musical Performance and the 2010 Pulitzer Prize, *Next to Normal* was also selected as one of the top ten shows of the year by critics across the country, including *The Los Angeles Times*, *The Washington Post*, *Rolling Stone* and *The New York Times*. Dad's Architect: Mom rushes to collect lunches and pour porridge; their daughter and son are bright, wise cracking teens, seeming to be a typical American family. And yet their lives are anything but normal because their mother has been battling manic depression for 16 years. Next to the Normal takes audience in the minds and hearts of each character, presenting the story of his family with love, empathy and heart. This deeply moving piece of theatre provides a wonderful opportunity for performers to explore dramatic material and showcase vocal talents with an energetic pop/rock score. *Next to Normal* is an emotional powerhouse that tackles issues such as grief loss, ethics in modern psychiatry, and suburban life. CHARACTER BREAKDOWN - VOCAL REQUIREMENTS Diana: from the late 30s to the early 40s - bipolar - delusional - manic depressive. However, attractive, attractive, quick-witted. Vocal range G below average C to high G - a strong blend for D Natalie: Must read 16 - Diana's daughter, bright and attractive, she craves love and attention of her mother and does not receive. Vocal G range is below average C to high G - strong mix E flat. Dan: From the early to the mid-40s - Diana's husband - a good look, patient, kind, but exhausted by family circumstances. Vocal B range below is written medium C to high full voice and high D flat falsetto. Gabe: Diana's son, must read 18. Charming, cheerful, energetic, carefree... By the way, he's a ghost, or actually part of Diana's delusion. Vocal range C (written medium C) to high full voice and high D (above employees) falsetto. Henry: Must read 17. Natalie's boyfriend, romantic, musician, solid, but Stoner. Vocal range low below writing mid-C to high G full voice and high falsetto. Dr. Madden / Dr. Fine: Plays the same actor. The age range is 35-50 years. Dr. Fine is a psychopharmacologist, practical, a little cold. Dr. Madden's psychiatrist Diana, described in the script as a rock star, in such a way that doctors can be perceived as rescuers, self-confident and unflappable. Vocal ranges are low below the written average C to high flat full voice. MONOLOGUES (If you want to be considered for multiple roles, please come prepared with both relevant monologues. Dan and Dr. Madden/Fine or Gabe and Henry) FOR ACTORSING AUDITION FOR - DIANA Sometimes I'll sit in my room... or even here ... and everything will take on a fabulous quality; people, room, everything... it's like it's not really happening. At first I could snap out of it almost immediately. But now, it amazes me, and I can't shake him. This sense of horror comes to me. God, I don't know what to do. I sit there panicking, for no reason at all. People around me go about their business. I don't think they even know I'm in trouble. And then it passes. FOR ACTORS AUDITIONING FOR - NATALIE I have out-of-body experiences. No. Come on. I don't mean all this should be taken literally. Sometimes I just get too into my head. It's the best way to describe it. I shrink within myself and become an observer capable of functioning next to the actors. You know what I mean by actors? Not like the actors of the stage. Just actors, as in people who have no problem fitting in. They all know what to do. And here I am. And it's not like I do all the time or anything, but I get into certain situations where like, people are too civilized or take themselves too seriously or do things that I can't go along with and instead of catching on, I get completely left behind. FOR THE ACTORS AUDITIONING FOR - DAN He is just there, you know? Look at him and he'll look back. Smile, and he'll smile. You only barely touch the inside of his hand, he curls those little fingers up and holds on... He's just ready! For the world! It scares me, you know? Sometimes I wake up in a sweat, dream like I do it. But I think while he's still very small, I can't mess around with his head. And what I do for him ... Real. Change his diapers... Feed it ... Take it to see the world! No one can say he doesn't need it all! He knows! And I can give it to him! I wish I could take care of him! You know? To give your child milk from your own breast... know that you were his only source of life! How could you feel like a wash-out? You couldn't. FOR ACTORS AUDITIONING FOR - GABE We should vote for Dumbo because it's about this little guy with long stupid ears who make him look different and sets him apart and is ridiculed because of them. Neighbors all gossip about him and his mom and make fun of him and think he's stupid and worthless. Everything seems lost until he realizes that you have about you that this is the strangest and inspires most hatred in others can become your greatest asset. All you need is a little bit of self-belief and those long stupid ears that you tripped over that kept you face down in the mud under the feet of a mediocre population have become the very wings that allow you to hover over their heads and see and do what they never dreamed of. FOR ACTORS AUDITIONING FOR - HENRY I went to the grocery store with my mother last week and she put a box of tampons in the basket. They were there for everyone to see, right on top of Pop Tarts. When we got to the checkout, Dan Sherman had bags. He's in my English class. He immediately saw the tampons and smiled at me, very large, as if they were my tampons. The next day, he stopped me in front of the lockers and said, hey, how did these tampons work for your old lady? And I said: Menstruation is a natural part of a woman's life cycle. I'm sure your mother is menstruating too. And he blushed and said I shouldn't talk about his mother, and I have to shut my mouth. And then he knocked me out of hell. FOR ACTORS AUDITIONING FOR - DR MADDEN/DR FINE Cancer is awesome. How does he do that? Intercellular regulatory mechanisms, especially for the spread and differentiation-malignant neoplasia simply do not get it. You grow normal cells in tissue culture in the lab, and they multiply enough to make a good, severe monolayer. They share twenty times, or fifty times, but in the end they conk out. You grow cancer cells and they never stop. No contact inhibition. They just accumulate, they continue to replicate forever. They have a funny name for it. Immortality in culture. Culture.

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