

Special Considerations for Production Work

University of Idaho

Meet Me at Dawn

By Zinnie Harris

Directed by Millie R. Schacher

PURPOSE: The considerations and information herein represent actual materials and informed assumptions regarding this production based on the play script controlled exclusively by Casarotto, Ramsey & Associates. Due to the nature of the creative process and consent-based practice, this information and these considerations are subject to change.

We strongly encourage all students, faculty, staff, and anyone auditioning to read the play scripts selected for the season before deciding to audition or agreeing to serve in a directorial, dramaturgical, design, technical, or management assignment on a production.

The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid any potential participant make informed decisions about their involvement with this production.

For more information, please contact:

Millie R. Schacher, Director, scha2038@vandals.uidaho.edu, 312.206.0628

Play Synopsis

Robyn and Helen crawl out of the water after a terrible boating accident and are stranded on a beach. As they collect themselves and become more aware of their surroundings they realize that they are stuck in a sort of purgatory after Robyn wishes to spend one more day together. *(This play is loosely inspired by the Orpheus and Eurydice myth.)*

Character Breakdowns

All actors will be considered for all characters permitting that using the character's scripted pronouns are within their boundaries. Character descriptions are from the play script and supplemented by the director.

ROBYN, she/her - Helen's partner and the more anxious of the two. She has monologues directly to the audience, breaking the fourth wall.

HELEN, she/her - A geologist and more optimistic than Robyn, her partner.

Casting and Rehearsal Information

- Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in UI Theatre Arts productions.
- Priority in the audition, consideration, and casting process will be given to UI students.
- BFA performance students are required to audition at all General Auditions, regardless of intent to accept an offered role in a production. Failing to audition will result in potential probation or dismissal from the BFA track.
- **GENDER-APPROPRIATE CASTING:** We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression, if that is an important factor in their decision to participate. If there is a role that you would not want to be considered for, please do not hesitate to indicate this on your audition form.

Rehearsal Times and Locations

Special Note: Actors will be expected to come in OFF-BOOK by the third rehearsal.

- First Rehearsal: Monday, November 2nd, 2026
- Weekday Rehearsals: Monday-Thursday 6:00 -10:00pm
- Weekend Rehearsals: Saturday 11:00am-3:00pm (AS NEEDED)
- Weekly Days off (Until Tech): Fridays and Sundays
- Rehearsals will all be held in the Pocket Playhouse (unless otherwise listed)
- Performance Dates: December 3, 4, 5, & 6
 - December 3rd, 4th and 5th at 7:30 pm
 - December 6th at 2 pm

As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.

PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.

Access-Related Considerations

CONSENT-BASED and TRAUMA-INFORMED PRACTICES: ***All collaboration on this production will originate from a place of consent*** – in all things – from intimacy, staging, dance choreography, costuming, and set/scenic safety, etc. YOUR VOICE WILL BE HEARD in this process; let it be heard.

- The production may use atmospheric haze/fog/particulate.
- The production may include the use of loud sound effects/music or potentially jarring noises.
- The production may require performers to move props and/or scenic elements while on stage.
- The production will require physicality and intimacy.
- Both actors will be required to be onstage for the entire show.
- Actors may be required to be in damp clothing or have damp/wet hair for periods of time.

Intimacy Considerations

An intimacy survey will be provided at the auditions so performers can share their comfort level with ALL potential instances of character intimacy planned within the production. *There will be an Intimacy Coordinator/Mentor for this production.*

IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR.

Content Warnings

This play may contain material that some people may find objectionable. Below is a list of topics the play addresses:

- Grief
- Partner loss
- Death
- Purgatory
- Magical Realism

Meet Me at Dawn Production Team

Director: Millie R. Schacher

Producer: Robert Caisley

Dramaturg: TBA

Intimacy Coordinator: TBA

Production Stage Manager: TBA
Sound Designer: Cory Williamson
Lighting Designer: TBA

Technical Director: Michael Brandt
Costume Shop Director: Ginger A. Sorenson
Costume, Hair, & Makeup Mentor: Abigail Coleman
Lighting Design & Stage Management Mentor: Raven Bouvier
Directing Mentor: Craig A. Miller
Producing Mentor: Robert Caisley

This is a living document as of 08/14/2026 and is subject to change/edits.