

## **THE WAREHOUSE THEATRE AUDITIONS FOR 2026-27 SEASON**

The Warehouse Theatre is holding season Equity auditions at the theatre's location, 37 Augusta Street, Greenville, South Carolina on Friday, April 10<sup>th</sup> from 10a – 6p with lunch break from 12:30 - 1p and Saturday, April 11<sup>th</sup> from 10a – 6p with lunch break from 12:30p – 1p. Please enter any lobby door and check-in with lobby monitor.

Actors are asked to prepare a 60 second monologue. Please bring stapled headshots and resumes (minimum of 5 recommended).

The Warehouse operates under an SPT Tier 3 AEA contract. All roles are open unless indicated. Please email Jason D. Johnson at [auditions@warehousetheatre.com](mailto:auditions@warehousetheatre.com) to set up an appointment. Make sure you send contact information and preferred time slots. On the day of the Equity auditions, Equity actors without appointments shall be accommodated as time permits.

EPA Attendance: Mike Sablone (PAD Warehouse), Jason D. Johnson (MD Warehouse), Caroline Jane Davis (Director – Bat City), Jay Briggs (Director – Here There Are Blueberries), Maegan McNerney Azar (Director – POTUS), and Ashlee Wasmund (Director – Little Women).

Performance weeks for each show are typically Thursday – Saturday at 8p and Sunday at 3p.

Audition room can hold no more than 50 people.  
Holding room can hold no more than 175 people.

**All roles are open unless indicated. All roles are open to any ethnicity or gender identity unless specified.**

### **HERE THERE ARE BLUEBERRIES**

Playwright: Moisés Kaufman and Amanda Gorman

Director: Jay Briggs

First rehearsal: August 25<sup>th</sup>, 2026

Run: September 18<sup>th</sup> – October 4<sup>th</sup>, 2026

**Synopsis:** In 2007, a mysterious album featuring Nazi-era photographs arrived at the desk of a U.S. Holocaust Memorial Museum archivist. As curators unravel the shocking truth behind the images, the album soon makes headlines and ignites a debate that reverberates far beyond the museum walls. Based on real events, HERE THERE ARE BLUEBERRIES tells the story of these historical photographs—what they reveal about the perpetrators of the Holocaust, and our own humanity.

Characters:

**MELITA MASCHMANN, CHRISTOPH BUSCH, AND OTHERS: FEMALE, 40s – 50s.**

As MELITA: Meticulous in her speech, she is still coming to terms with her role as Press and Propaganda Officer of the League of German Girls. As a young girl, she was wooed by Hitler's promises of a better life. As CHRISTOPH: Very discerning, matter-of-fact disposition. The Managing Director of the Holocaust Museum in Belgium.

**TILMAN TAUBE AND OTHERS: MALE, 40s.**

Discovers that he is a direct descendant of a war criminal in light of this photo album of Auschwitz that has been discovered. Over the course of the play, he comes to terms with his family's role in Auschwitz and tries to help others do the same.

**REBECCA ERBELDING: FEMALE, 30s.**

The head intake archivist at the U.S. Holocaust Memorial Museum. Rebecca takes us on the journey of this play. She leads with an intense curiosity that's compelling yet relentless. The wheels are always turning.

**KARL HÖCKER AND OTHERS: MALE, 40s – 50s.**

At the start of the war, a lowly bank teller. Due to an injury, he becomes the right-hand man to the head of the entire camp complex. He's at the center of power. Considers this power a fortune.

**PETER WIRTHS, HEINZ BAUMKÖTTER AND OTHERS: MALE, 40s – 50s.**

Peter Wirths is coming to terms with his family history - a combination of empathy and remorse for what his father participated in and had to contend with.

**RAINER HÖSS AND OTHERS: MALE, 20s – 30s.**

As a teen, Rainer Höss comes undone when he learns about his family's role in Auschwitz. By the time we meet him, he is a dangerous thug. He has been broken down by his family's secrets, struggling to make sense of it all.

**CHARLOTTE SCHUNZEL AND OTHERS: FEMALE, 30s – 40s**

Methodical but not unfeeling, Charlotte acted as a receptionist and coordinated arrivals on the camp. In one interrogation scene, she denies knowing anything, as the receptionists were kept out of the loop of what was going on. But how could she not know?

**JUDY COHEN: FEMALE, 60s – 70s.**

The Director of the U.S. Holocaust Memorial Museum's photographic collection. Studies the pictures like a puzzle and gets excited when the dots connect! Judy has been around long enough to know that blinders are the only way to get by in a job like this. She can focus on the details and that helps her make it through.

**POTUS: OR, BEHIND EVERY GREAT DUMBASS ARE SEVEN WOMEN TRYING TO KEEP HIM ALIVE**

Playwright: Selina Fellingner

Director: Maegan McNerney Azar

First rehearsal: November 10<sup>th</sup>, 2026

Run: December 4<sup>th</sup> – 20<sup>th</sup>, 2026

**Synopsis:** One four-letter word is about to rock 1600 Pennsylvania Avenue. When the President unwittingly spins a PR nightmare into a global crisis, the seven brilliant and beleaguered women he relies upon most risk life, liberty, and the pursuit of sanity to keep the commander-in-chief out of trouble.

Characters:

**HARRIET: FEMALE, 40s – 60s.**

Chief of Staff. A political bulldog who has chosen every aspect of her life, appearance, and personality in service of her career. A sexless, humorless woman who lives and dies by the polls. Everything is a means to the end.

**JEAN: FEMALE, 40s – 60s.**

Press Secretary. A hawk in a turtleneck. High-strung, quick-witted, can handle any pressroom and sterilize any scandal. A single working mom. Harriet's more polished and more tactful counterpart. CJ from The West Wing, but with more cynicism and paranoia.

**STEPHANIE: FEMALE, 20s – 30s.**

Presidential secretary. An obedient and diminutive millennial, terrified of failure and perpetually on the edge of breakdown. Deeply brilliant, just suffers imposter syndrome. So much potential just waiting to be set free.

**DUSTY: FEMALE, 20s – 30s.**

President's plaything. A glowing, curious, sex-positive girl with a multitude of skills and a bright future. Loves civic duty! Loves democracy! Determined to make the world better!

**BERNADETTE: FEMALE, 30s – 50s.**

President's sister. A dumpster fire. Strife and mayhem. A coked-up tornado with raw sexual charisma, fiery temper, and fantastic sense of humor. Jean's kryptonite.

**CHRIS: FEMALE, BLACK, 30s – 40s.**

A journalist. Overburdened, under-slept, postpartum, newly divorced, on the brink of irrelevancy. A dogged reporter with much to gain and everything to lose.

**MARGARET: FEMALE, BLACK, 40s – 60s.**

An impeccable combination of high fashion, corporate experience, and legal savvy. Regal, sophisticated, brimming with bitterness and pent-up rage. Goes for the jugular.

**BAT CITY  
(WORLD PREMIERE)**

Playwright: Josh Tobiessen

Director: Caroline Jane Davis

First Rehearsal: January 5<sup>th</sup>, 2027

Run: January 29<sup>th</sup> – February 14<sup>th</sup>, 2027

**Synopsis:** For a one-hit songwriter and a poet with grad school debts, the only logical next career move is to rob the hip Austin (aka Bat City) restaurant where they work. A romantic comedy about when to quit, when to hold on, and whether stealing from your day job counts as following your heart. Not everyone gets to be a star, but that shouldn't stop you from following your dreams. Or robbing your place of work to make your dreams come true. A romantic comedy with a side of heist.

Characters:

**AMY: FEMALE, 20s – 30s.**

Peppy, uninhibited, has grit. (Have you read that book about "grit"? She hasn't either, but she will still talk to you about it.) Going to be a singing sensation one day, but, at present, she's a manager at a restaurant called *Arouse*. Boundless enthusiasm for life and her career, lets criticism roll off her back absurdly easily.

**CHARLIE: MALE, 30s.**

Former songwriter working front of house at *Arouse*. He wrote that song "Water My Soul." Maybe you've heard of it? It's cool if you haven't. He kind of doesn't want to talk about it. He kind of doesn't want to talk about a lot. Mostly wants to keep his head down and work but maybe someday open a furniture workshop. Down to earth and charming but a little over it all. Still a good guitar player (and will noodle in the show).

**LIZ: FEMALE, 30s.**

Someone convinced her to quit her job in tech and pursue an MFA in poetry. Now, of course, she's a front of house server at *Arouse* with a student loan to pay off. Not the best at her job (but is kind of the best at writing poetry), but it's not from lack of trying and more lack of motivation. Would love to start a health food store in Vermont. Thinks it would be fun. Secretly has a very good singing voice.

**THE PILLOWMAN**

Playwright: Martin McDonagh  
Director: Amanda Dehnert  
First Rehearsal: March 9<sup>th</sup>, 2027  
Run: April 2<sup>nd</sup> – 18<sup>th</sup>, 2027

**Synopsis:** With echoes of Stoppard, Kafka and the Brothers Grimm, *The Pillowman* centers on a writer in an unnamed totalitarian state who is being interrogated about the gruesome content of his short stories and their similarities to a series of child murders reportedly committed by his brother.

Characters:

**KATURIAN: MALE, 30s. (THIS ROLE IS PRECAST).**

A writer of disturbing short stories, Katurian is at the heart of the play. His childhood was marked by trauma, which is reflected in his dark imagination. He is intelligent, creative, and deeply conflicted as he faces the consequences of his stories in real life.

**MICHAL: MALE, 30s.**

Katurian's younger brother, who is mentally impaired due to a traumatic upbringing. Michal is innocent and childlike but holds shocking secrets that affect the unfolding events. His relationship with Katurian is pivotal to the emotional depth of the play.

**TUPOLSKI: FEMALE, 40s. (THIS ROLE IS PRECAST).**

The lead detective in charge of interrogating Katurian. Tupolski uses wit, humor, and psychological manipulation to extract confessions. He is detached, cold, and professional but shows flashes of a deeper, more human side.

**ARIEL: MALE, 40s.**

Tupolski's partner, a tough and emotionally charged detective. Ariel believes strongly in justice but struggles with his violent tendencies. His anger is fueled by a personal desire to protect vulnerable children, making him an unpredictable force.

**MOTHER: FEMALE, ANY AGE, NON-SPEAKING ROLE.**

Will play Katurian's parent, Girl's parent, and girl's foster parent in stylized story sequences.

**FATHER: MALE, ANY AGE, NON-SPEAKING ROLE.**

Will play Katurian's parent, Girl's parent, and girl's foster parent in stylized story sequences.

**GIRL: FEMALE, 8-13, NON-SPEAKING ROLE.**

Will play young Katurian and girl in stylized story sequences, and mute girl.

## **LITTLE WOMEN**

Playwright: Kate Hamill  
Director: Ashlee Wasmund  
First Rehearsal: May 11<sup>th</sup>, 2027  
Run: June 4<sup>th</sup> – 27<sup>th</sup>, 2027

**Synopsis:** *Jo March* isn't your typical Victorian lady. She's indecorous and headstrong, and one day she's going to be a great American novelist. As she and her sisters grow up in the middle of the Civil War, they strive to be brave, intelligent and imaginative young women. But as adulthood approaches, each sister must negotiate her private ambitions with society's expectations. In a war-torn world defined by gender, class and personal tragedy, *Jo March* gives us her greatest story: that of the March sisters, four dreamers destined to be imperfect little women.

Characters:

**MARMEE MARCH: FEMALE, 40s – 50s.**

The matriarch of the March family. A social revolutionary, ahead of her time. Good sense of humor. A warrior; keeps the family together. Tough. Strong. Intelligent  
Aunt March: The most unpleasant old woman imaginable. Has lots of money; privileged. Strong political and personal opinions, which people endure. Judgmental. Has an intermittent, hacking, disgusting cough.

**MEG MARCH: FEMALE, 20s – 30s.**

The oldest March daughter. Wears glasses. Acts as Marmee's second in the house A romantic at heart—likes to dress up and have little luxuries in life.

**JO MARCH: FEMALE, 20s – 30s.**

The second-oldest March. Does not fit comfortably within the parameters of her given gender role. A deep fire within her. Extremely ambitious and frustrated by the distance between where she is and where she wants to be. Impatient. Wants to change the world. Very smart and knows it. A mix of insecurity and aspiration. Boyish and rough-and-tumble. Sometimes antagonistic. Not the most tolerant of differing viewpoints. Can be quite awkward or abrupt; bad temper when riled. A great sense of humor. Passionate. Ahead of her time. A warrior. Has a special relationship with Beth.

**BETH MARCH: FEMALE, 15 - 25.**

The third March. An extremely special person. Very sweet and paralytically shy; had to be removed from school because of her paralyzing social anxieties. Agoraphobic. Almost incapable of going out in the world; sheltered by her family. Loves deeply and has deep empathy for everyone. Loves the simple things in life—so much that it hurts. Sees much more than anyone realizes. Brave and sensitive; quick to forgive and heal wounds. An observer.

**AMY MARCH: FEMALE, 15 - 25.**

The youngest March. Opinionated and spunky; popular and quite focused on style. Not the most tolerant of differing viewpoints. Socially intelligent. Sometimes puts on airs. Perhaps a bit spoiled. A perfect little lady—except for her temper, and her not-so-great command of “vocabiblary.” Grows up to be quite beautiful and elegant. Madly in love with Laurie, around whom she is never cool.

**HANNAH, MRS/ MINGOTT, MESSENGER: FEMALE, 30s – 50s.**

Hannah is the March's longtime housekeeper, cook, and de facto babysitter. A treasure; a terror; a traditionalist. Takes no nonsense. Matter of fact; she's the boss of that kitchen, for sure. Mingott is a very rich, stylish woman. Condescending, not terribly pleasant; fancies herself charitable. Messenger is simply a messenger.

**THEODORE “LAURIE” LAWRENCE: MALE, 20s – 30s.**

A sweet and handsome young man. Sensitive. Funny, charming, and caring. In his fantasies he's a white knight, riding in to rescue damsels in distress. A natural musician. Wealthy thanks to his inheritance; generous, does not have to think about money. Does not always fit comfortably within the parameters of his given gender role—he doesn't want to grow up to be a soldier or tedious man of business. Finds a family in the Marches.

**JOHN BROOKS, PARROT: MALE, 30s – 40s.**

Brooks is Laurie's sometimes stiff and awkward tutor. A rule follower. A poor man, well educated. Has a very noticeable limp—probably served in the war and was sent home, although may have

been disqualified from service altogether. Feels deeply. Quite madly in love with Meg. The Parrot is Aunt March's parrot. Pure Evil. A musty, disgusting bird. Probably an actual demon in parrot form.

**MR. LAURENCE, ROBERT MARCH, MR. DASHWOOD, DOCTOR: MALE, 50+.**

Mr. Laurence is Laurie's grandfather, responsible for Laurie's upbringing. A wealthy man. A gentleman in the strictest sense. Not comfortable with emotional language; bad at expressing himself. Has a rigid sense of what is appropriate behavior, especially for a man. Tends towards gruffness or temper. Probably quite unintentionally frightening. Deeply regretful of incidents in his past, but unable to express it. Robert March is the father to the March girls. Never speaks, but his presence looms large. Wounded in the war; never quite recovers. A significant limp. Struggles with his injuries, both emotional and physical. Mr. Dashwood is a publisher of cheap newspapers and novels. A businessman, working in a man's world. Fancies himself a realist. Not a nice guy. Fancies himself a nice guy. Doctor is nonspeaking.