

= On My Way (Glee) =

" On My Way " is the fourteenth episode and winter finale of the third season of the American musical television series Glee , and the fifty @-@ eighth overall . Written by Roberto Aguirre @-@ Sacasa and directed by Bradley Buecker , the episode aired on Fox in the United States on February 21 , 2012 . It features New Directions competing against the Dalton Academy Warblers at the Regionals show choir competition , Rachel (Lea Michele) and Finn (Cory Monteith) moving up their wedding , the return of special guest stars Jeff Goldblum and Brian Stokes Mitchell as Rachel 's fathers , and the attempted suicide of Dave Karofsky (Max Adler) .

The episode received a strong and varied reaction from reviewers . Most heaped praise on the scenes featuring Karofsky , both the events leading up to his suicide attempt and when Kurt (Chris Colfer) visited him in the hospital . However , many felt the strength of this storyline unbalanced the episode , and the rest of the episode , particularly the Regionals competition and the Rachel and Finn wedding storyline , did not measure up . The final scene , which ended with Quinn (Dianna Agron) being in a potentially fatal car crash , was controversial .

The only song that was given a strongly enthusiastic reception was " Cough Syrup " , which was sung by Blaine (Darren Criss) and used to soundtrack the Karofsky suicide sequence . The other songs , all performances for the Regionals competition , received a mixture of reviews . Five of the six singles released from this episode charted on both the Billboard Hot 100 and the Billboard Canadian Hot 100 ; the mash @-@ up of " Fly " and " I Believe I Can Fly " performed by New Directions charted the highest in the US , while " What Doesn 't Kill You (Stronger) " performed by the Troubletones as part of the New Directions set charted the best of the five in Canada .

Upon its initial airing , this episode was viewed by 7 @. @ 46 million American viewers and received a 3 @. @ 0 / 8 Nielsen rating / share in the 18 ? 49 demographic . The total viewership was up from " Heart " , which aired the previous week .

= = Plot = =

With the Regionals Competition imminent , Dalton Academy Warblers captain Sebastian Smythe (Grant Gustin) threatens to post a sexually explicit photoshopped picture of Finn Hudson (Cory Monteith) on the Internet unless New Directions co @-@ captain Rachel Berry (Lea Michele) withdraws from the competition . Rachel , who believes that her performance is crucial to her admission to NYADA , refuses to do so , which angers Finn .

Dave Karofsky (Max Adler) is outed at his school and subsequently bullied by his teammates in the locker room . He is also mercilessly attacked online . Karofsky , devastated , attempts suicide by hanging , but is saved in time by his father . The news causes shock at his old school , McKinley High : Members of the staff believe they could have done more to help him when he had been a student there , while Kurt blames himself for ignoring Karofsky 's repeated phone calls that week . It also shocks Sebastian , who had cruelly rebuffed Karofsky at a gay bar , and he destroys the photos of Finn , thus abandoning his attempt at blackmail . New Directions coach Will Schuester (Matthew Morrison) has all of the members reveal something they are looking forward to in the future , to remind them that no matter how low they think their lives have sunk , they should not forget what is ahead of them . Rachel and Finn apologize to each other , and decide to get married the day after Regionals .

Regionals opens with the Warblers performing two songs , " Stand " and " Glad You Came " , and the second group , the Golden Goblets , are strong performers as well . In the choir room , before New Directions goes on , Finn announces that he and Rachel are getting married afterward , and tells the group to live each day as if it is their last . New Directions opens their set with a mash @-@ up of " Fly " and " I Believe I Can Fly " , which is followed by a Troubletones performance of " What Doesn 't Kill You (Stronger) " . Rachel ends the set by performing " Here 's to Us " , and New Directions wins the competition , with the Warblers finishing second .

Quinn Fabray (Dianna Agron) asks cheerleading coach Sue Sylvester (Jane Lynch) to allow her to rejoin the Cheerios , but Sue refuses , although she confides in Quinn that she is pregnant .

However , following Regionals , she changes her mind , and gives Quinn a cheerleading uniform . Quinn also changes her mind about Finn and Rachel 's marriage and tells Rachel that she now supports it , and hopes it isn 't too late to be a bridesmaid .

Hiram Berry (Jeff Goldblum) and Burt Hummel (Mike O 'Malley) attempt to devise a last @-@ minute scheme to derail the wedding . Rachel is reluctant to start without Quinn , who has driven home to pick up her bridesmaid 's dress , and texts Quinn to find out where she is . Quinn is responding to Rachel 's text when a truck crashes into the driver 's side of her car .

= = Production = =

" On My Way " is the second episode to be written by co @-@ producer Roberto Aguirre @-@ Sacasa , whose first episode was this season 's " The First Time " ; the episode was directed by co @-@ executive produce Bradley Buecker . The cast began work on the episode on January 30 , 2012 ; the final two numbers for the previous episode , " Heart " , were filmed on the following day , January 31 , 2012 . The Regionals competition scenes concluded the filming for the episode , and were shot on the two days ending February 8 , 2012 .

Special guest stars Jeff Goldblum and Brian Stokes Mitchell return as Rachel 's fathers Hiram and LeRoy Berry . Other recurring guest stars include glee club members Sam Evans (Chord Overstreet) , Rory Flanagan (Damian McGinty) and Sugar Motta (Vanessa Lengies) , Dalton Academy Warbler Sebastian Smythe (Grant Gustin) , Kurt and Finn 's parents Burt Hummel (Mike O 'Malley) and Carole Hudson @-@ Hummel (Romy Rosemont) , former McKinley student Dave Karofsky (Max Adler) and his father Paul (Daniel Roebuck) , Principal Figgins (Iqbal Theba) , football coach Shannon Beiste (Dot @-@ Marie Jones) , and new McKinley transfer student Joe Hart (Samuel Larsen) . Glee co @-@ creator Ian Brennan appeared in the episode as a Regionals competition judge named Svengoobles , a parody of the character Svengoolie . NeNe Leakes , who plays coach Roz Washington , was announced by a Fox press release as guest starring in the episode , and Leakes and Chris Colfer both tweeted a picture of the two of them together from the set during the filming of the Regionals competition , but the scenes shot with Leakes did not appear in the episode as broadcast , nor was she credited . A scene between Rachel and Quinn , which was shown during a promo for the episode , also did not appear , having been cut " for time " , but it was released as a YouTube video on August 2 , 2012 , by executive producer Ryan Murphy .

The episode features performances of cover versions of eight songs , and seven of them are being released as six singles , available for downloading , with the two @-@ song mash @-@ up released as one single . The songs on the singles include " Cough Syrup " by Young the Giant , performed by Darren Criss ; " Glad You Came " by The Wanted and " Stand " by Lenny Kravitz , performed by the Dalton Academy Warblers ; Kelly Clarkson 's " What Doesn 't Kill You (Stronger) " performed by the Troubletones , a mash @-@ up of " Fly " by Nicki Minaj featuring Rihanna with R. Kelly 's " I Believe I Can Fly " performed by New Directions ; and " Here 's to Us " by Halestorm , performed by Michele and New Directions . The eighth song is performed by a glee club from the school Our Lady of Perpetual Sorrow : Eric Barnum 's setting of Lord Byron 's poem " She Walks in Beauty " . The vocal rendition comes from a 2008 recording by University of Redlands ' Madrigal Singers . The soundtrack uses the original " Chapel of Love " by The Dixie Cups during the episode 's final sequence ; the song was briefly covered by Hiram and LeRoy Berry in the previous episode , " Heart " .

The teen suicide storyline , and the public service announcement broadcast during the episode for The Trevor Project , an organization that works to prevent LGBT suicide , resulted in a record number of calls to the project 's hotline and record traffic for its website . According to Trevor Project cofounder Peggy Rajski , because the show " worked in conjunction " with them , they were prepared in advance to handle the greater hotline traffic , which was " triple the [usual] number of calls " ; they also saw a nearly sevenfold increase to 10 @, @ 000 website visitors on the evening the program aired .

The " idea for a character to get into a texting @-@ while @-@ driving accident " has been under consideration since April 2010 , and was inspired by the appearance of the show 's cast early that

month on The Oprah Winfrey Show . At the time , the cast members signed contracts at Winfrey 's behest , pledging not to text while they were driving .

= = Reception = =

= = = Ratings = = =

" On My Way " was first broadcast on February 21 , 2012 in the United States on Fox . It received a 3 @. @ 0 / 8 Nielsen rating / share in the 18 ? 49 demographic , and attracted 7 @. @ 46 million American viewers during its initial airing , an increase over the 2 @. @ 8 / 8 rating / share and 6 @. @ 99 million viewers of the previous episode , which was broadcast on February 14 , 2012 . Viewership increased slightly in Canada , where 1 @. @ 74 million viewers watched the episode on the same day as its American premiere . It was the fifteenth most @- @ viewed show of the week , down two slots but up about 1 % from the 1 @. @ 72 million viewers who watched " Heart " the previous week .

In the United Kingdom , " On My Way " first aired on March 29 , 2012 , and was watched on Sky 1 by 763 @, @ 000 viewers . Viewership was down over 3 % from " Heart " , which attracted 792 @, @ 000 viewers when it aired the week before . In Australia , " On My Way " was broadcast on March 23 , 2012 . It was watched by 558 @, @ 000 viewers , which made Glee the fifteenth most @- @ watched program of the night , down from fourteenth two weeks before , when the previous episode , " Heart " , aired . Actual viewership declined less than 1 % from the 563 @, @ 000 viewers on March 9 , 2012 .

= = = Critical reception = = =

There was a strong and varied reaction to the episode by reviewers . Erica Futterman of Rolling Stone described it as " an emotional rollercoaster that at times may have been jarring or heavy @- @ handed , but overall did what a winter finale should : gave us plenty of surprises , while setting things up for the future " . IGN 's Robert Canning was " won over by a powerfully acted and directed story " and gave the episode a " great " rating of 8 @. @ 0 out of 10 ; he noted that " as is often the case , the smaller stories involving Karofsky and Quinn were more successful than larger arcs like Rachel and Finn 's " . Bobby Hankinson of the Houston Chronicle said that rather than " a million different storylines " there were a few " really good ones " and added , " It was chaos , but controlled chaos . " The A.V. Club 's Todd VanDerWerff wrote , " The sequence in which Karofsky prepared himself for death was , unquestionably , one of the best things Glee has ever done . " He added that it was " all the more a shame " that it occurred in an episode that did not know how to make effective use of " the impact of that moment " , and he gave the episode as a whole a " D " grade . In a similar vein , James Poniewozik of Time said , " the beginning of the episode was a very effective 15 minutes or so of television " , but said that was also the episode 's problem . Michael Slezak of TVLine noted that the show 's " audacity " allowed it " to tackle some of the most important issues of the day with a headiness and honesty that aren ' t merely refreshing , but absolutely necessary " , and added , " If I ' ve got any complaint with the episode , it would have to be that for a show that ' s billed as a musical comedy , there certainly weren ' t many laughs , and the musical interludes seemed like something of an afterthought " . In a similar vein , Billboard 's Rae Votta wrote , " Any thoughts that Glee is , in fact , a comedy should be soundly crushed by now . It 's a fantastical reality , and sometimes you laugh at that , but other times you cry . "

The sequence where Karofsky attempts suicide was greatly praised on many levels ; Slezak called it " as devastating as anything I ' ve seen on TV this year " . Canning wrote that " the initial locker room scene was heartbreaking " and " Max Adler 's subtle facial expressions were brilliant " . Crystal Bell of HuffPost TV applauded Adler " for doing such an amazing job " on the suicide scene . She stated , " I would have preferred if Karofsky 's story line would have been the focus of the entire episode . " BuddyTV 's John Kubicek was critical of the entire storyline , and wrote that teen suicide

was " one of those incredibly sensitive issues " that " shouldn 't be taken on so directly by a light , silly musical comedy like Glee " . VanDerWerff commented that " as the show got the little details of Karofsky 's desperate act just right , the whole thing took on a weight " , and singled out the scene " where the teachers talked about what had happened and the smash cut to Karofsky 's father screaming at him to get up " as " heart @-@ wrenching " ; he added , " This was the Glee I had first loved , the Glee that could blend music and romance and comedy and highly volatile drama into one cocktail " , though he also said that the episode had failed to " pay off those emotions " . Bell declared that " best scene in the entire episode is when Kurt visits Karofsky in the hospital " . Joseph Brannigan Lynch of Entertainment Weekly called it " one of the most touching scenes of this season " and " guileless , well @-@ acted and eye @-@ watering " . Votta wrote , " As always , Kurt and Karofsky 's scenes shine as the strongest in whichever episode they 're featured . "

MTV 's Kevin P. Sullivan wrote that the episode " jammed in Regionals , something that used to matter " , and did so without any " meaningful buildup to the competition " . Poniewozik described the competition showdown as " unconnected with the episode we began watching " , and Canning said that " Regionals just got in the way " and the performances " did a disservice to what was going on with Karofsky " . Votta characterized the McKinley victory as " so secondary to the point of this episode that it feels completely anticlimactic " , and VanDerWerff summarized , " When New Directions hoists that trophy aloft at the end , it ? s about the least compelling victory for the group yet . "

VanDerWerff said that Morrison had " a nice moment when he underplays the scene where he talks about how Will once contemplated suicide after getting caught cheating on a test " , though while Lynch thought the " idea of the scene was nice " , it was " more awkward than meaningful " . Slezak called it " the worst moment of the episode " , and criticized the " utter lack of context " regarding what else Will might have been going through . Kubicek described it as an " embarrassingly uncomfortable speech " , and Will 's implicit comparison of cheating on a test to the stresses of teenage homosexuality was " just wrong " . VanDerWerff thought that the next part of the sequence had " a smallness , a realness to the scene that 's kind of beautiful , really " , and that it feels " like they 're actual high school kids " ; Votta commented that " as the kids admit all the things they are looking forward to " , it reminds viewers why they are " rooting for this ragtag bunch " .

The wedding of Rachel and Finn did not excite interest among reviewers . Votta said the plot " continues to feel exhausting " and was " small in comparison to the other threads going on " , and Raymund Flandez of The Wall Street Journal called it the " most preposterous of all " the storylines . VanDerWerff wrote , " I can buy that Finn and Rachel would be that stupid as to think getting married would perk everybody right on up " , as could Votta , who likened it to " people needing to find [something] positive to focus " on , " even if that supposedly positive thing is its own train wreck " . The Washington Post 's Jen Chaney wondered why the showed " squander [ed] the presence of Jeff Goldblum and Brian Stokes Mitchell for the second week in a row " .

Bell lauded the " brilliant conversation between Quinn and Sue toward the end where Sue told Quinn that she admired her " . Lynch thought that Kurt was " out of line " when he " declared Quinn didn 't know what it was like to truly suffer " . He noted that she was " kicked out of her house and disowned by her father while pregnant " and added , " she 's suffered plenty for a teenager " . He said about the episode 's final scene , which ended as the car Quinn was driving was about to be hit by a rapidly moving truck , " you can 't help but feel sucker @-@ punched when something like this happens " . Flandez called it a " cowardly ending " , but Canning praised the " good cliffhanger " , and the " subtle enough " storytelling that did not " telegraph anything " before the closing sequence .

A number of reviewers praised Sebastian 's villainous ways despite his decision to abandon his blackmail attempt . Futterman noted that people had just gotten " used to the idea of a well @-@ played villain on the show " , while Amy Reiter of The Los Angeles Times expressed doubt about a complete conversion : " We 'll see how long that lasts . " Slezak called him a " gem when it comes to delivering spicy one @-@ liners " , though he was less enthusiastic about the character 's vocal solos , as was Canning , who nevertheless hailed Sebastian as a " fine nemesis " .

Absent more screen time for the Karofsky storyline , Bell said that the episode " felt more like a PSA

" as it " plugged everything from The Trevor Project to Lady Gaga 's Born This Way Foundation " . Flandez stated that " this incredibly monumental message of hope became sullied with unexpected product placements : Edible Arrangements , Peanut Butter & Co . , even Sex and the City 3 . " Sullivan was unsure whether the God Squad 's plan to bring " an Edible Arrangement to Karofsky " was a " poorly timed joke or product placement " , but deemed it " regrettable either way " .

= = = Music and performances = = =

The musical performances were given a mixed response by reviewers . Canning wrote that " the performances of the episode didn 't measure up " to the non @-@ musical material , and " were bland and flat " , while Chaney characterized them as " often lackluster " and added that they were part of " the most boring regionals competition ever " . Hankinson , however , called it a " night of very solid performances " . Chaney said that Criss " did a fine job " with the first number , " Cough Syrup " , which was sung during the Karofsky suicide sequence , and gave it a " B " . Futterman said Blaine " flawlessly deliver [ed] the vocal " . Lynch called it a " chilling rendition " that was " hard to shake " and gave it an " A ? " , the same grade given by Slezak , who wrote , " taken on its own , Blaine 's vocal was strong and passionate ? perhaps better than the original " . Hankinson said it was the " best " of the episode , and added that the " scene was really , really well done and carried maximum emotional punch " .

The Regionals songs by the Warblers were given a lukewarm reception . " Stand " was characterized by Lynch as " bouncy fun , but in a bland , forgettable sense " , and " Glad You Came " as " rather unmemorable " ; both songs received a " B ? " grade . Slezak gave the two songs a " C + " , and called Sebastian 's lead vocals " as bland as a bowl of plain lasagna noodles " , and Canning described his as " a weak voice that doesn 't deliver a very convincing performance " . Votta described " Stand " as " lackluster and mild " , but called " Glad You Came " the " strongest Warbler number since Blaine 's defection " . She added , " It 's catchy and well @-@ choreographed , and if Sebastian 's addition to the Warblers spurred them to finally take their in @-@ Dalton dance @-@ heavy and exuberant performance style to competition , then it 's a welcome one . " Hankinson noted that the Warblers " performed two wonderful songs " that were new to him . Flandez and Chaney , among others , wished it were Blaine leading the Warblers , not Sebastian .

Chaney wrote that the mash @-@ up of " Fly " and " I Believe I Can Fly " was " an unexpectedly lovely mix " and gave it a " B + " . Futterman said it " seamlessly " wove the two " into an uplifting and thematically appropriate mash @-@ up " , and credited Santana and Blaine with " an impressive job on Minaj 's rap verses , while Rachel , Artie and Mercedes split tastefully understated solos " . Slezak credited " solid vocals from Artie , Finn , Rachel , and Mercedes , and some not terrible rapping from Blaine and Santana " , but he thought the number " lacked the epic scope you want from a Regionals showdown " and disliked the song " I Believe I Can Fly " ; his grade was a " B ? " . Votta characterized the mashup as " just off " and " better visually than it is just to listen to the track " . Lynch said Santana had " attitude to spare " in her rap and New Directions " harmonized wonderfully on this very re @-@ listenable mash @-@ up " , and gave it a " B + " grade .

Slezak said that the vocals on " What Doesn 't Kill You (Stronger) " were " fantastic " and graded the song an " A ? " . Flandez called the Troubletones " fine , fierce and fabulous " , though Chaney wrote that the rendition was " a fairly routine take " . Chaney and Slezak both wondered about the extra girls in the number , but Lynch simply said , " Nice to get a little Troubletones action separate from (but still part of) the New Directions " . Lynch 's grade was a " B " , in part because Mercedes 's voice " seemed strangely buried " .

Reviewers of " Here 's to Us " differed on what they felt worked and didn 't . Lynch said the song " seemed the wrong fit " for Rachel ? " not horrible , but a misfire " ? and gave it a " B ? " . Chaney was more critical of the song itself when she gave her " C + " grade and described it as " so bland " that it " had little emotional impact " despite Michele 's " determined ferocity " . Votta called the number " pretty " but said the placement of the boys in the balconies was " cute but not really compelling as a staged performance " . Slezak stated that it was " hard to find any fault with Lea

Michele 's vocal performances " and gave it a " B + " , and Futterman wrote , " It 's bouyant [sic] and celebratory , and Rachel kills it . "

= = = Chart history = = =

Of the six singles released for the episode , five debuted on US and Canadian top 100 charts . The mash @-@ up of " Fly " and " I Believe I Can Fly " was the highest debut in the US at number fifty @-@ six on the Billboard Hot 100 , followed by " Cough Syrup " at number sixty @-@ five , " What Doesn 't Kill You (Stronger) " at number sixty @-@ six , " Here 's to Us " at number seventy @-@ three and " Glad You Came " at number ninety . The chart order was different on the Billboard Canadian Hot 100 , where " (What Doesn 't Kill You) Stronger " had the highest debut at number fifty @-@ one , " Fly / I Believe I Can Fly " debuted at number fifty @-@ nine , " Here 's to Us " at number sixty @-@ four , " Cough Syrup " at number sixty @-@ seven and " Glad You Came " at number seventy @-@ four .

The singles also had an effect on the charting of the original versions of three of the songs . Kelly Clarkson 's " Stronger (What Doesn 't Kill You) " moved back into first place from fourth on the Billboard Hot 100 , and from fourth to third , equalling its previous best showing , on the Canadian Hot 100 . It was beaten there by The Wanted 's " Glad You Came " , which was that chart 's " greatest gainer " , and moved from number twenty @-@ six to number two , its highest position on the Canadian chart to date . " Glad You Came " also made a big jump in the US , and went from number eighteen to number five . " Cough Syrup " by Young the Giant debuted on both charts , at number ninety @-@ five in the US and number eighty @-@ two in Canada , and was the first time the group had been on the Billboard Hot 100 , though the song had previously " bubbled under " the chart at number 117 .