

Opera Australia presents LPD Production's



BOOK, MUSIC & LYRICS BY  
**JONATHAN LARSON**

# Casting Brief

## Sydney 2025 Season

### RENT

Book, Music and Lyrics by  
**Jonathan Larson**

Musical Arrangements  
**Steve Skinner**

Original Concept/Additional Lyrics  
**Billy Aronson**

Music Supervision And Additional  
Arrangements  
**Tim Weil**

Dramaturg  
**Lynn Thomson**

**RENT was originally produced in New York  
by New York Theatre Workshop and on Broadway  
by Jeffery Seller, Kevin McCollum, Allan S. Gordon  
and New York Theatre Workshop**

Licensed exclusively by Music Theatre International (Australasia).



BOOK, MUSIC & LYRICS BY  
**JONATHAN LARSON**

Opera Australia recognises and acknowledges the Traditional Custodians of the unceded land and waters across Australia on which we live, perform and work and we pay our respects to the Elders past and present. We acknowledge, celebrate, and respect all Aboriginal and Torres Strait Islander peoples as the first story tellers who carry the cultural wisdom, traditions and dreaming of this ancient land.

## **PRODUCTION SYNOPSIS**

Set in the East Village of New York City, *RENT* was written as a response to what must have felt like an apocalyptic time. Inspired by the opera *La Boheme*, it was an urgent call to arms for a community being decimated by AIDS. Every character in *RENT* is trying to find human connections in an increasingly isolated age. They are screaming out to be heard, and no one is listening. *RENT* reaches down to deliver universal truths about love, life, and loss in a raw, unapologetic, melodic howl—in literal terms, it emotionally rents the air to push above the noise and echo the cry of those hopeful in the face of hopelessness: no day but today.

## **CONTENT**

This production contains mature content, including coarse language, partial nudity, depiction of death and references to drug addiction and self-harm. It also makes use of strobe lighting

## **THE TEAM**

DIRECTOR	SHAUN RENNIE
CHOREOGRAPHER	LUCA DINARDO
SET DESIGNER	DANN BARBER
LIGHTING DESIGNER	PAUL JACKSON
SOUND DESIGNER	EVAN DRILL
COSTUME DESIGNER	ELLA BUTLER



BOOK, MUSIC & LYRICS BY  
**JONATHAN LARSON**

## SEASON DETAILS

Performances are currently scheduled at the Sydney Opera House's Joan Sutherland Theatre for a 5 week run.

Cast must be available for the entirety of the rehearsal and performance period.

### 2025 KEY DATES

ONLINE SUBMISSIONS OPEN	28 FEBRUARY
ONLINE SUBMISSIONS CLOSE	23 MARCH, 11:59 PM
PRELIMINARY AUDITIONS & CALLBACKS	7 - 10 APRIL
FINALS	11 - 12 APRIL
REHEARSALS COMMENCE	1 SEPTEMBER
PERFORMANCE SEASON	27 SEPTEMBER - 1 NOVEMBER

## AUDITIONS

The first round of auditions will take place via video submission, from which shortlisted auditionees will be invited to attend live, in-person auditions.

While it is not required that performers are based in Sydney for the production, auditions will only be held in Sydney.

Venue information will be provided when allocated an audition time.

- All roles require a very high standard of acting and contemporary/rock/pop singing
- Performers will also require a strong movement ability
- Proficiency in an American accent will be required of all performers

Please note, all auditionees must have current Australian working rights to be considered for this production.



BOOK, MUSIC & LYRICS BY  
**JONATHAN LARSON**

## ROUND 1 - VIDEO SUBMISSIONS

We are seeking video applications from artists who fit the character breakdowns below. If you would like to audition for multiple roles, we encourage you to audition for the role that best showcases your ability.

Auditionees should prepare one (1) short audition cut of a song in a contemporary style.

Submissions will be accepted via the following web form only. Please specify the role you are auditioning for. Submissions should include:

- Headshot (JPEG or PNG file, clearly labelled with performers name)
- Current CV (in PDF format, including both age and height)
- Audition Video Link (as a private or unlisted Vimeo link or unlisted YouTube link. If it is password protected, please ensure you include this in your submission form.)

All submissions must be made via the Opera Australia Talent Portal: [SUBMIT HERE](#)

Video Submission Applications Close: 23 MARCH 2025 1159 PM AEST.

Late Applications Will Not Be Accepted.

## ROUND 2 - LIVE AUDITIONS

If you are successful in securing a live audition, these will take place 7 - 12 April in Sydney. More information on these auditions will be sent upon invitation.

If you are allocated an audition time, please prepare the following:

- One (1) song in a contemporary style that demonstrates your vocal range
- You may also be asked to familiarise yourself with specific sides
  - Sides can be found [HERE](#)
  - Rehearsal tracks can be found [HERE](#)

If you have NOT been notified of an audition time by Tuesday 1st April 2025 you have not been successful in receiving an audition.

Auditions will be filmed for casting purposes only.



BOOK, MUSIC & LYRICS BY  
**JONATHAN LARSON**

## **LIVE AUDITION PREPARATION**

Please wear comfortable clothes that you will be able to dance in, including soft soled sneakers or dance shoes.

What to bring to your live audition:

- CV
- Headshot
- Sheet music marked up clearly for accompanist (for own song). No backing tracks
- Instrument (if applicable)
- Water bottle

## **CHARACTER BREAKDOWN**

This production celebrates the diversity of the Australian performing community. We strongly encourage applications from performers of varied experiences, perspectives and backgrounds, including performers from culturally and linguistically diverse communities, performers with disabilities, and performers from all gender identities and body types.

Submissions are open to all artists irrespective of whether they are represented by an agency.

## **ROLE AVAILABILITY**

Please note, some roles may be filled with returning cast members prior to live auditions.

If this happens all auditionees for that role will automatically be considered for a cover.

If you do NOT want to be considered for a cover, please select 'Role Only' on your submission form.

## **CONTACT**

Should you have any questions, please contact [musicalauditions@opera.org.au](mailto:musicalauditions@opera.org.au)

# RENT

NO DAY BUT TODAY

BOOK, MUSIC & LYRICS BY  
**JONATHAN LARSON**

## BRIEF

**Note:** This casting brief favours the use of 'global majority' over terms such as BIPOC and PoC.

### ANGEL DUMOTT SCHUNARD

Submissions are open to all gender diverse artists.

**GENDER PRESENTING** – Masculine and feminine, fluid.

**AGE** – 20s

**VOICE TYPE** – Baritone [Eb3 – F4]

**REQUIREMENTS** – Strong movement ability; drumming ability beneficial.

A confident street performer, Angel is undeterred by the bleak outlook of others in Alphabet City and lives as other bohemians wish: freely while overflowing with joy and compassion.

### BENJAMIN COFFIN III

**GENDER PRESENTING** – Masculine

**AGE** – 20s

**VOICE TYPE** – Baritone [Eb3 – F4]

A one-time resident of the East Village, Benny no longer romanticises poverty. While others paint him as a profiteer, Benny truly longs to see Alphabet City free from addiction and destitution.

### JOANNE JEFFERSON

Submissions open to global majority artists.

**GENDER PRESENTING** - Feminine

**AGE** – 20s to 30s

**VOICE TYPE** - Alto/Mezzo [Bb3 – E5]

**REQUIREMENTS** – Strong dance ability beneficial.

A public lawyer, Joanne works tirelessly to ensure all have access to legal aid. She is a woman of strength and conscience who does not crumble in the face of hardship.

### MARK COHEN

**GENDER PRESENTING** – Masculine

**AGE** – 20s

**VOICE TYPE** - Baritone/Tenor [Db3 – G4]

**REQUIREMENTS** - Strong dance ability beneficial

A once-optimistic filmmaker, Mark has but one dream: to honestly document the lives of those in Alphabet City. He loves his friends but hides behind his work so as to not feel the depth of hurt.

# RENT

NO DAY BUT TODAY

BOOK, MUSIC & LYRICS BY  
**JONATHAN LARSON**

## **MAUREEN JOHNSON**

**GENDER PRESENTING** – Feminine or agender

**AGE** – 20s

**VOICE TYPE** - Mezzo [C4 – F5]

Maureen does what she wants when she wants—sometimes at the expense of others. When not devising performance art, she leads East Village protests: a voice for the voiceless.

## **MIMI MARQUEZ**

Submissions open to global majority artists with a preference for artists of Latin background

**GENDER PRESENTING** – Feminine

**AGE** – Early 20s

**VOICE TYPE** - Alto/Mezzo [Gb3 – E5]

**REQUIREMENTS** - Strong dance ability beneficial.

Mimi carries an impulsivity which comes not from the recklessness of youth but from the futility of her future. She is confident and assertive but also willing to run when given the chance.

## **ROGER DAVIS**

**GENDER PRESENTING** – Masculine

**AGE** – 20s

**VOICE TYPE** - Tenor [B2 – A4]

**REQUIREMENTS** - proficient guitar ability.

Roger—a once promising musician—is detached and reclusive. His outlook is brightened by Mimi's lust for life, and he grows ever determined to write the one great song that might have been.

## **TOM COLLINS**

Submissions open to global majority artists

**GENDER PRESENTING** – Masculine

**AGE** – late 20s to late 30s

**VOICE TYPE** - Baritone [Gb2 – A4]

A sensitive university professor, Collins intellectual bent is not lost amid his strong bohemian ideals. Collins grounds the group and introduces them to Angel with whom he is deeply in love.

## **ENSEMBLE**

**GENDER PRESENTING** –All genders and identities

**AGE** – Various

**VOICE TYPE** - Various

The ensemble consists of 6 onstage performers and 2 onstage swings who portray all other denizens of Alphabet City: from uptight restaurant patrons to the unhoused inhabitants of Alphabet City. Artists of all backgrounds, identities, and voice types are strongly encouraged to apply.