

# INSIDE THE MUSICAL GUIDE



# THE LAST FIVE YEARS

**FEBRUARY 8 - MARCH 16, 2025**

**A co-production presented at ACT Contemporary Theatre**

**Written and Composed by Jason Robert Brown**

**Originally produced for the New York Stage by Arielle Tepper and Marty Bell**

**Originally produced by Northlight Theatre Chicago, IL**

**A 5TH AVENUE THEATRE DEBUT**

**Directed and Choreographed by Shermona Mitchell**

**Music Directed and Conducted by R.J. Tancioco**

This “Inside the Musical” Guide offers supplementary curriculum containing educational content, interactive activities, opportunities for reflection, and resources based on the themes of the show *The Last Five Years*. This guide can be utilized before or after experiencing the show.

Questions? Reach out to [educationprograms@5thavenue.org](mailto:educationprograms@5thavenue.org)

**Graphic Design:** Christa Fleming

**The 5th’s “Inside the Musical” Guides are curated and developed by the Education and Engagement team:**

Amberlee Joers — Director of Education and Engagement

Aviona Rodriguez Brown — Associate Director of Engagement

Jessica Ellison — Senior Manager of Education and Engagement Programs

Miranda Quintanilla — Education and Engagement Coordinator

Beth Pollack — Dramaturg & Curriculum Specialist

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*The Last Five Years* is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.  
[www.mtishows.com](http://www.mtishows.com)

# SYNOPSIS

*The Last Five Years* chronicles an emotionally powerful and bittersweet five-year relationship between two young adult artists. The show is presented in dual timelines: a “forward linear time” as we follow the story of their relationship from Jamie’s perspective, starting with their first meeting through their wedding and then ultimate breakup and a “reverse timeline” as we follow the story from Cathy’s perspective, starting with their breakup and moving backwards until their first meeting at the end of the show. Made up mostly of solo turns, with beautiful music and alternately humorous and heartfelt lyrics, joy and heartbreak go hand in hand as one races towards the future and the other reaches back to the past.

## **CONTENT ADVISORY:**

This show is told in a non-linear style and includes interpersonal conflict and discussion of divorce and relationship dissolution. The performance will include adult themes and language and interpretations of intimacy and alcohol use.

# CHARACTER BREAKDOWN



**JAMIE  
WELLERSTEIN**

a newly successful  
novelist



**CATHERINE  
HIATT**

a struggling actor

# HOW MANY PEOPLE DOES IT TAKE TO MAKE A MUSICAL?

Did you know that over **176 people** combined from both The 5th and ACT Contemporary Theatre play an important role in making our co-production of *The Last Five Years*?

**4** 

## CAST

Two alternating casts

**6** 

## ORCHESTRA

**11** 

## CREATIVE TEAM

Directors, Choreographers, Designers, Intimacy Director, Music Department

**4** 

## PROPS

**3** 

## STAGE MANAGERS & PRODUCTION ASSISTANTS

**2** 

## AUDITION & CASTING

**3** 

## HAIR, MAKE-UP, & WARDROBE

**11** 

## SETS

Carpenters, Builders, and Scenic Artists

**98** 

## ADMINISTRATIVE STAFF

From The 5th and ACT Theatre!

**3** 

## SOUND

**6** 

## COSTUMES

Costume shop, Wardrobe, Dressers

**3** 

## LIGHTING

**20** 

## FRONT OF HOUSE STAFF

Front of House Managers and Ushers

**4** 

## DECK CREW & FLY

# +YOU!

UP TO **435** PEOPLE CAN ATTEND EACH PERFORMANCE

Learn about the roles of The 5th's and ACT's staff and *The Last Five Years* team members on our website or in the show program.

# Sounds of the Show

By Kimberly Rosenberg

***The Last Five Years* by Jason Robert Brown, tells the story of Cathy Hiatt and Jamie Wellerstein, two young creatives, over the course of five years. With an intimate cast of just two actors, the small band acts as a backdrop, transporting us through time and complex emotion.**

The show opens with piano, which feels as if it represents time — stitching all songs together and providing much of the rhythmic drive along with the bass and guitar. A string section consisting of one violin, two cellos, and a double bass, completes the band and offers additional texture, color, and depth.

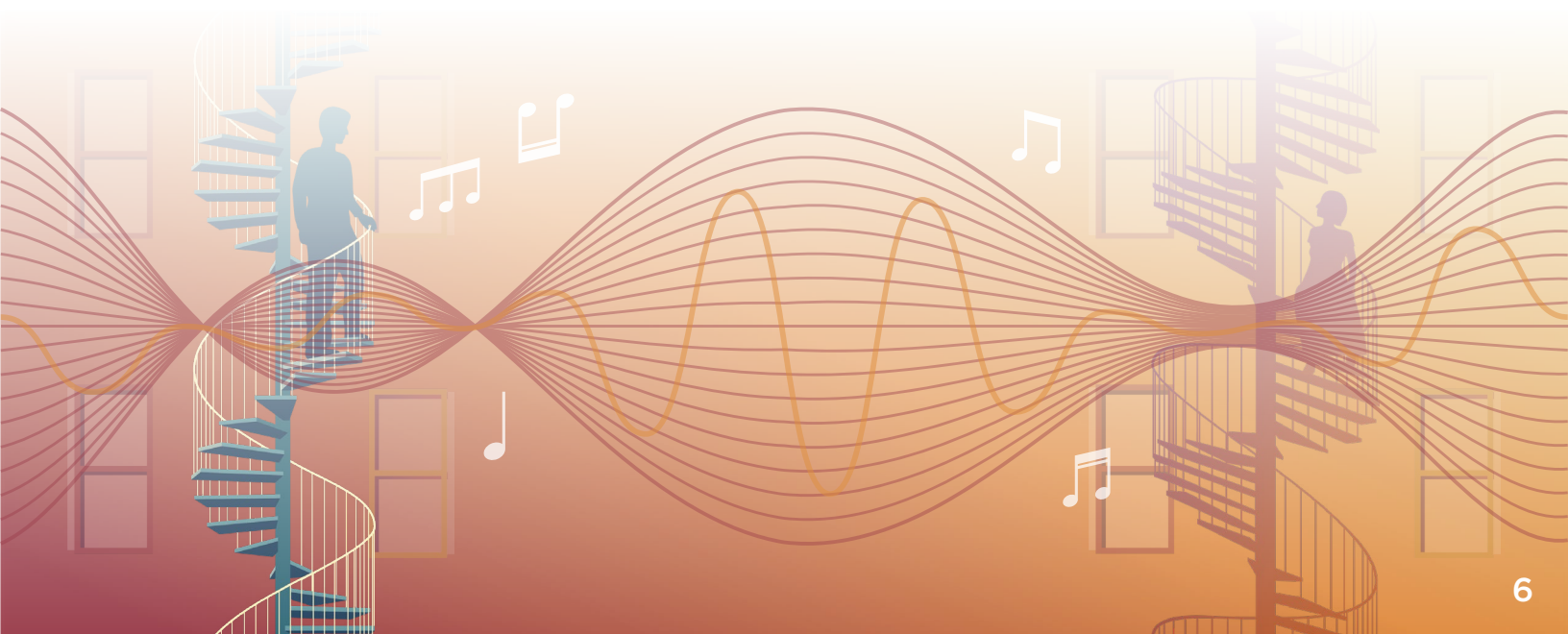
We hear a wide variety of musical styles throughout the show, many of which change and develop within individual songs. This ebb and flow of musical styles gives us a sense of just how suddenly emotions can shift and how we can often feel more than one thing at a time.

“A Part of That,” a song in which Cathy explores her feelings on Jamie’s successes and her dissatisfaction with her own career, has one of the most gut-wrenching style shifts of the whole show. As Cathy reminisces on the day to day, we hear a lively, bluesy melody in the violin sitting atop a punctuated, steady rhythm in the rest of the band. As we reach the bridge, the pulsating rhythm in the piano becomes delicate and loose and is

accompanied by introspective, singing string harmonies as Cathy reflects on her feelings towards Jamie and realizes that she might not be as much “a part of it” as she had thought.

The entire show exists during two chronological timelines, with Cathy’s story beginning with the dissolution of their relationship, and Jamie’s at the very start of their blossoming romance. The only time we see these characters interact with each other is in the middle of the show, where their timelines intersect. This song, “The Next Ten Minutes,” takes place during Cathy and Jamie’s wedding and is one of the songs with the least amount of style-shifting which, along with its lilting strings, creates feelings of comfort, security, and love.

With music inspired by everything from rock, jazz, klezmer, and more, *The Last Five Years* explores the wide range of human emotions felt throughout the course of a relationship.



# Storytelling with Small Casts

By Jess Ellison


In comparison to the cast sizes of other big-name musicals, the cast size of *The Last Five Years* is rather small. The show itself has a cast size of just two people. Many reviews of the production place emphasis on this bold choice and share that it offers great nuance and intimacy to the story.

In this production, four actors are cast in pairs as the “Jamie pair” and the “Cathy pair,” — the pairs will alternate shows throughout the run of the production. Having a total cast of four in a show that usually has a cast of two is an interesting choice that provides audiences with new ways to engage with the show.

Throughout the show, there is a common theme of perspective; audience members are constantly flipping from Cathy to Jamie’s perspective. The doubling of the

cast, while also functioning as a more practical choice to aid in performer stamina throughout the run of a show, allows audiences to experience double the perspectives. While the script and score remain the same between the two casts, each actor brings a unique nuance and perspective to their portrayal of their respective role. Both casts work within their pair to tell a story, while also working together as a collective unit to tell the story of *The Last Five Years* from four different angles.

In order to truly capture the full experience of this production of *The Last Five Years*, audiences are encouraged to see both the Jamie pair and the Cathy pair perform. When you do, explore some of the resources in this guide to examine the impact of the various perspectives.



**You can view the schedule for each pair of actors at [this link](#).**



# Jason Robert Brown: The Man Behind the Music

By Beth Pollack

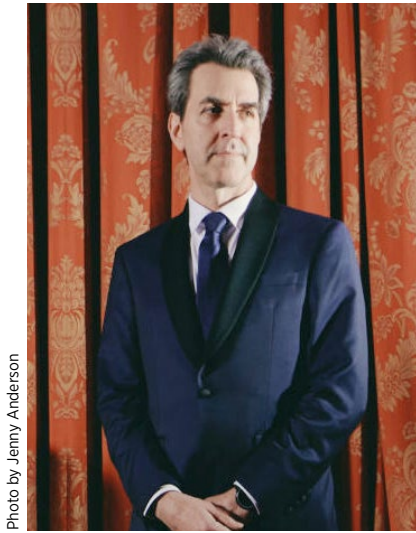


Photo by Jenny Anderson

Born in 1970, Jason Robert Brown grew up in the suburbs of New York City and is not only a renowned composer, lyricist, and dramatist, but is also a conductor, orchestrator, and arranger. However, his career in musical theater was far from a sure thing. Though Brown attended the Eastman School of

Music, his initial ambitions were more in line with Billy Joel than Broadway. It wasn't until he discovered the work of Stephen Sondheim that Brown became single-mindedly focused on writing for musical theater; still, Brown's oeuvre is highly influenced by popular music styles like pop, rock, funk, and blues. His initial theatre career started off with work as an arranger, conductor, and pianist. Brown's first major work, the song cycle *Songs for a New World*, premiered Off-Broadway in 1995, when he was just 25 years old.

Four years later, Brown became a Tony Award™ winner for the first time when *Parade* took home the 1999 Tony Award for Best Original Score in addition to its award

for Best Book of a Musical and nominations in seven additional categories, including Best Musical. *Parade* garnered Brown an additional two Drama Desk Awards and won the New York Drama Critics' Circle Award for Best Musical. Audiences will be able to see *Parade* here at The 5th Avenue Theatre when the national tour of the highly awarded 2023 Broadway revival performs in Seattle for three weeks only, April 16-May 4, 2025.

*The Last Five Years* was Brown's next major work, premiering in Chicago in 2001 and running Off-Broadway in 2002. Perhaps Brown's most autobiographical work to date, he was highly involved in every aspect of shaping the piece as he not only composed the music and wrote the lyrics, but also wrote the book and conducted the show while playing piano. Though its New York run was relatively short, *The Last Five Years* won Drama Desk Awards for Best Music and Best Lyrics; it was also named as one of the 10 Best of 2001 in the Theatre category by Time Magazine.

Brown has proven himself to be highly prolific, having written for five additional Broadway musicals, including *The Bridges of Madison County* and *13*. He has also released three solo albums and written music and orchestrations for such varied artists and organizations as Ariana Grande, Yoko Ono, Nickelodeon, Sesame Street, the John F. Kennedy Center for the Performing Arts, and the Los Angeles Master Chorale.

Brown has taught at the USC School of Dramatic Arts, Harvard University, Princeton University, and Emerson College. Since 2003, he has been married to composer Georgia Stitt, with whom he has two daughters.





# Creative and Art Therapies

By Jess Ellison

The themes and content of *The Last Five Years* encourages audiences to think deeper about some of their relationships and many of the emotions involved in them. The idea of utilizing the creative arts to process emotions and encourage healing is not new. Evidence of the arts connecting to inner life experiences can be found throughout history, and led to the more formal codification of creative therapy as a profession in the 1940s.

The American Art Therapy Association states that “through integrative methods, art therapy engages the mind, body, and spirit in ways that are distinct from verbal articulation alone... visual and symbolic expression gives voice to experience and empowers individual, communal, and societal transformation.” People seeking art and creative therapies may utilize these methods in isolation, or they may pair art and creative therapies with the more traditional psychotherapy, or talk therapy.

**Explore some examples of how the arts and therapy work in tandem with one another below.**



**DRAMA THERAPY** often involves utilizing performance activities like mirroring, puppetry, or mask-making to work through difficult feelings and safely explore imagination.



**MUSIC THERAPY** may utilize instruments and vocal technique to support the development of motor skills and speech.



**DANCE THERAPY** typically involves movement and choreography to teach mind-body connections and manage chronic pain.



**VISUAL ART THERAPY** allows people to use art materials (like clay, paper, paint, etc.) to express themselves, making space for anxiety-reducing processing and expressive emotional connections.

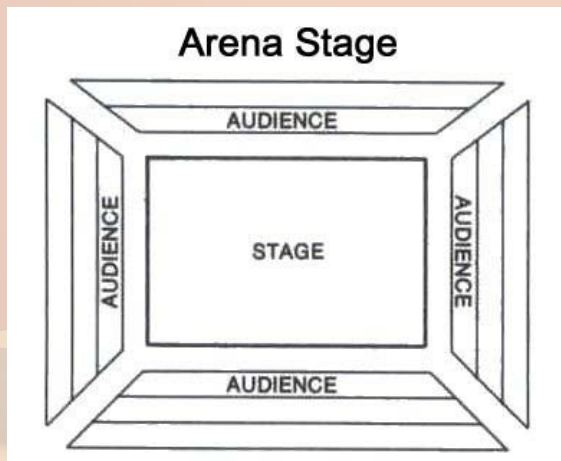
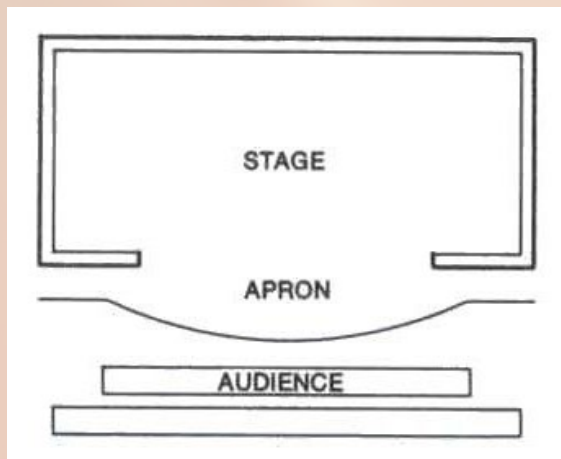
If you're interested in exploring creative and art therapies more, check out the following organizations. It's also important to note that art therapy can only be performed by trained clinicians; be sure to do your research and only seek out those with professional credentials.

[American Art Therapy Association](#) | [National Endowment for the Arts — Creative Forces](#)

# The History of Theater-in-the-Round

By Jess Ellison

**Theater-in-the-round, also known as arena theater, is a particular type of theatrical staging that differs from the more traditional proscenium staging. While a proscenium features an elevated stage with an audience on one side, theater-in-the-round features a square, circular, or triangular stage that may be on the same level or even below audience members, and audiences seated on all sides of the stage.**



**Proscenium stage and theater-in-the-round stage.**  
*Photos from CassStudio6*

This staging allows actors to exit or enter through the audience more easily and removes “the fourth wall.” The fourth wall is a performance convention that imagines an invisible barrier (or wall) that separates the actors from the audience. In proscenium stagings, the fourth wall is the most downstage part of a stage, and actors are considered to “break” the fourth wall when they directly engage with the audience. Because there are no walls in theater-in-the-round, audiences have a stronger and more direct engagement with the actors and the action onstage. In many cases, audiences also have more agency in storytelling during theater-in-the-round. In proscenium stagings, actors hold a majority of power in the sense that they control sightlines and ensure that audiences can view them at all times. In turn, actors have the ability to look out into the house of a theatre and see the entire audience at once. In theater-in-the-round, actors are unable to gain full control of sightlines. At any given point, their back will be turned to one or more sections of the audience and the actor is not able to see the entirety of the audience at once. Control of vision and sightlines shifts to the audience, and the actor experiences a certain level of vulnerability with the audience. Herman Rosse, a Dutch-American theater designer, even stated that theater-in-the-round contributed to a certain mob feeling amongst the audience, and implied that by letting audience members see one another, they could increase their influence on the emotional drive of a production.

## ***Seattle is home to the United States' first permanent theater-in-the-round stage which was completed on May 16, 1940.***

Theater-in-the-round has existed throughout history. Many indigenous and tribal cultures across the globe held rituals and performed in the round, a practice that is continued to this day. Despite this rich history, the Ancient Greeks and Romans are often incorrectly credited as being the creators of theater-in-the-round, with the Roman Colosseum being a prominent example.

In the United States, theater-in-the-round was not popularized until the later years of World War II. Prior to World War II, American theater was somewhat dominated by vaudeville and featured upbeat song and dance, as well as comedy and circus performance. But theater reflects the feelings and needs of society, and post-war American society demanded an art that was both experimental and reflected more of their everyday lives and challenges. Theater-in-the-round was also more practical in a post-war society, because productions in the round did not require elaborate scenery, significantly decreasing production costs.

Seattle is home to the United States' first permanent theater-in-the-round stage which was completed on May 16, 1940. Through both federal and university funding, The University of Washington opened The Penthouse Theatre with oversight from Professor Glenn Hughes. The theatre's name took inspiration from Hughes' earlier experimentations with theater-in-the-round; in 1932, Hughes famously created a theater-in-the-round stage in his friend's penthouse. As a professor, Hughes encouraged theater-in-the-round from an educational (and cost-saving) perspective. Theater-in-the-round usually requires a smaller audience than the traditional proscenium, so productions tend to have longer runs when staged in the round. Hughes saw these longer production runs as ways to increase student learning on productions — the more performances, the more opportunities for education and theatrical development.



***Exterior and interior of the Glenn Hughes Penthouse Theatre. Photos by Tom Dempsey***

In 1947, Margo Jones made history by creating the first professional theater-in-the-round company in the United States, with the creation of Theater '47 in Dallas. Margo Jones is considered to be one of the visionaries of American Theatre, and was inspired by her idea of the decentralization of theater. Jones wanted to explore ground-breaking theater that existed outside the more commercial world of Broadway. Today, scholars regard both Jones and Hughes as leaders in the development of theater-in-the-round in the United States. Prior to Hughes and Jones' more formal codification of theater-in-the-round as an American artform, there were a few educational and regional institutions who also experimented with the style, such as Columbia University, Pasadena Community Playhouse, and Brigham Young University.

Today, theater-in-the-round is more common in American theater and is represented in theater companies across the country. Many larger theater companies will incorporate a theater-in-the-round staging of a production into their seasons to offer a more intimate production and variety from their more standard proscenium stagings.

# GLOSSARY

By Beth Pollack

***The Last Five Years* is thoroughly contemporary in tone and includes a multitude of cultural references throughout the script and score, some of which are more obscure than others. From American sitcoms to Yiddish slang, here's a song-by-song glossary of the people, places, and things that Jason Robert Brown wove into the fabric of this time-bending tale.**

## “SHIKSA GODDESS”

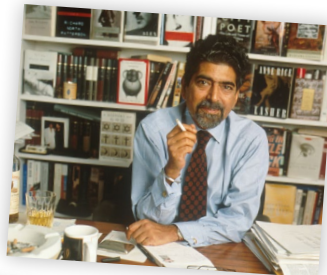
**Shiksa:** An often derogatory term for a gentile (non-Jewish) woman. Its etymological origins include Hebrew and Yiddish words that mean “abomination”, “impure”, “detested thing”, and “object of loathing.”

**Shabbas:** the Jewish Sabbath — a day of rest and worship.

**Gotti clan:** John Gotti was the boss of the Gambino crime family in New York City.

## “SEE I’M SMILING”

**Daisy Mae:** The love interest of Li'l Abner from the *Li'l Abner* comic strip. She was virtuous, voluptuous, and devoted to Li'l Abner, no matter how little he deserved her attentions.



## “MOVING TOO FAST”

**Aphrodite:** Ancient Greek goddess of love, lust, beauty, passion, pleasure, and procreation.

**Atlantic Monthly:** A self-described “journal of literature, politics, science, and the arts.” Its founders include illustrious names like Ralph Waldo Emerson, Henry Wadsworth Longfellow, Oliver Wendell Holmes, and James Russell Lowell.

**Sonny Mehta:** Ajai Singh “Sonny” Mehta was a British and American editor who served as editor-in-chief of Alfred A. Knopf, an American literary imprint.

**Columbia:** Columbia University is an Ivy League research university in New York City; it is the oldest higher education institution in New York.

## “I’M A PART OF THAT”

**Leave It to Beaver:** An American sitcom about a suburban family that centered around Theodore “Beaver” Cleaver and his misadventures.

## “THE SCHMUEL SONG”

**Schmuel, Tailor of Klimovich:** Schmuel is a variant of the name Samuel. Klimovich is a town in Belarus.

**Minsk:** The capital and largest city of Belarus

**Odessa:** A major port city in Ukraine

**Goyisha:** Something or someone not Jewish; derived from “goy”, a more respectful term for a non-Jewish person.

**BackStage:** a trade publication that lists job opportunities and provides career advice.

## “A SUMMER IN OHIO”

**Schmuck:** a foolish or contemptible person; derived from Yiddish

## “THE NEXT TEN MINUTES”

**Jerry Seinfeld:** Jerome Allen Seinfeld is an American stand-up comedian specializing in observational comedy.

**John Lennon:** John Winston Ono Lennon was an English singer-songwriter, musician, and activist. He was the founder, rhythm guitarist, and a vocalist for the Beatles. He was murdered at age 40 in 1980 in New York City.

**The Dakota:** A cooperative apartment building on the Upper West Side of Manhattan in New York City. John Lennon lived in The Dakota and was murdered outside of it.

**San Remo:** A cooperative apartment building on the Upper West side with a distinctive twin tower design on top of a 17-story base.



## “A MIRACLE WOULD HAPPEN”

**Mister Ed:** A talking horse and the title character of an American sitcom.

**Random House:** Random House Publishing Group is a publishing house that publishes fiction and nonfiction. It was founded in 1927.

## “CLIMBING UPHILL”

**Linda Blair:** Linda Denise Blair is an American actress and activist. She played Regan MacNeil in *The Exorcist* and two of its sequels. In 1997, she played Rizzo in a Broadway revival of *Grease*.

**John Updike:** John Hoyer Updike was an American novelist, poet, short-story writer, art critic, and literary critic. He is one of four writers to win the Pulitzer Prize for Fiction more than once.

**The New Yorker:** An American magazine founded in 1925; it features journalism, criticism, essays, fiction, satire, poetry, and its famous cartoons.

## “IF I DIDN'T BELIEVE IN YOU”

**Tsuris:** trouble, woe, aggravation; derived from Hebrew and Yiddish words

## “I CAN DO BETTER THAN THAT”

**Duran Duran:** an English pop rock band that was part of the Second British Invasion in the 1980s.



# See? I'm Drawing

By Jess Ellison

**As audience members, we receive information about Jamie and Cathy in a variety of ways. We receive information visually (based off of the design of the production), aurally (through the sounds of the production), and perhaps written (through reading the script or even the program). In this game, practice your visual and written communication skills, and see which communication method you prefer, as well as what works best for your friends and family!**

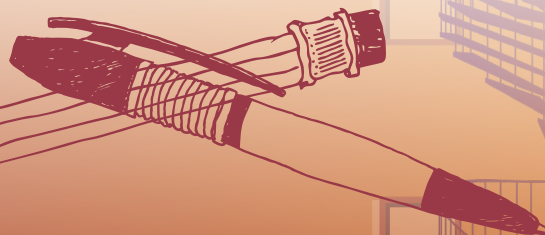
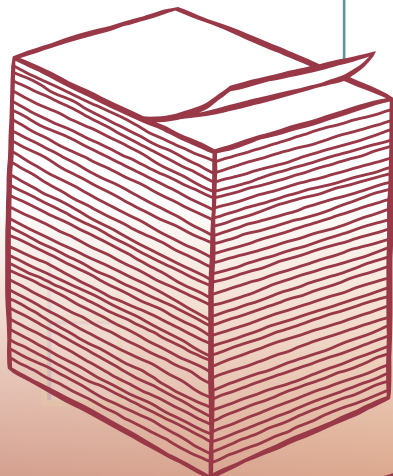
**Materials:** a stack of blank index cards, something to draw with.

**# of people:** this can be played in groups of 4 or more. The more people, the merrier!

## INSTRUCTIONS:

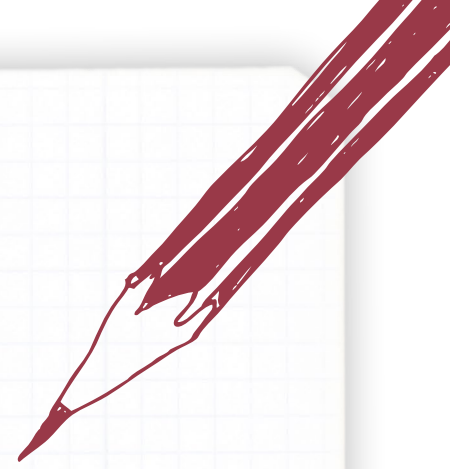
1. Make sure everyone has a stack of blank index cards and something to write with.
2. Identify someone as the timekeeper.
3. Take two minutes to brainstorm a common idiom and write it down on a blank index card. Some examples of idioms are: “the ball is in your court” or “the early bird gets the worm”.
4. Moving clockwise, pass your index card with the phrase to the next person.
5. When everyone has a new card, flip it over and take 1 minute to draw the idiom that’s on the other side.
6. After 1 minute, pass the card on to the next person (keeping the idiom side down and hidden). The next person will take a new blank card and will write down what they think the corresponding idiom is.
7. After 1 minute, pass the index card and repeat step number 5.
8. Repeat the writing and drawing pattern until everyone has the card and stack that they started with.
9. Take turns revealing the original phrase and go through the stack to see how different people interpreted their visual and written prompts.

**Advanced option:** Consider turning the starting prompt up a notch! Instead of writing down a common idiom, have everyone write down a name of one of the songs from *The Last Five Years*



# The Next Perspective

By Jess Ellison



***The Last Five Years* tells a story in a nonlinear fashion and shifts between a “forward linear time” and a “reverse timeline,” while also flipping through Cathy and Jamie’s perspectives. In this writing exercise, explore how a story and its nuances may change, depending on the perspective from which the story is told.**

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**Materials:** paper and something to write with.

**Starting Prompt:** Write a short scene about a young author who has found career success. Consider how they may feel emotionally, and how this may affect the rest of their life.

**The Next Perspective:** Rewrite the starting prompt, but do so from the perspective of the young author’s romantic partner who is struggling to find fulfillment in their own career. How may this change affect them and what impact may this have on their life?

**The Next Perspective:** Rewrite the starting prompt, but this time, write the prompt from the perspective of the young author’s publisher who has helped solidify their success. How does this make the publisher feel?

**The Next Perspective:** Rewrite the starting prompt, but start at the end of the young author’s career. What does this person think about the start of their career now that they are at the end of it?

You can continue this exercise with as many new perspectives as you wish. Some additional factors to consider:

- Do different locations affect this story?
- Who are some of the other people who may be indirectly involved in this story?
- Is there additional context that may influence one of these perspectives?

This exercise can help build both creative writing and reflective analysis skills. The next time you engage with a piece of literature or a story, consider how one story can have vastly different impacts on all the characters. If you’re a writer yourself, play around with your narrative and storytelling style through this exercise.

This exercise can also be a helpful tool in more everyday situations. In building the muscle of looking at different sides of a story, we can strengthen our compassion and empathy, and develop the habit of looking into multiple sides of a story when faced with conflict or other confusing situations.

# CONTINUING THE CONVERSATION

**After you experience the show, reflect on the following questions:**

- Which character did you relate to the most and why?
- Over the course of *The Last Five Years*, the audience witnesses the blossoming and demise of Cathy and Jamie's relationship from each of their points of view. What do you think (or hope) happens next for each of them?
- Jamie's side of the story unfolds chronologically, while Cathy travels backwards in time through the show. Why do you think Jason Robert Brown chose to have his characters progress on different timelines in this way? Do you think he placed each character on their linear or reverse timeline for a specific purpose?
- Most of the songs in *The Last Five Years* are solo turns. How does the separation between Jamie and Cathy's narratives guide the audience's experience of their story? Did the structure reflect or reinforce any of the themes of the show?
- In our production of *The Last Five Years* we have two casts that tell this story on alternating performances. If you saw both casts, what were some differences you noticed between each actor's approach to their character? How did those differences illuminate new facets of the story for you?
- When a relationship ends, it's often easy to take sides and place all of the blame on an individual. Do you think that Jason Robert Brown wants the audience to believe that the end of Jamie and Cathy's relationship is the fault of one particular person? What are the factors that contributed to the dissolution of their relationship, and what might each person have done differently?
- Relationships are complex and require active care to protect and maintain their health. What are some ways that you care for your relationships with the important people in your life?







# Relationship Podcasts

By Aviona Rodriguez Brown

The word “relationship” can mean many different things, especially when we talk about social media. But the Cambridge Dictionary gives a simple definition: “the way in which two things are connected.” In the musical *The Last Five Years*, we see the complicated relationship between Jamie and Cathy. We experience their stories separately, which can make us think deeply about our own relationships.

Today, podcasts are a great way to learn more about relationships. You can find podcasts with advice from professional experts or stories from people rooted in lived experiences. These podcasts offer different viewpoints on relationships and how we fit into them.

## GENERAL BOUNDARIES AND COMMUNICATION

### **1. The R-Spot with Iyanla Vanzant**

Callers share their personal relationship woes and Iyanla navigates them through finding solutions, setting boundaries, and asking for what they need.

*Average Length: 60 minutes.*

### **2. You Need To Hear This**

Self-help author, Nedra Glover Tawwab, guides guest callers through improving interconnections and finding peace in their daily lives. Glover Tawwab, both in her books and in this podcast, helps to outline actionable plans and emotional support that lead to big changes.

*Average Length: 30 minutes*

## FAMILY DYNAMICS

### **1. Les Frères Heureux (A Frasier Podcast)**

Two happy brothers rewatch the quintessential 90s sitcom, one DVD at a time. With their unique take on sibling relationships, Fraser and Euan review, discuss, and rate each episode of their favourite show.

*Average length: 45 minutes*

### **2. How To Be A Girl**

Under Pseudonym name Marlo Mack, a local mother shares her story of navigating the world while raising her transgender daughter; topics vary from family relationships dynamics to community and legal outcomes.

*Average Length: 10-30 minutes*

## PARTNER DYNAMICS

### **1. COMMITTED**

In these podcasts, learning comes through the hilarious, heartbreaking and inspiring stories of couples of all kinds who’ve soldiered through unimaginable circumstances, and after the longest of days, still want to wake up next to one another in the morning.

*Average length: 35 minutes*

### **2. Relationship Advice, I Do Podcasts**

This podcast has a rotating list of trained and certified clinicians giving advice on various topics to help couples thrive together or realize when it’s all right to call it quits.

*Average Length: 60 Minutes*

# DONATIONS SPOTLIGHT

## VALLEY | CITIES

### Behavioral Health Care

**Valley Cities Behavioral Health Care has provided behavioral health care services to King County community members of all ages for over 60 years.** Valley Cities believes that 100% of mental illnesses and substance use disorders can be treated, and with treatment, every individual can live a meaningful life, full of possibilities and promise; they have committed to be the ongoing support of the community. Valley Cities delivers compassionate care at 12 comprehensive outpatient clinics located in Auburn, Enumclaw, Federal Way, Kent, Midway, Renton, and multiple sites in Seattle. Main pillars of the comprehensive behavioral health services promote recovery, resilience, and improved quality of life. By donating to Valley Cities Behavioral Health Care, you too, can help make a difference in the lives of our community members.

At any production of *The Last Five Years* you can donate to Valley Cities' Art Supply Drive. They are looking for:

- Colored Pencils
- Stencils
- Journals
- Glue (liquid or sticks)
- Stickers
- Bracelet Craft Supplies
- Gel Pens
- Air Dry Clay
- Journals
- Disposable Aprons
- Sketchbooks
- Mindfulness Coloring Books
- Paints & Pastels
- Paint Brushes
- Canvases
- Yarn
- Beads

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To learn more about Valley Cities Behavioral Health Care, visit their website at [www.valleycities.org](http://www.valleycities.org).

# Community Resource List

Curated by Aviona Rodriguez Brown

We recognize that the themes and experiences of the characters in *The Last Five Years* are relevant to the challenges and hardships existing throughout time in society. The list below is curated to contain both local and national resources for individual and community wellness.

## KEY

- ★ Local WA Organization
- ★ National Organization
- Youth Focused
- 🏳️‍🌈 LGBTQIA+ Focused
- Culturally Focused
- Community Partner Organization

**King County information hotline  
for any or all of the below listings,  
CALL 2-1-1**

## BULLYING

- AACAP ★ ■
- Committee for Children ★ ■
- No Bullying ★ ■
- Stop Bullying ★
- TeenLink ★ ■

## HOUSING INSECURITIES

- Cascade Housing Foundation ★
- Chief Seattle Club ★ ●
- Compassion Housing Alliance ★ ●
- Cocoon Housing ★ ■ ●
- Communities of Belonging ★
- Jubilee Women's Center ★ ●
- Lavender Rights Project 🏳️‍🌈 ● ●
- POCAAN 🏳️‍🌈 ● ●
- Northwest Justice ★
- MLKHousing ★ ●

## LEGAL SUPPORT SERVICES

- King County Bar ★
- Lavender Rights Project 🏳️‍🌈 ● ●
- QLAW Foundation  
of Washington ★ 🏳️‍🌈
- TeamChild ★ ■

## MENTAL HEALTH ASSISTANCE

- Asian Counseling and  
Referral Service ★ ■ ● ●
- Crisis Connections —  
County Based Hotline ★
- Fairfax Behavioral Health ★
- National Alliance of Mental  
Health Illness (NAMI) ★
- TeenLink ★ ■
- Lambert House ★ 🏳️‍🌈
- Wa Therapy Fund ★

## PHYSICAL & PERSONAL SAFETY

- Children's Hospital ★ ■
- Coalition ending  
Gender-Based Violence ★
- Domestic Shelters ★ ★
- Futures Without Violence ★
- Global Network of  
Women's Shelters ★
- Northwest Family Life ★
- Sexual Assault Hotline  
Call 1-800-656-HOPE (4673) ★

## SCHOOL AND SYSTEMS NAVIGATION FOR PARENTS

- Asian Counseling and  
Referral Service ★ ■ ● ●

## SOCIAL NAVIGATION

- Help Me See Myself ★
- Lambert House ★ 🏳️‍🌈
- Youth Eastside Services  
(Y.E.S.) ★ 🏳️‍🌈 ●

## SUICIDAL THOUGHTS AND ACTIONS

- Crisis Text Line — Text 741-741 ★
- TeenLink ★ ■
- National Suicide Prevention  
Hotline — Call 9-8-8 ★
- Now Matters Now ★
- Suicide Lifeline —  
Call 1-800-273-8255 ★

## SUBSTANCE ABUSE SUPPORT

- 23rd & Cherry Fellowship ★ ●
- Fairfax Behavioral Health ★
- Narcotics Anonymous ★
- POCAAN ★ ● ●
- TeenLink ★ ■
- Washington Recovery Helpline —  
Call 1-866-789-1511 or Dial 7-1-1 ★

## TRANSPORTATION SUPPORT

- Crisis Connections — Ride United ★
- King County Metro Services ★

# ABOUT THE CONTRIBUTORS



**Jessica Ellison** (they/them) is the Senior Manager of Education & Engagement Programs at The 5th Avenue Theatre, as well as a freelance dramaturg and writer. Jess received their Bachelor of Arts in Anthropology from the College of William and Mary and their Master of Arts in Theatre Studies from the University of Houston. Their artistic practice seeks to uplift stories written by and for black queer communities, while also bringing anthropological theory into conversation with theatre studies. Their research focuses on black queer theater, and they had the pleasure of teaching Theater History and African American Theater at University of Houston-Downtown. Jess serves as the Vice President of Institutions for Literary Managers and Dramaturgs of the Americas and as a Board Member for Washington Thespians. You can learn more about Jess' work at [jeedramaturgy.com](http://jeedramaturgy.com).



**Christa Fleming** is a graphic designer whose experience spans over 25 years. She has worked with a number of Seattle area organizations, including: The 5th Avenue Theatre, ACT Theatre, Town Hall Seattle, Pratt Fine Arts Center, The Arboretum Foundation, Associated Recreation Council, Pasado's Safe Haven, Cornish, Book-It Repertory Theatre, Northwest Girlchoir, Navos, many independent schools, and more. She also crochets. A lot. You can check out her design work at [christafleming.com](http://christafleming.com).



**Beth Pollack** (she/her) is a Seattle-based performer, dramaturg, and teaching artist. She is the Dramaturg and Curriculum Specialist at The 5th Avenue Theatre. As a dramaturg, Beth has additionally worked with Seattle Shakespeare Company, Noveltease Theatre, and Dacha Theatre, where she is the Associate Producer of Literary Management. As an educator, Beth has worked with Seattle's Young Shakespeare Workshop, Seattle Children's Theatre, Seattle Shakespeare Company, Jet City Improv, Book-It Repertory, ACT Theatre, and Seattle Rep's Public Works Program. As an actor, you may have seen or heard her work with Seattle Children's Theatre, Village Theatre, Seattle Shakespeare Company, Book-It, Strawberry Theatre Workshop, or Dacha Theatre. Beth graduated magna cum laude from NYU's Gallatin School of Individualized Study with a degree in Theatre Studies and the Historicization of Dramatic Literature, and would be happy to explain what that means. More at [beth-pollack.com](http://beth-pollack.com).



# ABOUT THE CONTRIBUTORS



**Aviona "Creatrix" Rodriguez Brown** instills inclusivity and accessibility by creating multidisciplinary art to tell stories surrounding being multiracial, exploring queerness, working through mental illness, stress, navigating drug addiction, and homelessness. Creatrix encompasses the many art avenues to which they contribute: Assoc. Director of Engagement at The 5th Avenue Theatre, (4) Board Memberships (Evergreen Land Trust, Pricearts LLC, VP of Pierians, INC.- Seattle Chapter, Movimento Afrolatino Seattle), Actor, CEO & Founder of Avión- ARB Arts Consulting Agency, Curator, Director, Instrumentalists, Mentor, Performer, Painter, Producer, Stage Manager, Teacher, Writer. Connect: [https://linktr.ee/avionacreatrix\\_official](https://linktr.ee/avionacreatrix_official)



**Kimberly Rosenberg** is a violinist and violist from the Seattle area with a passion for theatre and chamber music. She received her Bachelor of Music with Honours from The Royal Academy of Music, London, UK in 2011 and was a member of Southbank Sinfonia's 10th anniversary year. Whilst in London, she performed as part of an on-stage string quartet, alongside actor Alex Jennings, in the West End production of, "Hymn" by Alan Bennett and was invited to be the sole violist in London Sinfonietta Academy's debut year. Kimberly currently lives in Seattle as Interim Music Services Senior Manager at the 5th Avenue Theatre. She also performs regularly as a freelance musician and can often be found playing with The 5th Avenue Theatre, Village Theatre, Paramount Theatre, and Fever's Candlelight Concerts.



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