

Dear Auditioner,

HELLO, DOLLY!, the blockbuster Broadway hit, bursts with humor, romance, high-energy dancing, and some of the greatest songs in musical theater history. The romantic and comic exploits of Dolly Gallagher-Levi, turn-of-the-century matchmaker and “woman who arranges things,” are certain to thrill and entertain audiences again and again. The show’s memorable songs include “Put On Your Sunday Clothes,” “Ribbons Down My Back,” “Before the Parade Passes By,” “Hello, Dolly!,” “Elegance,” and “It Only Takes a Moment.”

Please read this packet thoroughly and if you audition be prepared to commit yourself to a process that every member of our team, both on and off stage, will be proud of. I wish you the best of luck at auditions and if not cast, we hope you will participate in one of the many roles backstage.

Adam Brown, Director of Theatre Ink/ Adam_Brown@newton.k12.ma.us

[HELLO, DOLLY! Perusal Script HERE](#)

Audition Workshops

10/21 (3:30pm-4:30pm) - Music Workshop for Female Songs
 (4:30pm-5:30pm) - Music Workshop for Male Songs
 10/22 (6:30pm-8:30pm) - Dance Workshop
 11/4 (2:30pm-4:30pm) - Acting Workshop

Singing/Monologue Auditions

11/12 (4:00pm-6:30pm) - Singing/Monologue Auditions
 11/13 (3:30pm-6:30pm) - Singing/Monologue Auditions

Dance Auditions

11/12 (7:00pm-9:00pm) - Dance Auditions
 11/13 (7:00pm-9:00pm) - Dance Auditions

Callbacks

11/14 (3:30pm-7:00PM) - Callbacks

Costume Measurements/Headshots

11/21-12/17

Pre-Break Rehearsals (Daily Rehearsals Resume In January)

12/16 (4:00pm-6:30pm) - Read-Thru/Listen-Thru (Full Cast)
 12/17 (4:00pm-6:00pm) - Table Session (Kevin and Principals)
 12/18 (3:30pm-6:00pm) - Table Session (Kevin and Principals)

Rehearsal Schedules

Below is a tentative production schedule for *Hello, Dolly* and sample rehearsal schedules from last year's production of *Rock Of Ages*. Although schedules change from show to show, these schedules will give you an idea of what the commitment will be.

[Tentative Hello, Dolly Production Calendar](#)

[Sample Jan. Schedule from Rock Of Ages](#)

[Sample Feb. Schedule from Rock Of Ages](#)

[Sample-March. Tech-Production Weeks from Rock Of Ages](#)

Conflicts will weigh heavily in casting.

We are looking for students who are able to commit to this process and are available for all rehearsals. In order to be cast you must be available for all mandatory rehearsals listed below.

Mandatory Rehearsals - No Conflicts Permitted

No conflicts February 10-March 24

- Hair & Makeup Trials - TBD
- February 10-12, 2020 - Final Rehearsals Before Break
- February 12,13,14, 2020 - Designer Run-Thrus
- February 24-28, 2020 - Post-Break Full Company Rehearsals
- March 2-6, 2020 - Pre-Tech Full Company Rehearsals
- March 7, 2020 - Sound Check
- March 9-12, 2020 - Pre-Tech Full Company Rehearsals

- March 13, 2020 - 2:30pm-9:00pm - Tech Friday
- March 14, 2020 - 9:00am-6:00pm - Tech Saturday
- March 15, 2020 - 9:00am-6:00pm - Tech Sunday
- March 16-18, 2020 - Tech Week
- March 19-22, 2020 - Performances
- March 23-24, 2020 - Set Strike

Sign-Up Process

1. Fill out online information form: [Audition Info Form Here](#)
2. Sign up for 1- ½ hour slot for singing/acting and 1-½ hour dance slot on the call-board across from Room 170.
3. Fill out and bring audition card in this packet to your audition.

Note From Director Kevin Mark Kline

Hello!

It is an honor and a privilege to welcome each of you to auditions for *HELLO, DOLLY!* My name is Kevin Mark Kline and I will be directing this production for Newton North. I couldn't be more excited to begin this process with each of you.

Please arrive at your scheduled audition *prepared* and with a working knowledge of the material. Read the script at least once before your audition. Select and memorize a song and monologue that excites you and that you are comfortable with. Know who these characters are, what they want, where they are going, and what is standing in their way. Ask yourself "How are these characters like me?" "How are they different from me?" Decide for yourself how these characters walk and how they talk. As a director, I am always excited by actors who make their *own* choices. None of us are looking for copies of previous actors' performances - we want to see *you* - *your* choices, *your* ideas, *your* versions of these characters. Make bold, brave choices. Know who you are singing to and what you are singing about. Be specific and most importantly - have FUN!

If you have any questions at all, please feel free to email me at kevin.mark.kline@gmail.com - looking forward to seeing you at auditions.

Note From Choreographer Elena Maimonis

Dance auditions are another opportunity for you to demonstrate your work ethic, personality, and storytelling skills. The audition combination will be taught at the Dance Workshop and the dance auditions will consist of small groups where we will review the combination before auditioning the piece.

How to prepare:

1. Wear clothes you can move in: dance attire, sweatpants, dance shoes, or sneakers.
2. Stretch: I will lead a short warm up, but it is important to stretch beforehand so that your muscles are warm and ready to move.
3. Ask questions: The dance workshop is time to learn the choreography before you have to perform it as your audition piece. Use it wisely.
4. Practice, practice, practice: The more confident you are with the steps, the more time you will have to focus on actually performing the choreography and having fun with it.

Note From Music Director Chris Roppola

Producing good theater is hard. Make no mistake, the work we will do during this process will be challenging - but if done right, should also be fulfilling and fun. In order to do our best work, and to craft the best show possible, we must have the best audition possible. For the production staff, this means being prepared, in sync, and knowing exactly what we are looking for in terms of vision. For you, the actor, it means being extremely prepared with your audition material. When choosing and preparing an audition piece, consider the following:

- Is the song appropriate for the role for which you are auditioning?
- What character is singing the song?
- What is the dramatic or comedic moment happening in context when the song is done during the show? (You may need to do a little research to answer this.)
- Will you perform the song in that way or interpret it differently?

You only have a few minutes to convince the audition panel to give you a callback --make those minutes count!

Here are some of the things to expect at the vocal workshops:

- We'll do some light warm-ups and talk through ideas for warming up on your own before auditions.
- We'll talk about my vocal technique Top Five:
 - 1. Breathe.
 - 2. Sing through to the *ends* of your phrases/words/notes.
 - 3. Know *when* to breathe.
 - 4. Sing with the volume and energy you sing when you're at home alone in your room and you *think* no one is listening!
 - 5. Breathe *more*.
- We'll sing through each of the audition selections once or twice.

If you do reference a recording or video to familiarize yourself with a number, please note there may be slight differences with the score, especially any of the songs sung by Dolly, which may be in a different and much lower key. Also, please know that we do not expect nor want you to sing a number exactly as it is on the recording. We want to hear your interpretation of the song.

Audition Material - Music

There are six song selections this year. Pick one. Your selection should be memorized for your audition. An accompanist will be provided.

Male Roles (Baritone, Tenor, Bass)		Female Roles (Soprano, Alto, Mezzo)	
<i>It Takes a Woman</i>	2 - 35	<i>Put on Your Sunday Clothes</i>	53 - 83
<i>Put on Your Sunday Clothes</i>	3 - 51	Ribbons Down My Back	23 - 60
<i>It Only Takes a Moment</i>	3 - 34	Before The Parade Passes By	19 - 66

[Dolly Audition Sheet Music HERE](#)

Alternatively, you may sing an audition piece of your own choosing. It should be in the style of the show, preferably ballad tempo, and around 32 bars. If the song is in 3/4 or 2/4(or cut) time, you may adjust the length of the selection appropriately. Please bring sheet music for your song.

If you have any questions, feel free to contact me via email at: chris@roppola.com

Audition Materials - MONOLOGUES

Pick one. Your selection should be memorized for your audition.

HORACE:

Ninety-nine percent of the people in the world are fools and the rest of us are in great danger of contagion. But I wasn't always free of foolishness as I am now. I was once young, which was foolish; I fell in love, which was foolish; and I got married, which was foolish; and for a while I was poor, which was more foolish than all the other things put together. Then my wife died, which was foolish of her; I grew older, which was sensible of me; then I became a rich man which is as sensible as it is rare.

CORNELIUS:

Thirty-three years old and I still don't get an evening free. When am I going to begin to live? How much money have you got--- where you can get at it? You and I are going to New York. Barnaby, we're going to live! I'm going to have enough adventures to last me until I'm partner. So go and get your Sunday clothes on. Yes, I mean it. We're going to have a good meal; and we're going to be in danger; and we're going to get almost arrested; and we're going to spend all our money. And one more thing; we're not coming back to Yonkers until we've kissed a girl!

DOLLY:

My pleasure? Mr. Kemper, when you artists paint a hillside or a river you change everything a little, you make thousands of little changes, don't you? Nature is never completely satisfactory and must be corrected. Well, I'm like you artists. Life as it is is never quite interesting enough for me---I'm bored, Mr. Kemper, with life as it is--- and so I do things. I put my hand in here, and I put my hand in there, and I watch and I listen---and often I am very much amused.

CORNELIUS:

Isn't the world full of wonderful things? There we sit cooped up in Yonkers years and years and all the time wonderful people like Mrs. Molly are walking around in New York and we don't know them at all. I don't know whether---from where you're sitting---you can see---well, for instance, the way her eye and forehead and cheek come together, up here. Can you? I tell you right now: a fine woman is the greatest work of God. You can talk all you like about Niagara Falls and the Pyramids; they aren't in it at all. And the kind of fireworks that shoot out of her eyes all the time. I tell you right now: a fine woman is the greatest work of God. You can talk all you like about Niagara Falls and the Pyramids; they aren't in it at all.

IRENE:

Take my word for it, Minnie, either I marry Horace Vandergelder, or I break out of this place like a fire-engine. I'll go to every theatre and ball and opera in New York City. But what I think Mr. Vandergelder is---and it's very important---I think he'd make a good fighter. Take my word for it, Minnie; the best of married life is the fights. The rest is merely so-so. Now Peter Molloy---God rest him!---was a fine arguing man. I pity the woman whose husband slams the door and walks out of the house at the beginning of an argument. Peter Molloy would stand up and fight for hours on end. He'd even throw things, Minnie, and there's no pleasure to equal that.

DOLLY:

Ephraim Levi, I'm going to get married again. Ephraim, I'm marrying Horace Vandergelder for his money. I'm going to send his money out doing all the things you taught me. Oh, it won't be a marriage in the sense that we had one---but I shall certainly make him happy, and---Ephraim---I'm tired. I'm tired of living from hand to mouth, and I'm asking for your permission. Ephraim---will you give me away?

HORACE:

I'm a man of sense, I guess you were surprised to hear that I'm planning to get married again. I have two reasons for it. In the first place, I like my house run with order, comfort and economy. That's a woman's work; but even a woman can't do it well if she's merely being paid for it. In order to run a house well, a woman must have the feeling that she owns it. Marriage is a bribe to make a housekeeper think she's a householder. Did you ever watch an ant carry a burden twice its size? What excitement! What patience! What will! Well, that's what I think of when I see a woman running a house.

CORNELIUS:

Women are so different from men. Why, everything that they say and do is so different that you feel like laughing all the time. Golly, they're different from men. And they're awfully mysterious too. You never can be really sure what's going on in their heads. They have a kind of wall around them all the time---of pride, and a sort of play acting; I bet you could know a woman a hundred years without ever being really sure whether she liked you or not. This minute I'm in danger. I'm in danger of losing my job and my future and everything that people think is important but I don't care. Even if I have to dig ditches for the rest of my life, I'll be a ditch-digger who once had a wonderful day.

DOLLY:

Money, money, money---it's like the sun we walk under; it can kill and it can cure. Horace Vandergelder's never tired of saying most of the people in the world are fools, and in a way he's right, isn't he? Himself, Irene, Cornelius, myself!! But there comes a moment in everybody's life when he must decide whether he'll live among human beings or not---a fool among fools or a fool alone. As for me, I've decided to live among them.

The Story

Act I

At the turn of the century, everyone in Yonkers, New York turns to professional meddler and matchmaker Dolly Gallagher Levi for advice on romance, practical matters, and everything else (“Call on Dolly”). Dolly, of course, is happy to oblige (“I Put My Hand In”).

The town’s miserly half-a-millionaire Horace Vandergelder, a widowed hay & feed dealer, seeks a second wife (“It Takes A Woman”) and hires Dolly to find him a suitable match. Though she arranges for Horace to meet the young widow Irene Molloy, Dolly clearly has her own interest in Horace—and his money. Meanwhile, a young artist named Ambrose Kemper seeks Dolly’s assistance in acquiring the hand of Vandergelder’s niece, Ermengarde.

When Vandergelder leaves Yonkers for New York City to court Mrs. Molloy, his clerks, Cornelius Hackl and Barnaby Tucker, decide to take an unauthorized holiday themselves, vowing to find adventure in the big city (“Put On Your Sunday Clothes”). Meanwhile, in her New York hat shop, Irene wistfully considers pursuing a new relationship, or at least a flirtation, after years of mourning her late husband (“Ribbons Down My Back”).

Barnaby and Cornelius arrive in New York City and excitedly explore the sights. They spot Vandergelder on the sidewalk and hurriedly take refuge in the nearest shop, which happens to be Irene’s millinery. Cornelius and Irene are immediately smitten, but Vandergelder appears at the shop door, and the young men scramble to hide. Dolly, arriving just in time, joins Irene and her assistant Minnie Fay as they distract the irate Vandergelder (“Motherhood March”). Frustrated and thoroughly flummoxed, Vandergelder leaves in a huff.

As partial recompense, Dolly orders the clerks to take Irene and Minnie to the lavish Harmonia Gardens restaurant for dinner. Cornelius, who clearly could never afford such an extravagance, claims he can’t dance, but the versatile Mrs. Levi teaches him on the spot, and soon the two couples are waltzing romantically (“Dancing”). The young foursome runs off to watch a parade, and Dolly - addressing her late husband, Ephraim - reaffirms a desire to move on with her life (“Before the Parade Passes By”).

ACT II

Cornelius and Barnaby, too poor to afford a taxi, persuade the ladies that walking to the restaurant is far more elegant than hiring a hack (“Elegance”).

At the Harmonia Gardens, Rudolph, the majordomo, exhorts his waiters to provide even better and faster service tonight—Dolly Levi is coming back! In a welter of dazzling precision, criss-crossing at breakneck speed, the staff prepares for Dolly’s arrival (“The Waiters’ Gallop”). Cornelius and party arrive and occupy a luxurious private dining booth, complete with drawn curtain. Horace and his date, Ernestina Money, reputed by the conniving Dolly to be an heiress, sit in another. Ernestina, who proves to be less refined than Horace had hoped, soon gets drunk and passes out.

Finally, Dolly makes her grand entrance and the entire restaurant celebrates (“Hello, Dolly!”). Dolly settles down to eat with Horace, talking incessantly and repeatedly rejecting a proposal of marriage... which he never makes.

A dance contest begins (“The Polka Contest”), and just as Ambrose and Ermengarde are declared the winners, Horace discovers he has the wrong wallet; he and Barnaby, through a mix-up, have exchanged them. In the melee that follows, Rudolph calls the police, and the whole party is arrested. In the courthouse, Cornelius admits he’s no playboy millionaire, but it doesn’t matter; he loves Irene and he’ll always have the memory of one miraculous day (“It Only Takes A Moment”). The judge, moved by Cornelius’s sentiment and persuaded by Dolly Levi, Counselor-At-Law, dismisses everyone except Horace Vandergelder. Horace expects Dolly to help him, but instead she chooses to walk away (“So Long, Dearie”).

The next morning, back in Yonkers, a chastened Horace Vandergelder reflects on the recent events in his life and realizes he’s hopelessly in love with Dolly. Dolly enters the store and convinces Horace to take Cornelius as his business partner and allow Ambrose and Ermengarde to marry. Still unsure about marrying Horace, Dolly asks her late husband Ephraim for a sign. Horace, who has hired a fledgling businessman to renovate his home, spontaneously repeats an old saying of Ephraim’s: “Money is like manure. It’s not worth a thing unless it’s spread about, encouraging young things to grow.” Satisfied, Dolly agrees to marry Horace and vows she’ll “never go away again” (Finale: “Hello, Dolly”).

Characters

Mrs. Dolly Gallagher Levi – an indefatigable meddling matchmaker; a widow in her middle years

Mrs. Irene Molloy – a millineress with a hat shop near 14th Street in New York City

Minnie Fay – a young girl who works in Irene's Shop

Ernestina – a girl in need of Mrs. Levi's services

Ermengarde – the 17-year-old niece of Horace Vandergelder

Horace Vandergelder – proprietor of a hay and feed store in Yonkers, NY and a client of Mrs. Levi's

Cornelius Hackl – Vandergelder's chief clerk, 33 years old

Barnaby Tucker – an assistant to Cornelius, 17 years old

Ambrose Kemper – a young artist seeking to marry Ermengarde

Mrs. Rose – sells vegetables from a street cart, a friend of Mrs. Levi's from years before

Rudolph Reisenweber – the Prussian major-domo of the Harmonia Gardens Restaurant

Stanley – a young waiter

An ensemble consisting of townspeople, coachmen, waiters, cooks, judges, policemen, court clerks, paperhangers, band members, lodge members, feed store workers and customers, Harmonia Gardens patrons, and Polka-contest contestants

AUDITION CARD
(Please write legibly!)

Name _____

Email Address _____

Preferred Pronouns _____

Theatre, Vocal, and Dance Experience/Training: (Please attach résumé if you have one)

Please list any special skills you have (magic, turns, jumps, tumbling, stilts, puppetry, tap, etc.)

Can you read Music? Yes No

Vocal part (Circle all that apply):

Soprano Mezzo Alto Tenor Baritone Bass

Please list any specific dance training. (ex. Tap, Ballet, etc)

Did you attend the dance workshop prior to your audition? Yes No

Are you willing to dye/cut your hair for the show? Yes No

Are you willing to grow facial hair for the show? Yes No

Are you comfortable kissing on stage? Yes No

Are you a Playwright for the Playwright's Festival? Yes No

Are you in Spontaneous Generation-The Improv Show? Yes No

Are you in Tiger BeeBop? Yes No

Are you in Jubilee? Yes No

Are you in Tuesday night orchestra class? Yes No

Which roles you are most interested in?

1. _____ 2. _____
3. _____ 4. _____

(Please note, that this does not guarantee you will be considered or called back for these roles)

What roles will you NOT accept?

1. _____ 2. _____
3. _____ 4. _____

Will you accept a role in the ensemble? Yes No

Please Note: Every auditioner who is cast is expected to be in the production. If you decide not to accept or drop out after the list is posted, it will affect future casting. We want students to audition who want to do this musical and dropping out is not fair to those who could have gotten in. Of course there are extenuating circumstances that arise and will be dealt with on an individual basis.

Is there anything else you would like us to know? (Feel free to use a separate page for this)

If not cast, are you interested in working backstage on this production? Yes No

If yes, what positions are you interested in? (Check all that apply)

Costumes _____ Props _____ Stage Crew _____ Marketing _____
Student Producer _____ Makeup _____ Hair _____

Conflicts will weigh heavily in casting.

We are looking for students who are able to commit to this process and are available for all rehearsals. Fill out the Audition card and bring it to your music/acting audition.

Complete and sign the Chemical Health policy below and submit with your audition card.

Also, you must fill out the form below before you audition.

[Audition Info Form Here](#)

September 2019

Dear Parents/Guardians and students,

I want to inform you of our chemical health policy at Newton North. Section II relates directly to all students involved in the Theatre Department. Please sign below to indicate that you have read the policy. Any questions or clarifications, please do not hesitate to contact me.

Adam_Brown@newton.k12.ma.us.

North High School Extra-Curricular Chemical Health Policy

Statement of Purpose:

Every student involved in Athletics, Theatre, Performance and Competitive based clubs, and other extracurriculars have a responsibility as leaders to reflect the ideals and expectations of Newton North High School on and off campus. The mission of the Newton North High School chemical health policy is to support, encourage, and empower students to make wise, healthy, and legally sound decisions. A violation of the chemical health policy during any part of the year impacts ALL activities the student is involved in and may impact any activities later in the year.

The Chemical Health Policy is designed to:

- Insure the social-emotional, safety, and physical health of all students;
- Establish a safe environment for all students who may be exposed to chemical health substances and paraphernalia inside and outside of school;
- Educate and challenge student leaders and those in extracurricular activities to model healthy and legal choices while encouraging peers to do the same.

Definition of a Chemical Health Violation:

A chemical health violation includes the illegal possession, use, buying, selling and/or being under the influence of any drugs and drug paraphernalia. Drugs are defined as tobacco and tobacco products or other nicotine delivery systems such as vaporizers (juuls, phix, etc.) or e-cigarettes, alcohol, marijuana, marijuana products, illegal drugs, performance enhancing drugs, or medications without a prescription for the user or use not in accordance to prescription directions.

Definition of “in the presence of” or at a gathering where alcohol or other drugs are being illegally consumed:

If a student attends a gathering where alcohol or other drugs are being illegally dispensed, the student must **LEAVE IMMEDIATELY**. To remain in the presence of this illegal activity shall constitute a violation of the Chemical Health Policy. A student that is at a gathering or with other students using alcohol or other drugs, whether or not said student is using, is considered to be “in the presence of.”

Student Accountability:

All Students at NNHS who violate the Chemical Health Policy are subject to consequences stated in the NPS Rights and Responsibility handbook and will be adjudicated by the school administration.

The Chemical Health Policy and Participation in Extra-Curricular Activities:

At Newton North High School it is a privilege to have the opportunity to participate in such a wide range of offerings such as Athletics, Theatre, Clubs, Publications and Student Government to name a

few. Being a part of an organization as a member or leader comes with a responsibility to model and reflect the values of Newton North High School. Each activity at Newton North is different in its scope, time commitment, and level of involvement. With that in mind Newton North High School has developed a consequence and support system that will be consistent, but apply directly to the needs of each individual area of participation.

II. Theatre Ink:

Theatre Ink's Chemical Health Policy expectations and consequences are designed to support the well being of all theatre students whether or not they are currently involved. Our main goal is to work collaboratively with Students, Parent/Guardians, Administrators, Teachers, Staff, and outside resources to ensure a student's social, emotional and physical safety. With that, students will also be accountable for their actions, and how decision-making affects their responsibility to their peers, a production process and the program as a whole.

Theatre Ink expects all participants to:

- Model a positive example of responsible behavior and good decision making in regards to chemical health;
- Influence and empower peers to make wise and legally sound decisions;
- Be accountable for their actions and how the impact of these decisions affects their peers, a production process, and the program as a whole.

Violations of the Chemical Health Policy Consequences:

Any student in Theatre Ink who violates the Chemical Health Policy and is involved or will be involved in a production, on or off stage, or holds a leadership role, will be subject to the following consequences:

- Meet with school administration and be given due process and potential consequences stated in the Newton Public Schools Rights and Responsibility Handbook;
- Meet with the Director of Theatre Ink, parents/guardians, and Chair of Fine and Performing Arts Department to discuss the violation, necessary supports, and potential consequences;
- Meet with school prevention/intervention counselor;
- Student must meet weekly with the Director of Theatre Ink during their ineligibility;
- Consequences may include but not limited to suspension or removal from a production and/or leadership position and/or suspension from the program for a specified period of time based on the number of incidents of a CHP violation. (See Theatre Expectations at Theatreink.net);
- Participate in a re-entry process before being allowed to return to a production, leadership position, or overall involvement in the program.

1st Violation: (in addition to consequences listed)

- Suspension from all theatre activities for 1 to 4 weeks, depending on the extent of the violation and the cooperation of the student.

- If the student is involved in a production as a performer an understudy will be assigned to their role.
- Student may be required to attend rehearsals after 1 week of suspension and assist the understudy in preparing for a possible performance.
- If the suspension time affects the student's ability to perform, the understudy will assume the role permanently.
- In the event of a second violation the understudy will permanently assume the role.
- It will be at the discretion of the Director of Theatre Ink to allow the understudy to split the performances with the student who violated the Chemical Health Policy.
- ***Note: If the student, on her/his own volition, becomes a participant in an approved chemical dependency treatment program, the student may be certified for reinstatement in Theatre Ink activities in less time than stated in violation policy.***

2nd Violation: (in addition to consequences listed)

- Suspension from all theatre activities for 3 to 6 months, depending on the extent of the violation and the cooperation of the student.
- If the student is involved in a production as a performer an understudy will immediately be assigned to assume their role.
- It is recommended that a student meet with the Director of Theatre Ink once a week during the period of their ineligibility.
- Participate in a re-entry process before being allowed to return to a production, leadership position, or overall involvement in the program.
- ***Note: If the student, on her/his own volition, becomes a participant in an approved chemical dependency treatment program, the student may be certified for reinstatement in Theatre Ink activities in less time than stated in violation policy.***

3rd and subsequent violations: (in addition to consequences listed):

- Suspension from all theatre activities for 1 to 2 years, depending on the extent of the violation and the cooperation of the student.
- If the student is involved in a production as a performer an understudy will immediately be assigned to assume their role.
- Participate in a re-entry process before being allowed to return to a production, leadership position, or overall involvement in the program.
- Consequences shall be cumulative only during one academic year. A period of consequences will extend into the next academic year if the consequences are not met during the current school year.

- **Note: If the student, on her/his own volition, becomes a participant in an approved chemical dependency treatment program, the student may be certified for reinstatement in less time than stated in violation policy. The student must go through a specific re-entry process to determine if they are ready to participate.**

“In the presence of” violations:

If the Director of Theatre Ink, Fine and Performing Arts Department Head, or the Principal determines that a student involved in Theatre Ink is found to be in the presence of illegal substances listed in the Chemical Health Policy they will:

- Meet with the Director of Theatre Ink, parents/guardians, and the Chair of Fine and Performing Arts Department to discuss the incident, necessary supports, and potential consequences in regards to participation. Consequences may include, but not limited to, suspension or removal from a production, leadership position, and/or suspension from the program for a specified period of time.
- **Note: The student is strongly encouraged to be open, honest, and cooperative during an investigation, which may lead to alternative consequences.**

I have read and understand the NNHS Chemical Health Policy and how it relates to involvement in the Theatre Department.

Production Involved or auditioning for: _____

Student Name: _____ Date _____

Student Signature: _____ Date _____

Parent/Guardian Name: _____ Date _____

Parent/Guardian Signature: _____ Date _____

Please return the signed copy to Mr. Brown.