

The Last Five Years

Audition Information



Written and Composed by: Jason Robert Brown
Directed by: Todd Thomas

Auditions:

Sunday, March 15th, 3:00pm

Monday, March 16th, 7:00pm

**Pit & Balcony Theatre, 805 N. Hamilton Street
Saginaw, MI 48602**

The Last Five Years
Performances: May 7-9 & 15-17, 2026
Thursday, Friday, Saturday 7:30pm, Sundays 3:00pm

Thank you for your interest in auditioning for the Pit & Balcony production of *The Last Five Years*. This intimate and emotionally powerful musical by Jason Robert Brown tells the story of a five-year relationship between two young New Yorkers: Cathy, an aspiring actress, and Jamie, a rising novelist. What makes this piece so unique and compelling is its structure. Jamie's story unfolds chronologically from the ecstasy of falling in love to the agony of separation, while Cathy's journey moves in reverse, beginning at the end of the marriage and working backward to its hopeful start. With only two performers carrying the entire narrative, *The Last Five Years* demands a deep connection to both the music and the emotional arc of the characters.

In our production we are taking the uniqueness one step further. We will be casting 4 performers (2 Cathys and 2 Jamies) who will perform in rotation, e.g. A/B, C/D, A/D, B/C then back again. While this sounds like a simple novelty, it is intentional. At its core, *The Last Five Years* is about how two people can experience the same relationship in profoundly different ways. By rotating partners, I want to lean into that idea and allowing the chemistry, tension, tenderness, and misunderstandings to shift subtly from night to night. I believe this will keep us focused on the fact, or at least reinforce, that love stories are never singular or fixed. They are shaped by the unique energy two people bring to them in any given moment. At least that's why I am doing it this way. It will be an interesting experience that all members of the company will need to embrace.

Please note:

The Last Five Years is an intimate, two-person musical that requires both actors to carry the full emotional and musical weight of the production. Two person shows, and especially musicals, are physically and emotionally demanding. The story explores themes of love, ambition, infidelity, and the dissolution of a marriage. This intensity can be a blast for an actor, but please read the play or watch the movie so that you have a sense of what you're getting into.

Synopsis:

The Last Five Years traces the five-year relationship between Cathy Hiatt, an aspiring actress, and Jamie Wellerstein, a young novelist whose career begins to soar just as their marriage begins to falter. As mentioned earlier, Jamie's journey moves forward in time from their first date to their separation, while Cathy's story moves backward, beginning at the end of the marriage and traveling toward the excitement of falling in love.

Their timelines intersect only once, at their wedding. This creates a moment where past and future briefly align. Through a beautiful score, we watch two people who love each other deeply but struggle with ambition, insecurity, success, and the quiet erosion that can occur within a partnership.

Characters:

Cathy Hiatt – Lead – Mezzo-Soprano with a Strong Belt (approx. F3–D5, with mix to E5)

Woman, mid-20s to early 30s. Cathy is an aspiring actress navigating the uncertainty of auditions, rejection, and self-doubt while deeply in love with a man whose career begins to flourish. She is intelligent, passionate, funny, and emotionally transparent, but also vulnerable to insecurity and resentment. This role requires strong storytelling ability and the capacity to carry extended solo numbers.

Jamie Wellerstein – Lead – Tenor (approx. B2–A4)

Man, mid-20s to early 30s. Jamie is a talented, ambitious novelist whose early success accelerates quickly, bringing both opportunity and temptation. Charming, confident, and intellectually driven, he genuinely loves Cathy but struggles with ego, restlessness, and the pressures of rising recognition. This role requires a charismatic stage presence, vocal stamina, and the ability to portray warmth and likability with moments of self-centeredness and emotional conflict.

AUDITIONS

Please fill out your audition form here: <https://forms.gle/v3bW55mm6n6Nvgtd8>

This is a musical opera, meaning there are only incidental spoken lines with the story itself presented entirely in song.

Please prepare a vocal selection of 16-32 measures with which you are comfortable and that showcases your range. It is your responsibility to bring sheet music for the audition accompanist, in the appropriate key and with the measures clearly marked. **Please no acapella numbers.**

Cold readings will be conducted following the music portion of the audition. Although this is a musical opera, dialogue readings will give you an opportunity to showcase your ability to connect with a partner and allow us to see various pairings.

Casting:

Casting will occur during the week following auditions and you will be notified whether or not you have been cast no later than Thursday, March 19th although hopefully sooner.

PLEASE NOTE ANY CONFLICTS YOU MAY HAVE.

CONFLICTS DO NOT AUTOMATICALLY ELIMINATE YOU FROM CONSIDERATION BUT ALLOW US TO PLAN REHEARSALS AS CONVENIENTLY AS POSSIBLE

CONFLICTS AFTER APRIL 25 ARE NOT PERMITTED

March						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15 Auditions 3pm	16 Auditions 7pm	17	18	19	20 READ THRU 6:30-9:30	21
22	23	24	25	26 REHEARSAL 6:30-9:30	27 REHEARSAL 6:30-9:30	28
29	30	31				
April						
			1 REHEARSAL 6:30-9:30	2 REHEARSAL 6:30-9:30	3 REHEARSAL 6-10	4
5 EASTER	6 REHEARSAL 6:30-9:30	7 REHEARSAL 6:30-9:30	8 REHEARSAL 6:30-9:30	9 REHEARSAL 6:30-9:30	10 Baskerville	11 Baskerville
12 Baskerville	13 REHEARSAL 6-10	14 REHEARSAL 6-10	15 REHEARSAL 6-10	16 REHEARSAL 6-10	17 Baskerville	18 Baskerville
19 Baskerville	20 REHEARSAL 6:30-9:30	21 REHEARSAL 6:30-9:30	22	23 REHEARSAL 6:30-9:30	24 REHEARSAL 6:30-9:30	25 TECH 10-6
26 SITZPROBE 1-5	27 TECH 6-10	28 TECH 6-10	29 REHEARSAL 6:30-9:30	30		
April						
					1 DRESS REHEARSAL 6:00 CALL	2
3 DRESS REHEARSAL 1:30 CALL	4 DRESS REHEARSAL 6:00 CALL	5 DRESS REHEARSAL 6:00 CALL	6 DARK NIGHT	7 OPENING NIGHT 6:00 CALL	8 PERFORMANCE 6:00 CALL	9 PERFORMANCE 6:00 CALL
10 Mother's Day	11	12	13	14 BRUSH UP REHEARSAL 6:00 CALL	15 PERFORMANCE 6:00 CALL	16 PERFORMANCE 6:00 CALL
17 PERFORMANCE 1:30 CALL STRIKE						