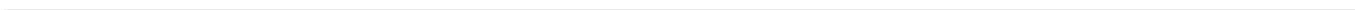




# STUDENT HANDBOOK

Revised 1.14.11



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# **1 THE THEATRE SCHOOL COMMUNITY**

## ***1.1 A Letter from the Dean***

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*Updated 4/4/05 Dean, John Culbert*

Welcome to the School. You have been chosen to be a part of the School because we respect your ability and talent. We assume that your commitment to the school includes high expectations and a desire to work.

As we work together it is important that we acknowledge that this is a professional school with a seriousness of purpose and a concentration of efforts that marks it as one of the special programs in the country. It is our intention to support and sustain our standards and the demands those standards make on all of us.

The theatre, as you know, is a most collective art. As such it requires of all of us a great deal of discipline. You are talented (or else you would not be here); you have, we believe, the potential for serious work, passionate artistry and rigorous training. In this message of welcome I would like to direct your attention to that other element in each of us which the craft of theatre demands: discipline.

You, as a student, bring your talent with you. It is something that cannot be bestowed by any school or by any teacher. The talent that you bring can be trained and developed and applied. That is what the faculty and staff of The Theatre School are here to do. The effectiveness of your training will depend on how well you discipline yourself to take advantage of it.

The STUDENT HANDBOOK is intended to be a guide to the disciplines, policies and practices of the School. It is important to know that what is written and outlined here has been developed over time by students, faculty and staff and has the endorsement of the Dean.

## ***1.2 A Look Back In Time: A Brief History of The Theatre School founded as the Goodman School of Drama in 1925***

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*Director of PR/Marketing, Lara Goetsch*

The Goodman Theatre was a gift to the Art Institute of Chicago in 1925, from Mr. and Mrs. William O. Goodman as a memorial to their son Kenneth Sawyer Goodman, a promising young playwright who died during World War I. It opened in October 1925 as a professional repertory training company specializing in the introduction of avant-garde European and American playwrights and as a training ground for young apprentices.

In 1930 the Depression caught up with the arts and since there was no endowment for the Goodman Theatre, the Art Institute decided to expand the apprentice program into a full-time drama school. The Goodman School soon acquired the reputation as a good training ground for all areas of theatre -- design and technical, production, directing, as well as acting. An important

feature of the School was (and is) the balance maintained between the class/laboratory work providing techniques and ideas, and the production work affording intensive practice in front of paying audiences.

In September 1975 the trustees of the Art Institute voted for fiscal reasons to phase out the Goodman School over a three year period, specifying that the School would cease to exist after graduating the 1978 class. In July of 1978, however, the Goodman School became one of the then eight colleges of DePaul University and was literally saved from extinction. The entire School -- and most of its faculty -- was moved from its downtown location to DePaul's Lincoln Park campus. To help celebrate 1985, our sixtieth anniversary, to confirm the strength of our life at DePaul, to turn aside confusion, and to move to the future, we changed our name to The Theatre School. In August of 1986 we moved from 804 W. Belden to our current location at 2135 N. Kenmore. In 1987 we began an added curriculum: BFA in Theatre Studies. Since then Theatre Studies has grown to include Playwriting, Theatre History and Criticism, General Theatre Studies, and Stage Management. In February 1989, we began producing at the Merle Reskin Theatre (originally the Blackstone Theatre) which DePaul University purchased in 1988. In 1991 we expanded our curriculum further with the addition of an MFA program in Lighting Design. 1992-93 saw the addition of another building, The Theatre School Annex, 2130 N. Kenmore. This added space allows for better classroom use and more faculty/ staff offices. In addition, it houses a script library.

Many of the graduates of the Goodman School of Drama/Theatre School work steadily in their chosen profession, but a number of alumni have distinguished themselves. The following is a partial list of alumni with whose work audiences have become familiar:

Actors: Gillian Anderson, Shelley Berman, Harvey Korman, Karl Malden, Carrie Snodgrass, Geraldine Page, Gloria Foster, Lois Nettleton, Kevin Anderson, Ken Ruta, Avery Schreiber, Michael Rooker, Sam Wanamaker, Heidi Kling, Ted Wass, Kevin O'Connor, Bruce Boxleitner, Adrian Zmed, Casey Siemaszko, Charlene Woodard, Joe Guzaldo, Elizabeth Perkins, Lee Richardson, Concetta Tomei, Melinda Dillon, John C. Reilly, Linda Hunt, Tom Amandes, Derin Altay, Kelly Coffield, Jacqueline Williams, Joe Mantegna, Celeste Holm, Avery Schreiber, Nicholas Pennell, David New, and Nora Cole.

Directors, Designers, Stage Managers, and Technicians: Paul Miller, Narda Alcorn, Jose Quintero, Eugene Lee, Theoni V. Aldredge, Michael Sanfilippo, Joseph Nieminski, James Maronek, Hedvig Ander, Ralph Alswang, Gail Debiak, Neil Peter Jampolis, Tom Celner, Scott Ellis, Dunja Ramicova, Karl Kochvar and Goran Wassberg.

### ***1.3 One of Chicago's Finest: The Merle Reskin in its 90th year***

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*Director of PR/Marketing, Lara Goetsch*

DePaul University purchased the Merle Reskin Theatre (originally the Blackstone Theatre built in 1910) in the summer of 1988 from the Shubert Organization. Six months and \$500,000 were spent to install the stage lighting system as well as other building improvements. The Theatre School had its first production here in February 1989.

On November 20, 1992, the Blackstone was renamed the Merle Reskin Theatre due to a gift in excess of \$2 million from real estate entrepreneur Harold Reskin to honor his wife.

The Merle Reskin stage is very busy; it is indeed a "working theatre." The Theatre School operates the stage in a rolling repertory schedule by producing both the Chicago Playworks and Showcase programs on overlapping dates. This means that there is one show on-stage and often another in storage in the wings and flies. To run both programs, the sets, lights, and props must be "changed-over" from one show to the other. This changeover occurs just before any particular show is about to go into rehearsal or performance. When the stage is not occupied, the theatre staff continually tries to make repairs and improvements in the stage systems. When the production calendar allows, both Performance and Tech/Design faculty use the stage as a studio or laboratory for their various classes. When available, the theatre is also rented to outside production companies.

In order for all of this activity to happen on the stage, all faculty, staff, and students must adhere to a very tight schedule. Everyone must work efficiently to accomplish their tasks so as not to delay the next activity. A detailed set of House Rules is strictly enforced to help maintain this efficiency as well as insure the safety and security of those who work at the Reskin. Heavy loads are often overhead and a mistake or oversight could be deadly. None of the stage equipment should be handled unless you are trained and instructed to do so.

We are lucky to have such a wonderful theatre in which to produce our plays. The stage house offers a wide variety of architectural and installed systems for the technician and designer to work with. The auditorium offers excellent acoustics and sight lines for the performer to project his body and voice. We should consider ourselves fortunate to be stewards of such a classic building.

## ***1.4 Who's Who - And how to contact them***

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*Updated 9/22/05 Operations Manager, Cameron Henneke*

### **1.4.1 THE THEATRE SCHOOL FACULTY AND STAFF**

For biographies and e-mail addresses for the faculty and staff, go to:

[http://theatreschool.depaul.edu/faculty\\_staff.php](http://theatreschool.depaul.edu/faculty_staff.php)

All faculty and staff of The Theatre School have voicemail. Faculty and staff of The Theatre School may also be contacted through their mailboxes in the copier room across from the main office.

NOTE: Mailboxes for administrative staff are in the main office, TTS 209: Jason Beck, John Bridges, Barry Brunetti, Dean Corrin, Tessa Craib-Cox, John Culbert, Lara Goetsch, Stacy Gonzalez, Cameron Henneke, Scott Macdonald, Karin McKie, Amanda Paules, and Melissa Tropp.

## 1.4.2 OTHER UNIVERSITY NUMBERS

The Theatre School Administrative Office	(773) 325-7917
Script Library	(773) 325-4729
Production Coordinators Office	(773) 325-7951
Stage Manager's Office	(773) 325-7923
Costume Shop	(773) 325-7955
Prop Shop	(773) 325-7936
Scene Shop	(773) 325-7937
Monitor's Desk, TTS Lobby	(773) 325-4445
Annex Lobby	(773) 325-4467
Merle Reskin Box Office	(312) 922-1999
Merle Reskin Lower Lobby	(312) 431-8484
DePaul Public Safety	(773) 325-7777
Facility Operations	(773) 325-7377
Lincoln Park Cashier's Office	(773) 325-6744
Student Financial Services	(773) 325-7375
Academic Resource Center	(773) 325-4525
Housing Services	(773) 325-7196

## 1.5 *Campus Map and Building Locator*

*Updated 4/4/05 Operations Manager, Cameron Henneke*

To view 3-D maps of all of DePaul University's campuses [click here](#).

## **2 THE THEATRE SCHOOL TRAINING PROGRAM**

### **2.1 Productions**

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*Updated 9/22/05 Assistant Dean, John Bridges*

#### **2.1.1 THE SHOWCASE**

Four full-scale productions directed by faculty members or guest artists, most designed by students. Two preview performances and eight public performances constitute the run of a Showcase production. Occasionally, we add a weekday morning matinee for high school students. Numerous Chicago theatre patrons, who support professional quality productions presented by professionally coached actors-in-training, attend our plays.

#### **2.1.2 CHICAGO PLAYWORKS**

Three fully-mounted plays for young audiences directed by faculty members or guest artists, most designed by students. Twenty to thirty performances are scheduled for each of the productions which are sold largely to school and organized groups. Some of these productions tour and some are filmed for cable TV distribution. Chicago Playworks has been awarded the prestigious Sara Spenser Award by the Children's Theatre Association of America for its long-term contributions to children's theatre in this country. These magnificent productions are seen live by more than 35,000 children and adults per year.

#### **2.1.3 WORKSHOPS**

Productions prepared and performed under laboratory conditions. They are performed by members of the Acting Company, and directed by MFA Directing students, guest artists or by members of the faculty. These shows are staged in either a rehearsal room, a classroom, or our studio theatre and are performed in showings for students, faculty, staff and the public as space allows. All student-directed plays are assigned a faculty advisor by the Head of Directing (Lisa Portes). Requests for specific advisors must be made to the directing head. The advisor's function is to guide and to assist the student director (in any way necessary) during the pre-rehearsal, rehearsal, and performance process. The assigned advisor is the sole advisor. Other faculty advisors cannot accept an invitation to view any rehearsal without prior conferral with the production's advisor. Any work required of the student before rehearsals begin is at the discretion of the advisor.

#### **2.1.4 NEW DIRECTORS**

Productions mounted in fulfillment of the requirements for completion of the MFA Directing program. Directing students will be responsible for preparing and directing full-scale productions (New Directors Series) to be presented in a Chicago Black Box Venue rented by The Theatre School. With previews, these productions have a two week run. Acting students complete their thesis requirement through their work in the Acting Company. All written thesis work must be submitted and approved in order to participate in commencement activities and receive a degree. See Dean Corrin, Room 102 ANX, for more information.

## **2.1.5 INTRODUCTION TO PERFORMANCE (INTROS)**

Part of the BFA 2 training program, Introduction to Performance is a play or selection of scenes, directed by faculty or professional guest artist, which explore the process of the actor in rehearsal as a member of an ensemble with a director. The culminating experience is performance before an audience of faculty and peers. Audiences who can view Intros each year is a decision of the performance faculty and communicated to the school community by Dexter Bullard, Head of the Acting program.

The Theatre School considers all production assignments of equal value. Varied opportunities provide for practical application of theory and technique.

## **2.2 Production Assignments**

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*Updated 9/22/05 Performance Chair, Trudie Kessler*

Production assignments provide each student with a variety of opportunities to gain practical experience in the various theatre disciplines. They are not voluntary, nor in any sense extra-curricular. Practical production work is a required and essential part of a well-rounded professional training.

All production assignments receive credit through the following four courses: THEATRE CREW for all first year undergraduate students; INTRODUCTION TO PERFORMANCE for second year acting students; REHEARSAL AND PERFORMANCE for all actors and directors above the second year; and PRODUCTION PRACTICE for all designers, technicians, stage managers and theatre studies students above the first year.

### **2.2.1 THEATRE CREW**

During their first year, all undergraduate students will normally be given three production crew assignments to work on various productions and ideally to rotate through various production responsibilities. A letter grade and class credit are received for crew assignments. Production assignments for all first year students will be made by the Theatre School Production Crew Coordinator, Frank Wukitsch.

Students assigned to a stage management crew for either a Second Year Introduction to Performance or a Workshop will need to pick up a stage management manual as well as a description of the technical limitations for each type of production from the Production Coordinator, Rm101, prior to the date of their assignment.

### **2.2.2 INTRODUCTION TO PERFORMANCE**

Roles in Introduction to Performance are assigned by the directors. Students may be assigned to more than one role in an Intro activity at the discretion of the faculty member/director in charge.

### **2.2.3 REHEARSAL & PERFORMANCE**

All Workshops, Showcase, Playworks, and New Directors productions are cast from a pool of advanced acting and directing students who are enrolled in REHEARSAL AND PERFORMANCE.

#### **2.2.3.1 Workshops**

Casting for workshops is done from the casting pool by the director in consultation with members of the performance faculty and the Dean.

#### **2.2.3.2 Showcase, Playworks, and New Directors Productions**

All roles for these productions are cast through competitive auditions from a pool of advanced acting students who are enrolled in Rehearsal and Performance.

An audition list indicating qualified students is posted on the Rehearsal Callboard prior to audition dates. All students listed will audition for all productions being cast at that time. Failure to audition will eliminate a student from other auditions and casting.

Students must accept the parts in which they are cast. Refusal to accept a casting assignment may disqualify a student from the Acting Company and/or result in removal from the School.

### **2.2.4 PRODUCTION PRACTICE**

A minimum of two production assignments per year will be made for all design/tech students in the second and third year. In the fourth year, design/tech students will either be assigned a minimum of two production practices, or they may arrange and register for an Internship and a minimum of one assigned production practice. Theatre Studies students, after their first year, may also have production assignments. All students with production assignments will be enrolled in Production Practice.

Students interested in assignments as Assistant Directors and Dramaturgs in any of the School's production series (Showcase, Playworks, New Directors, Workshops and Intros) should contact Barry Brunetti. To receive full consideration for these assignments, requests should be made before the end of the winter quarter. The Theatre Studies faculty will meet to discuss Assistant Director and Dramaturg assignments before any are announced. This procedure will allow the faculty to place students more effectively according to their preparation and their needs in their individual programs.

The faculty will consult with directors of productions before finalizing Design/Tech and Theatre Studies assignments. The Head of Directing will be consulted so that the Assistant Directing assignments of First Year M.F.A. Directing candidates can be arranged.

**No travel arrangements or vacation plans are to be made that conflict with production assignments.**

## ***2.3 Casting and Rehearsal Procedures***

*Updated 8/31/06 Performance Chair, Trudie Kessler*

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The Rehearsal and Performance program is designed as an extension of the classroom work, giving each student the opportunity to apply that work in a series of performance projects. To insure the vital connection between class work and performance projects, policy dictates all students are cast in each of the three casting rounds. BFA students must complete six (6) Rehearsal and Performance projects; MFA Students must complete seven (7). Although each director brings her/his own choices to the casting session, final casting emerges from a discussion with the Chair of Performance, the Heads of the MFA and BFA Acting Programs, the Head of the Directing Program, the Dean of the School, and the directors of that round acting as the casting committee. The following elements serve as the guidelines in the casting discussions:

1. The quality of the student's audition.
2. The artistic vision of the director.
3. Training considerations, including the student's progress in the program, the year in the sequence of study, previous casting, and the nature of the role in question.
4. A commitment to non-traditional casting within the director's vision and the diversity of the Acting Company.

Students must be available for all scheduled auditions and rehearsals for each of the three rounds of auditions. The dates of these sessions can be found in the Production Calendar. The actual time required of each student in the Acting Company is not known until after casting has occurred and the director for each production has established the rehearsal schedule. Students should not schedule travel or personal appointments that conflict with auditions or rehearsals. Failure to be available for the entire audition and/or rehearsal period may result in the student's removal from casting for that round. The student will be required to make up the credit.

However, if for serious reason, the student has an unavoidable conflict with some portion of the audition, rehearsal or performance process, the student may request that the assignment take the conflict into consideration and make an adjustment if possible. This may mean that a director would allow an absence from rehearsal or performance, or that the student would be precluded from being cast in a production or productions as a way to accommodate the conflict.

Requests to accommodate conflicts must occur one month prior (sooner, if possible) to auditions. The student must notify the Dean of the request through the Chair of Performance (Trudie Kessler). Assuming the student is in good standing, and after consultation with appropriate area and discipline heads, the Dean will respond to the request.

**Emergencies:** An emergency situation may arise requiring a student to be absent from more than one day of rehearsal. These situations must be arranged with the Chair of Performance (Trudie Kessler) and the director of the concerned production and sent to the Dean for approval. Should an emergency arise that would prevent completion of a Rehearsal and Performance project, the student must consult with the Chair of Performance, who will determine the method of compensation for the loss of credit.

Religious observances: Students who wish to observe particular religious holidays necessitating absence from auditions or rehearsals will be given permission to do so. The faculty asks that as much prior notice as possible be given, and that the request be made through the Chair of Performance (Trudie Kessler).

These guidelines are necessary for the fair and efficient operation of the Rehearsal and Performance class. They help to insure the best training for all students involved and the highest quality of production work possible and most nearly approximate the demands and necessities of the profession.

## ***2.4 Costume Fittings Policy***

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*Updated 4/4/05 Design Tech Chair, Linda Buchanan*

Students who are cast in productions requiring costume fittings/makeup confabs with the costume shop/makeup staff must maintain a window of availability for scheduled fittings/confabs between 9AM and 12:30PM on Tuesdays and Thursdays during the rehearsal of the production. The window of availability should be, at minimum, an hour. Students may elect to have class or job responsibilities during Tuesday or Thursday mornings, but a requested costume fitting/make-up confab must take priority over these activities.

## ***2.5 Nudity in Productions***

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*Updated 4/4/05 Performance Chair, Trudie Kessler*

Applicable to the Showcase Series and New Directors Series only:

1. During the season selection process, a director must make known at that time the possibility that nudity may be used in his/her proposed production.
2. The Acting Company will be notified at the time the season is publicly announced.
3. All roles requiring nudity will be played by actresses/actors who are at least twenty-one years old.
4. At any point during the production process an actress/actor may decide against performing the role nude.
5. Any actress/actor within the Acting Company may choose not to audition for a role that will involve nudity.

There will be no nudity in Chicago Playworks, Workshops, Introduction to Performance or Scene Showings.

## **2.6 Program Credit and Biographies**

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*Updated 4/4/05 Theatre Manager, Leslie Shook*

All Theatre School students who wish to be listed properly in the production programs must have their names and bios on file in the Merle Reskin Theatre database and ticketing system. At the beginning of Fall quarter, each student will receive a form which must be returned to the Theatre Manager, Leslie Shook, or the Merle Reskin Theatre Administrative Assistant, Julie Dryden, within one week. Returning students will have current information on the form. Please note changes in name spelling, address, and information. New students should fill in the information on the form.

The computer can accommodate a name of 28 letters and spaces, and your name may not exceed this number. It is strongly recommended that you use your first name and last name with optional middle initial. After the deadline, a list of names will be posted on the Administrative Announcement Board. It is your responsibility to check this list for accuracy. Any change of approved program names during the school year must be submitted to and approved by the Student Affairs Committee. Names submitted for program copy by stage management should be your currently registered name.

## **2.7 Rehearsal Regulations**

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*Updated 4/4/05 Performance Chair, Trudie Kessler*

For the Showcase, Chicago Playworks, New Directors, and Workshop productions rehearsal guidelines are as follows:

Sunday: A maximum of 8 hours including an uninterrupted 1 hour dinner break, rehearsals ending by 10:15PM.

Monday & Wednesday: Begin at 6:30PM and end at 10:15PM.\*

Tuesday & Thursday: Begin at 9 AM and end at NOON. No afternoon rehearsals. Evening rehearsals begin at 6:30PM and end at 10:15PM.\*

Friday & Saturday: No evening rehearsals except for tech week and when scheduled in the Rehearsal and Performance calendar. Workshops may rehearse the Friday and Saturday prior to their showing.

During University holidays such as Thanksgiving, Christmas, and Spring Break, cast members may be called Sunday through Friday for a maximum 8 hour rehearsal. Evenings, however, will be free. During exam week, no rehearsal may exceed three hours unless a Showcase, Chicago Playworks, New Directors or Workshop is in tech week. In this case, tech week Rules and Regulations apply.

The Tech Week exceptions to the above schedule are as follows:

Monday-Friday: Weekday rehearsals may begin at 6PM but must end by 11PM. Rehearsals may not exceed a 5 hour span.

Saturday and Sunday rehearsals may not exceed a ten-hour span and must end by 11PM. The Non-School weekdays: rehearsal period must include an uninterrupted 1 hour dinner break.

For the 2nd Year Undergraduate Introduction to Performance productions, the following rehearsal regulations apply:

Monday-Thursday: 6:30 - 10:15PM.\*

Sunday: 4 hours during the day, ending no later than 10:15PM. The choice is up to director and cast.

Before opening: On the Friday before opening, 4 hours maximum ending no later than 10:30PM. Eight hour rehearsals are allowed on the Saturday and Sunday before opening. They must include a one hour uninterrupted dinner break and end no later than 10PM. At the director's discretion, if the show's opening is on a Monday, these 8 hour rehearsals may take place on the Saturday and Sunday one week prior to the weekend before opening. In this case, however, the 8 hour rehearsals which normally take place on the Saturday and Sunday just before opening will be forfeited.

**\* At the director's discretion, evening rehearsals may begin at 6PM, but must then end no later than 9:45PM.**

Directors must provide cast members with an opportunity to attend performances which conflict with the director's rehearsal schedule. This alteration is only necessary if performances of another show actually conflict with the director's schedule. It is not the director's responsibility to provide cast members with opportunities to see other shows which are simply convenient to actors because of actors' personal obligations.

Students are reminded that these rehearsal regulations are a broad outline of optimum times that may be used. Each director may make adjustments dictated by the needs of the play, the cast, or other scheduling contingencies within these outlined times.

Every effort is made to set rehearsal schedules as far in advance as possible in order to help both students and faculty to budget their time.

Each cast member must help keep the rehearsal room clean and free from litter. It is the responsibility of the director and the stage manager to return the rehearsal room to order at the end of each rehearsal.

All published regulations for rehearsal and crew assignments are subject to suspension when the Dean, as Artistic Director/Producer of all production activities of the School, in consultation with the faculty members in charge of supervising the mounting of a given production, determines that for the good of the show and the quality of the production such deviations are necessary.

For Detailed information regarding the following:

- Regulations Governing Crew Assignments
- Rehearsal Hours for Alternates and Understudies
- Altering Rehearsal Hours
- Rehearsal Breaks
- Days Off
- Deputy Assignment
- Stage Fighting
- Personal Appearances and Interviews
- Extra Performances

please refer to the Production Manual obtainable from Frank Wukitsch, Production Manager, Rm215 ANX or the Production Coordinator, TTSRm101.

## ***2.8 Grading of Production Assignments***

*Updated 4/4/05 Associate Dean, Dean Corrin*

For actors, the director (or faculty advisor in the case of a student-directed workshop) makes the final decision regarding grades for production assignments. Input from fellow faculty and staff is encouraged but the director makes the final decision. A student director may call to the attention of the faculty advisor assigned to his/her project any problems with attitude, work habits, rehearsal decorum, or over-all development in the work that becomes apparent in the day to day rehearsal process. The faculty advisor will take such information into account in arriving at the grades for the project.

Grades for student directors are handled in the same manner as grading actors. The faculty and staff are encouraged to submit input, but the advisor has the final decision.

Grades for Intros are assigned by the faculty member in charge.

Design students receive grades on their assignments from the head of their appropriate design area with input from other faculty and staff involved in the production process. Technical and stage management students receive grades on their production assignments from their production supervisor with input from the production's director (where applicable).

Theatre Studies students receive grades on their assignments from the coordinator of their area with input from other faculty and staff involved in the production process and according to requirements in the production practice syllabus.

Independent Projects - Students wishing to present productions as Independent Projects must see Dr. Ilko.

## **2.9 Company Meetings**

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*Updated 4/4/05 Theatre Manager, Leslie Shook*

All productions performed in the Merle Reskin Theatre will have a full company meeting at the theatre. Attendance at the meeting is mandatory for all students involved with the production. The scheduled time of this meeting will be announced. For most productions, an on-stage rehearsal will take place following the meeting.

## **2.10 Box Office/Complimentary Tickets**

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*Updated 9/22/05 Theatre Manager, Leslie Shook*

Each student is responsible for seeing the work in all Theatre School productions. Complimentary tickets are provided to you for each of our productions. You must arrange to see The Theatre School Showcase and Chicago Playworks, New Directors Series and New Playwrights Series productions through the Merle Reskin Box Office. No one will be admitted to a performance without a ticket. Brochures, posters and postcards are available in advance with performance schedules and details.

Box Office: DePaul University's Merle Reskin Theatre Box Office is located at 60 E. Balbo Drive, Chicago, IL 60605. To reserve tickets at the Merle Reskin call (312) 922-1999, or ext. 5-7900 from a university phone. Regular Box Office hours are Tuesday through Friday 9AM – 3PM. Box Office hours are extended on Showcase evening performance days until 8PM, on Showcase Sunday matinee days 12 – 2:30PM, and on Chicago Playworks Saturday performance days 10AM – 2:30PM. The Box Office is closed Mondays, holidays and University breaks.

NOTE: Please do not call to make reservation during the half hour before any performance curtain time.

Tickets to Theatre School Showcase performances are \$15 to the general public (\$6 for students). Tickets to Chicago Playworks performances are \$8 to the general public (\$6 for students). Discounted subscriptions and group rates (15 or more people) are also available. Tickets to both the New Directors Series and New Playwrights Series are free. Seating at all performances is general admission.

### **2.10.1 PERSONAL COMPLIMENTARY TICKETS**

Each Theatre School student may receive one complimentary ticket for himself/herself to any Theatre School Showcase performance and to any Chicago Playworks performance. Tickets are available only in person at the Box Office on the date of performance; no advance reservations will be accepted. This ticket is not transferable, and you must show personal identification when you pick up your ticket.

### **2.10.2 THEATRE SCHOOL SHOWCASE/CHICAGO PLAYWORKS COMPANY COMPLIMENTARY TICKETS**

Each student company member and guest artists for a production at the Merle Reskin Theatre will receive six non-transferable complimentary tickets for the run of the production. You yourself must make advance reservations either by telephone or in person at the Box Office, and the Box Office staff will note that you have redeemed your ticket(s). Tickets may be left in your name or in the name of your guest(s). Once a company complimentary ticket is reserved, it may not be returned or exchanged.

### **2.10.3 PARENTS' COMPLIMENTARY TICKETS**

The Dean sends a letter to your parents each season inviting them to be our guests for Showcase performances and Saturday Chicago Playworks performances at the Merle Reskin Theatre. Your parents may book two tickets to any performance, subject to availability. This policy also extends to spouses and to grandparents. These tickets are not transferable and are not intended for student use.

### **2.10.4 FREE PREVIEWS**

Preview performances of each Theatre School Showcase production are free to any college student with valid I.D. This offer is valid only in person at the Box Office; no advance reservations accepted.

### **2.10.5 DEPAUL NIGHT**

The second Wednesday performance of each Theatre School Showcase production is DePaul Night. Any student from any high school or college can see the production that evening for \$3 by showing valid ID. This student rate is good for all students at DePaul.

### **2.10.6 SEATING POLICY**

For reasons of safety and liability, students not connected with a production will be seated only in the areas designated for the public audience. If the Mezzanine of the Reskin is not open to the public, no one except the staff of the production may sit there.

### **2.10.7 WORKSHOPS**

Workshop productions are free and open to the public; reservations are recommended, but are not available through the Merle Reskin Theatre Box Office. Instead, sign-up sheets are posted on the bulletin board in the student lounge two weeks prior to openings. The sign-up sheet will indicate the capacity of the performance location as indicated by the director and/or stage manager. Please sign up on these sheets to reserve your seat for a performance.

## **2.11 Publicity and Openings**

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*Director of PR/Marketing, Lara Goetsch*

Each Showcase and Chicago Playworks performance is supported by advance mailings of news releases, media alerts, calendar listings, public service announcements, brochures, open invitations to the professional arts community, and flyers. As students of The Theatre School, you are encouraged to assist us in this process by encouraging your fellow students and friends to attend performances. If you would like to work toward more grass roots publicity and word-of-mouth support for the work of the School, please contact The Theatre School Student Government (Advisor: John Bridges, TTS Rm212).

## **2.12 Transportation**

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*Reskin Technical Director, Chris Hofmann*

Bus service is provided for students going to and from the Merle Reskin Theatre or other off-site performance spaces during tech week and subsequent performances. Students board the bus in front of The Theatre School approximately two hours before rehearsal or curtain time. After the rehearsal or performance students board the bus outside of the theatre; the bus will drop off the students back at The Theatre School. Bus run schedules are posted on the Administrative Announcement Board and the Crew Call Board. Check with your Stage Manager regarding bus schedule specifics during your show.

## **2.13 DePaul University Merle Reskin Theatre House Rules**

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*Updated 4/4/05 Theatre Manager, Leslie Shook*

- Production Crews and performers should enter and exit the theatre through the STAGE DOOR ONLY.
- No smoking in the DePaul Merle Reskin Theatre. No open flame on-stage.
- Food and Drink are allowed only in the Green Room. Only water is allowed in the dressing rooms.
- No guests are allowed backstage.
- Do not enter the fifth floor fly galleries. Do not use the stage left ladder to fly gallery/pin rail.
- Unauthorized personnel are not allowed to operate house equipment.
- All tools taken above stage level must have an attached safety line.
- Use the portable step units to climb onto the apron.

- All theatre seats should be stored in the upright position when not occupied.
- Entrance into the house from backstage is prohibited after the house is open.
- The Theatre Box Office and all private offices are off-limits.
- All telephone calls must be made on the pay phones in the lower lobby or backstage.
- No parking in front of or on the side of the DePaul Merle Reskin Theatre.
- Do not open any fire exit doors except in an emergency.
- Close all backstage windows before leaving the theatre.
- Inner and outer lobby door must not be opened by unauthorized personnel.
- DePaul University is not responsible for personal belongings.
- All trash should be placed in proper receptacles.

## **3 THE ACADEMIC POLICIES OF THE THEATRE SCHOOL**

### ***3.1 Registration***

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*Updated 4/4/05 Associate Dean, Dean Corrin*

Owing to the intensity of The Theatre School programs, and because some of our classes operate on a different time schedule than those in the rest of the University, registration for Theatre School students is coordinated by our administrative offices through the Associate Dean (Dean Corrin) and the Academic Assistant to the Associate Dean. Each student's schedule is built specifically for him or her, according to the program based on the recommendations of the audition committee, design supervisor, or area head.

All new students receive their Fall Quarter schedule of classes at orientation. Information about registration for the Fall Quarter Discover Chicago courses will be mailed to new students in the summer. Returning students register for their Liberal Studies courses by the NROL telephone registration system at (312) 362-NROL or via the web registration system. Watch the Registration Announcement Board for dates and times of registration periods.

All students are responsible for checking and maintaining their registration in every quarter. The web registration system is the easiest way to check registration.

### ***3.2 Books***

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*Updated 4/4/05 Associate Dean, Dean Corrin*

All required textbooks are available through the DePaul Bookstore.

### ***3.3 Tuition***

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*Updated 4/4/05 Associate Dean, Dean Corrin*

Full tuition is due two weeks before each quarter begins. If the full balance is not paid by this deadline there is a \$100.00 delinquency fee charged to your account, this excludes those students under the DePup and DePepper payment programs. For specific information contact Accounts Receivable at (773) 325-8379.

### ***3.4 Withdrawals***

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*Updated 4/4/05 Associate Dean, Dean Corrin*

Students wishing to withdraw from or drop a class must complete the withdrawal on the web registration system by the appropriate university deadlines. Any questions or complaints can be addressed to Dean Corrin, Associate Dean.

SIMPLY CEASING TO ATTEND CLASSES OR NOTIFYING A FACULTY MEMBER DOES NOT CONSTITUTE AN OFFICIAL WITHDRAWAL.

### **3.5 Refunds**

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*Updated 4/4/05 Associate Dean, Dean Corrin*

Theatre School students are on a package tuition plan. Dropping or adding a course does not alter the tuition as long as the total credit hours does not drop below the 12 hours required for full-time student status.

Upon withdrawing from The Theatre School, refunds will be calculated according to the following schedule for the academic quarters beginning Autumn through Spring:

Through the end of the second full week of classes

100%

After the second week

0%

The registration fee is not refundable. Refunds are initiated by the Cashier's Office upon the student's withdraw from The Theatre School. Students receiving financial aid are advised to contact a Financial Aid Counselor to discuss the consequences of a withdrawal affecting academic progress and eligibility at DePaul University or any other school to which they may transfer.

### **3.6 Leaves of Absence**

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*Updated 9/22/05 Assistant Dean, John Bridges*

Students who find it necessary to interrupt their attendance at The Theatre School should make a written request to the Student Affairs Committee before leaving school stating the reason for the leave, the length of its duration, and supplying valid addresses (including email) and phone number. For all Performance and Design/Tech programs, the leave must be for an entire year. In the Theatre Studies program, leave times are more flexible. The Dean will either accept, accept with alterations, or deny a student's request based upon the recommendation of the Committee and communicate his decision, and all stipulations, to the student in writing. If a student wishes to leave at the beginning of a Fall Quarter, the written request must be received from the student before that student's program for that year begins (i.e., before Orientation and Auditions for the Casting Pool which usually takes place about two weeks before classes begin). Students who wish to leave at the beginning of either the Winter or Spring Quarters must request the leave in writing within 30 days of their departure from school. Students on leave may re-enter the School upon expiration of the term of absence without repeating the admissions procedure providing they have complied with whatever stipulations were given by the Dean in his letter to them.

The request for a Leave of Absence may be submitted to John Bridges, Assistant Dean & Director of Administration, TTS Rm212.

### **3.7 Class Attendance**

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*Updated 10/28/05 Associate Dean, Dean Corrin*

It is expected that students will attend their classes, rehearsals, performances, and crews and Production Practice courses, regularly and promptly. Students are responsible for reporting their own absences from all classes directly to faculty members. This should be done in advance when possible. If an absence goes beyond two consecutive days or two consecutive classes in the same subject, the Director of Administration, John Bridges, (773) 325-7943 or the Associate Dean, Dean Corrin, (773) 325-7932 should be notified.

### **3.8 Grades**

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*Updated 4/4/05 Associate Dean, Dean Corrin*

The following Key is used in the evaluation of the academic achievement of students in regard to the educational objectives specified by the instructor in the course syllabus. These definitions apply to the straight letter grade. A plus grade represents slightly higher achievement than the straight letter grade. A minus grade represents slightly lower achievement than the straight letter grade.

A - The instructor judged the student to have accomplished the stated objectives of the course in an EXCELLENT manner.

B - The instructor judged the student to have accomplished the stated objectives of the course in a VERY GOOD manner.

C - The instructor judged the student to have accomplished the stated objectives of the course in a SATISFACTORY manner.

D - The instructor judged the student to have accomplished the stated objectives of the course in a POOR manner.

F - The instructor judged the student NOT to have accomplished the stated objectives of the course.

IN - Temporary grade indicating that the student has a satisfactory record in work completed, but for unusual or unforeseen circumstances not encountered by other students in the class and acceptable to the instructor is prevented from completing the course requirements by the end of the term. An incomplete grade may not be assigned unless the student has formally requested it from the instructor, and the instructor has given his or her permission for the student receiving an incomplete grade.

PA - Passing achievement in a "pass-fail" course. (Grades A, B, C, and D represent passing performance.)

R - Student is making satisfactory progress in a course that extends beyond the end of the term or in a project extending over more than one quarter.

W - Automatically recorded when the student files his/her withdrawal through the student's home college or school on or before the date designated in the academic calendar for such a withdrawal.

FX - Student stopped attending course. This is an apparent withdrawal. The grade can be changed to a "W" grade by the college administration without consulting the instructor if it is determined that the student attempted to withdraw but followed incorrect procedures, or on other administrative grounds. If not administratively removed, it is scored in the grade point average the same as an "F".

Note to all Students: Students must receive a grade of C- or better in any course that is a requirement in their major concentration. This university grading policy covers both core courses and elective courses as set by the student's program in order to complete the requirements in the major field of study. Any grade below a C- in these courses will not fulfill the requirement in the student's major.

### ***3.9 Advising***

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*Updated 1/12/11, Coordinator of Academic Advisor, Meghan Beals McCarthy*

The Associate Dean, Dean Corrin, and Coordinator of Academic Services, Meghan Beals McCarthy, are the academic advisors for The Theatre School. All matters pertaining to class scheduling, academic requirements in the liberal studies area, adding and dropping courses, and transfer of credits must be handled through their offices.

Early in the Fall Quarter of a student's first year, each student is assigned to a faculty advisor who is available to help in academic, professional, or personal matters. Students will normally keep the same advisor throughout their enrollment at The Theatre School.

Advisors usually schedule meetings quarterly with advisees. All faculty post office hours during which they regularly meet with students. Students are expected to initiate contact with their advisor during these times.

Students should talk regularly with the faculty about their work and they should take the initiative to meet regularly with their advisor. At the beginning of the Spring Quarter each student is required to meet with his/her advisor.

### ***3.10 Dean's List***

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*Updated 4/4/05 Associate Dean, Dean Corrin*

Eligibility for the Dean's List will be determined by a G.P.A. of 3.5 for the academic term based on a minimum of 12 graded hours, excluding the grades of "P" and "W." Students who have received any grades of "IN," "M" or "R" for the term are not eligible for the Dean's list until these grades have been resolved, at which time the term G.P.A. will be computed.

### ***3.11 Commencement***

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*Updated 4/4/05 Associate Dean, Dean Corrin*

All graduating Theatre School students are required to participate in The Theatre School's Commencement ceremony. Requests for exemptions must be submitted to the Dean in writing at least two weeks before the ceremony. Requests should include a rationale for the exemption.

Undergraduate students must be enrolled in courses that will fulfill all graduation requirements by the end of the spring quarter in order to participate in the Commencement ceremony. Graduate students must have completed any thesis requirements by the date of the ceremony as well as being enrolled in all necessary classes in order to participate.

### ***3.12 Probation Policies***

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*Updated 4/4/05 Associate Dean, Dean Corrin*

ACADEMIC PROBATION is implemented by the Theatre School, based on the university's Academic Probation Policy: "Any student who fails to maintain a 2.00 (C) cumulative grade point average is on academic probation. A student is removed from academic probation when his cumulative grade point average reaches the required minimum of 2.00 (C). Ordinarily the student will not be permitted to be on academic probation for longer than two consecutive quarters. Academic disciplinary action will be taken by the dean of the student's home college or school in accordance with the degree of the student's academic deficiency."

DISCIPLINARY PROBATION is implemented by The Theatre School when, upon the recommendation of the faculty, a student is deemed negligent in meeting the regulations of The Theatre School as outlined in this Student Handbook or when their behavior is disruptive to The Theatre School learning environment. Notification of probation will ordinarily be made at the end of a quarter so that a student will be able to correct any deficiencies by the end of the following quarter. Failure to address the conditions of the probation may result in immediate dismissal from The Theatre School.

PROFESSIONAL PROBATION is implemented by The Theatre School when, upon the recommendation of the faculty, a student is deemed negligent in meeting Theatre School professional, personal and/or academic expectations as outlined in course syllabi and the On Professionalism document. Notification of probation will ordinarily be made at the end of a quarter so that a student will be able to correct any deficiencies by the end of the following quarter. Failure to address the conditions of the probation may result in reduction or removal of scholarships, restrictions on casting or production practice assignments, and the inability to meet the school requirements in a timely manner and thus delay graduation.

### ***3.13 BFA and MFA Acting Program Evaluation and Continuance Policies***

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*Updated 1/12/11 Performance Chair, Trudie Kessler*

#### **3.13.1 BFA ACTING PROGRAM CAPACITIES & INVITATIONS TO RETURN**

The BFA Acting Program is a four-year program divided into three stages of training: Introductory; Intermediate; Advanced. The first year of the program is the Introductory Stage. During this year only, admission and continuance are by invitation. In the Introductory Stage a student learns the essential grammar of the craft of acting in a conservatory setting that is comprehensive, challenging and creative. It also allows the student to test his/her potential and desire to make acting a profession and a career. At the same time, as a culmination of ongoing evaluations, a jury of members of the Performance Faculty meets at the end of the academic year to discuss the work of each student and to determine which students will receive an Invitation to Return to the subsequent stages of the BFA Acting Program: Intermediate (second year) and Advanced (third and fourth years.) The Invitation to Return is based on the student's 1) professional potential, 2) progress in the program, 3) discipline, and 4) collaboration. The Invitation to Return remains valid for both the Intermediate and Advanced stages as long as the student stays in good standing.

A maximum of 42 students are selected to enter the Introductory Stage of the BFA Acting Program and a maximum of 26 continue into the Intermediate and Advanced Stages of the program. These capacities have been set to ensure a student to teacher ratio that allows for focused individual attention to each and every student, maintains thorough and rigorous training, and provides the student with ample performance opportunities and production experience.

Applicants must understand that the decision to enter the Acting Program comes with an attendant risk. Assuming that they are in otherwise good standing in the school, undergraduate students not invited to continue in the Acting Program may consider a change of major within The Theatre School and make application to one of the other BFA Programs. Students may also apply for a change of major to another college or school at DePaul University. When it is in the student's best interest to continue with a change of major, the faculty and the Associate Dean will work closely with the student, her/his advisor, and the chairperson of the appropriate department to effect a transition that will be of service toward the student's progress toward a degree.

#### **3.13.2 BFA I GRADING PROCEDURES FOR THE ACTING PROGRAM**

Acting Program courses are divided into categories during Introductory Stage of the BFA Acting Program. The procedure for grading these courses is as follows:

1. During this stage the courses are divided into two categories: Core and Synthesis. BFA I Acting is considered the Synthesis Course.
2. All other courses taught by Theatre School faculty are considered Core courses and are given a letter grade at the end of each quarter.
3. The Synthesis Course takes place over three quarters. In the fall and winter quarters students will receive an "R" grade which means that the work of the course is continuing and extends beyond the quarter in which the "R" grade is assigned.
4. At the end of the Fall and Winter Quarters, members of the Performance Faculty meet to evaluate the work of all BFA I acting students. An informal evaluation will be given to each

student at the beginning of the winter quarter and each student will receive a written, formal evaluation at the beginning of the Spring Quarter.

5. At the end of the Spring Quarter, at the point at which the invitations to return to the next level of the training are determined, a jury of the Performance Faculty will issue a grade for the three quarters of work in BFA I Acting. That grade will replace the "R" grade of the previous two quarters.

6. There is an interrelationship between invitations to return and grades given in the Synthesis Course: B- will be the highest grade awarded should the student's efforts not earn an invitation to return.

Grading for all courses in subsequent years will be done by the individual faculty member according to the terms of the syllabus

### **3.13.3 MFA ACTING PROGRAM CAPACITIES & INVITATIONS TO RETURN**

The MFA Acting program is a three-year program divided into two phases: the probationary phase and the production phase. The first year of the program is the probationary phase. This phase allows a student to test his/her potential and self-discipline to make acting a profession and a career. At the same time, as a culmination of on-going evaluations, the faculty meets at the end of the first academic year to discuss the work of each student and to determine which students will receive invitations to continue into the production phase of the Acting Program (the second and third year). These decisions are based on the student's 1) professional potential, 2) progress in the program, 3) discipline, and 4) collaboration.

A maximum of 10 students are selected to enter the first year of the MFA Acting Program with no pre-determined limit of students into the production phase. This capacity has been set to ensure a student to teacher ratio that allows for focused individual attention to each and every student, maintains thorough and rigorous training, and provides the student with ample performance opportunities and production experience.

### **3.13.4 MFA I GRADING PROCEDURES FOR THE ACTING PROGRAM**

Acting Program courses are divided into categories during the probationary phase of the MFA Acting Program. The procedure for grading these courses is as follows:

During these years the courses are divided into two categories: Core and Synthesis. The Synthesis courses consist of Acting and Rehearsal & Performance for MFA I acting students.

All other courses taught by Theatre School faculty are considered Core courses and are given a letter grade at the end of each quarter.

The Synthesis courses take place over three quarters (with the exception of the MFA I Rehearsal & Performance which lasts for one quarter). All Synthesis courses taken in the fall and winter quarters will receive the grade "R" which means that the work of the course is continuing and extends beyond the quarter in which the "R" grade is assigned.

At the end of the fall quarter, the Performance Faculty meets to evaluate the work of all acting students. An informal evaluation will be given to each student by one of the faculty at the

beginning of the winter quarter. The Faculty meets again at the end of the winter quarter and issue to each student a formal evaluation at the beginning of the spring quarter.

At the end of the spring quarter, at the point at which the invitations to return to the next level of the training are determined, a jury of the performance faculty will issue a grade for the three quarters of work in the Acting class and the two quarters of work in Rehearsal & Performance. That grade will replace the "R" grade of the previous two quarters of work in the Acting class and the previous quarter's work in Rehearsal & Performance.

There is an interrelationship between invitations to return and grades given in the Synthesis Courses: C+ will be the highest grade awarded should the student's efforts not earn an invitation to return.

Grading for all courses in subsequent years will be done by the individual faculty member according to the terms of the syllabus.

### ***3.14 Design/Technical and Theatre Studies Programs Evaluation and Continuance Policies***

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*Updated 4/4/05 Design Tech Chair, Linda Buchanan*

Students in the school are continued from year to year at the invitation of the faculty. The faculty takes very seriously the regular evaluation of student work and is alert to the need to communicate both matters of commendation and of concern.

The faculty evaluates the progress of every student at the end of each quarter. The evaluation criteria are: 1) professional potential, 2) progress in the program, 3) discipline, and 4) collaboration. The student's advisor communicates the results of these evaluations to the student. At the end of each school year these evaluations lead to Invitations to Return to the next year of study. There are no pre-determined limits on the number of students returning to these programs. An invitation to return to the third year of these programs is for the duration of the respective programs provided that all academic requirements are met, and that professional discipline is acceptable.

### ***3.15 Design/Technical and Theatre Studies Programs Warning Policy***

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*Updated 4/4/05 Design Tech Chair, Linda Buchanan*

If the quarterly evaluation of a student's progress indicates that appropriate progress is not being made the formal communication of concern is called a WARNING. Warnings are usually issued at the beginning of the spring quarter. A Warning is a caution that unless a substantial improvement occurs by the end of the spring quarter, an invitation to return is unlikely.

The Warning gives specific information gathered from the relevant faculty and production staff which explains where improvement is necessary and is issued in writing to the Design/Tech and Theatre Studies students by the dean within the first two weeks of the Spring quarter.

Usually, warnings are only issued to students in the first and second years of the BFA programs in Design/Tech and Theatre Studies.

### ***3.16 MFA Directing Program Evaluation and Continuance Policies***

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*Updated 9/22/05 Performance Chair, John Jenkins*

Continuation in the Directing Program from year to year is by invitation of the directing faculty. In addition to meeting the academic standards of the curriculum, professional potential, progress in the program, discipline, and collaboration are the criteria utilized in making decisions about advancement into subsequent years.

At the end of the spring quarter the directing faculty evaluates first year students for continuation into the second year. In addition to the above criteria, the quality of the spring quarter Short Play assignment will be added. Students should be alert to the fact that, should it be the decision of the faculty not to invite them to return to the second year, they will not have received a Warning prior to that decision.

During the second year any student whose continuance into the third year is in jeopardy will be issued a written WARNING from the dean, as advised by the Head of the Directing Program, within the first two weeks of the spring quarter. A warning is a caution that unless a substantial improvement occurs by the end of the spring quarter, an invitation to return is unlikely. The warning will outline specific issues for the student to address in the spring quarter. The student's work will be evaluated at the end of the spring quarter to determine if the student will be invited to return to the program the following year.

Any questions about this policy should be addressed to Lisa Portes, the Head of the Directing Program.

### ***3.17 Invitations to Return for All Programs***

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*Updated 4/4/05 Assistant Dean, John Bridges*

Each year after Spring Quarter classes, examinations, and/or final scenes or projects are completed, after grades have been submitted, and after the faculty of the School reviews each student and evaluates his or her work with consideration given to professional potential, progress in the program, discipline, and collaboration, all students receive a letter from the Dean. Through this letter, students are invited to return or not. All students invited to return need to respond to the invitation by the date specified in the letter from the Dean.

### ***3.18 Invitation to Return Appeal Process***

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*Updated 5/24/05 Dean, John Culbert*

Students not invited to return to the next level of their program have the option of initiating an appeal process.

1. The appeal must be based upon the failure of the faculty to evaluate the student fairly and properly according to the criteria of the program: discipline; progress in the program; professional potential; collaboration and/or according to school policies.
2. The student wishing to appeal must do so by certified mail postmarked no later than July 1<sup>st</sup>. Any appeal postmarked later than this date will not be considered.
3. The appeal must be addressed to the Dean of the Theatre School, 2135 N. Kenmore, Chicago, IL 60614.
4. Upon receipt of the appeal, the Dean Committee (consisting of the dean, associate dean and assistant dean) will determine if the appeal is based on the criteria above. If the Committee judges that the appeal does not address the criteria, the appeal will be denied and the matter will end.
5. If the Dean Committee determines that the appeal is based on the criteria above the appeal will be passed on to the Appeal Board (appointed by the dean and consisting of two faculty members from the student's department and a third member from one of the remaining departments in the School) which will reconsider the decision not to return the student. This reconsideration may involve the polling of members of the faculty and/or a meeting with the student appealing. However, the responsibility for making the decision rests solely with the Board.
6. The Board will make one of the following decisions: 1) return the student unconditionally to the next level of the program in question; 2) return the student to the next level with certain conditions and requirements; 3) deny the appeal and uphold the original decision.
7. By August 1 the Dean will communicate the decision of the Appeal Board to the student.
8. All decisions made by the Appeal Board are final.

This process is protected by the restraints of confidentiality so as to protect both the rights of the student and the responsibility of the faculty to sustain the professional standards of The Theatre School.

### ***3.19 Student Affairs Committee***

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*Updated 4/4/05 Assistant Dean, John Bridges*

Any petitions, requests, and questions from students concerning the school and regarding such matters as leaves of absence must be directed to the Student Affairs Committee. The Committee is composed of five faculty members, the Associate Dean and the Director of Administration. The Dean, as the chief officer of the School, acts on the advice of the Committee, but as in all matters having to do with the students in the School, retains final authority over any decision.

Official communication regarding a student's request is provided to the student by the Dean. Each decision is reached on a case by case basis. Neither the Committee nor the Dean is bound by a prior decision. Requests may be submitted to the Committee through the Assistant Dean and Director of Administration, John Bridges, TTS Rm212.

## **4 THE ADMINISTRATIVE POLICIES OF THE THEATRE SCHOOL**

### ***4.1 Offices***

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*Updated 4/4/05 Operations Manager, Cameron Henneke*

The business offices of the school include the Administrative Offices in TTS Rm209, the Admissions Offices in TTS Rm203 and 204, the Marketing and Public Relations Office, TTS Rm211, and the Associate Dean's Office, Annex 102. Though you will find the doors to these offices open to you during normal business hours, please remember that these are private offices and should be treated as such.

### ***4.2 Contact Information***

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*Updated 4/4/05 Operations Manager, Cameron Henneke*

At the beginning and end of each academic year, every student must update his or her address and telephone number with the Main Office, TTS Rm209. It is very important that the School has correct and up-to-date contact information (a local Chicago address and a permanent/parents address). This information is confidential and is available only to Theatre School students, staff and faculty - it is not necessarily the same address that the University uses for mailings such as your tuition billing, etc. If a student moves or changes telephone numbers during the year, this must also be updated with the Main Office.

### ***4.3 Computer Labs and E-mail***

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*Updated 4/4/05 Operations Manager, Cameron Henneke*

Details about the computer labs on all DePaul campuses can be found here.

<http://is.depaul.edu/computers/labs/locations.asp> . All students registered with the University are given a free e-mail account. Details about student e-mail can be found here. <http://is.depaul.edu/communication/email/student.asp>.

### ***4.4 Script Library/Dramaturgy Resource Center***

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*Updated 9/22/05 Assistant Dean, John Bridges*

In addition to the collection of plays and theatre texts which can be found at the Richardson Library on the Lincoln Park campus, the School has a sizable collection of plays and theatre related books available in its own library. The Script Library, Room 104 ANX, contains scripts for over 2500 plays. They are available to the current Theatre School community for use during the library hours posted at the beginning of each academic quarter on the library door and announcement boards in both the Theatre School and the Annex. Up to five books may be

checked out by Theatre School students, faculty, or staff for a two week period. People with overdue books will not be allowed to check out additional materials until original material is returned. Further overdue penalties can and shall be levied through the school's administration and students' advisors.

The Script Library is run by a Script Library Manager, and 2 or 3 additional Script Librarians. These are student positions, hired and supervised by John Bridges, Assistant Dean and Director of Administration, TTS Rm212.

Dramaturgy students have a computer station in the Script Library. They have access to the space at any time, but keep the door locked when the Script Library is officially closed.

This room is NOT part of the scheduling system of rooms/spaces that can be reserved for meetings, classes, etc. The room is used solely as a script library or a dramaturgy resource center.

#### **4.5 Visitors**

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*Updated 4/4/05 Assistant Dean, John Bridges*

Visitors are not allowed to observe classes or rehearsals without the permission of the instructor.

#### **4.6 Insurance**

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*Updated 4/4/05 Assistant Dean, John Bridges*

All students enrolled in The Theatre School must have proof of health insurance coverage on file with The Theatre School before the student will be admitted to classes or before performing any production responsibilities. Proof of Health Insurance Forms are mailed to all students during the summer prior to the upcoming school year and a deadline is given for those forms to be returned. Failure to return a completed form by the deadline jeopardizes the student's admittance to classes or productions.

The Chickering Group offers students who do not already have medical coverage a major health insurance plan through DePaul. Information brochures and applications may be obtained through the Student Affairs Office, (773) 325-7290. More information concerning insurance and The Theatre School's regulations regarding insurance can be obtained from John Bridges, Director of Administration, TTS Rm212, (773) 325-7943.

#### **4.7 Public Relations**

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*Updated 4/4/05 Director of PR/Marketing, Lara Goetsch*

All press releases, announcements and appearances on radio or television or before any organization are arranged by and subject to the approval of the Dean. Under no circumstances

will any student represent him or herself as a spokesperson for the University or the School or permit any interview for newspaper, radio or television without the knowledge and approval of the Dean.

## **4.8 Bulletin Boards**

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*Updated 9/22/05 Assistant Dean, John Bridges*

There are a number of bulletin boards used by The Theatre School. **Students are expected to check the boards at least twice a day.**

### **4.8.1 ADMINISTRATIVE ANNOUNCEMENT BOARD**

Located on the north wall of the lobby (main entrance area) is the board used for administrative notices regarding school and university matters, messages to students from the Administrative Office and student to student messages. There are usually posters, notices of theatrical events, a building hours schedule, outside auditions, and other information of interest to students including items for sale, apartments for rent, etc. Posting on this board is done by the Administrative Office, faculty, staff and students.

### **4.8.2 STUDENT GOVERNMENT BOARD**

Located on the north wall of lobby near the scene shop is the board for posting student government information and notices including congratulatory notices for productions.

### **4.8.3 REHEARSAL CALL BOARD**

Located on the south wall of the lobby is the board for school audition notices, daily rehearsal calls, panel critique info, costume notes, rehearsal notes, make-up confabs, etc.

### **4.8.4 STUDENT/WPA BOARD**

On the north wall of the student lounge is the board for the Working Players Agency listings. Student postings as well as sign-up sheets to attend Workshop productions are posted here.

### **4.8.5 CREW CALL BOARD**

In the hallway near the Director of Development's office, TTS Rm202, is the board for production crew assignments, including dates and times. Official notices directed to or of interest to design and technical students.

### **4.8.6 DESIGN/TECH CALL BOARD**

Just inside the lobby of the Annex is the board where Design/Tech news and points of interest will be posted. This is not another crew call board. Postings include information on class assignments, jobs/internships, theatrical events, etc.

#### **4.8.7 ASSOCIATE DEAN NOTICES BOARD**

Located next to the Associate Dean's Office in the Annex, provides information about classes, registration, graduation, schedules, other academic information, and internships.

#### **4.8.8 THEATRE STUDIES BOARD**

In the hallway outside the Stage Management office, TTS Rm207. This provides information about internships, meetings and shares interesting news about the business of theatre.

#### **4.8.9 ST\*RS BOARD**

In the hallway on the ground floor south of the vending machines near Rm107.

#### **4.8.10 DRAMATURGY BOARD**

In the hallway outside Rm201 in the Annex, contains announcement, notices, internships, job opportunities, production info and more.

### ***4.9 Building Hours***

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*Updated 4/4/05 Assistant Dean, John Bridges*

Building hours for both The Theatre School building (2135 N. Kenmore) and the Annex (2130 N. Kenmore) outside of class time vary according to rehearsal schedules. Information on building hours is available from the Production Coordinator, TTS Rm 219, and is posted on the Administrative Announcement Board weekly.

### ***4.10 Good Neighbor Policy***

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*Updated 4/4/05 Assistant Dean, John Bridges*

The Theatre School is located in the middle of a residential area. You are asked to respect the privacy and property of the residents in the Theatre School's neighborhood. All outdoor activities that are not a part of your regular class work should be confined to the courtyard or the lawn areas of the university campus. This is particularly important during and after late night rehearsals and performances.

### ***4.11 Telephones***

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*Updated 9/22/05 Operations Manager, Cameron Henneke*

Students are not allowed to use the phones in the Administrative Offices. Telephones are located in the following locations:

INTRA-UNIVERSITY PHONES - These phones can be used to reach all Lincoln Park and Loop offices of DePaul by dialing the last five digits (extension). These phones are located in the main lobby on the north wall next to the Administrative Announcement Board and on the north and south end of every floor of The Theatre School. There is also one on every other floor in the Annex. These phones can also be used to call students who reside in on-campus residence halls whose phone numbers have a 687 prefix.

PUBLIC PHONES - At the Merle Reskin Theatre there is a payphone in the lower lobby and inside the stage door. There are no public phones in the main Theatre School building and Annex.

## **4.12 Parking**

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*Updated 9/22/05 Assistant Dean, John Bridges*

Since The Theatre School is the only building of the University located in a residential area, students, faculty, and staff are requested to obtain a parking permit and park in approved lots. Annual permits may be purchased for \$590.00 (fee is reduced for shorter periods of the academic year) at the Parking Services Office, Schmitt Academic Center Rm177, 2320 N. Kenmore, (773)325-7275. Students may not park in lots reserved for faculty and staff. There are surface lots in various locations on the Lincoln Park campus and two multilevel parking garages, one on Sheffield between Fullerton and Belden, and one on Clifton between Fullerton and Belden. Both that are open 24 hours a day, 7 days a week. A free overnight parking permit (4PM-8AM) can be obtained for all surface level parking lots. This permit does not include access to the Sheffield Parking Garage.

A "Sanctuary garage" is also available providing security and protection from the weather. This garage is located under Sanctuary Hall and a key card is needed to get in. Garage space is available to on-campus and off campus residents on a first come first serve basis. The cost is \$860.00 for the year.

Ticketing of unauthorized vehicles and towing of illegally parked vehicles is done regularly by the Chicago Police. Tickets are expensive. Students are advised not to bring vehicles onto campus.

## **4.13 Orderliness**

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*Updated 4/4/05 Assistant Dean, John Bridges*

In order to maintain workable and pleasant surroundings in which to study and work, it is necessary that everyone share responsibility in keeping all areas clean and tidy. Do not leave personal articles or rehearsal props in the lounge, classrooms, washrooms, or backstage areas. Eating is permitted only in the student lounge and the Green Room. All refuse should be placed in the containers provided for disposal.

#### ***4.14 Care of School Property***

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*Updated 4/4/05 Assistant Dean, John Bridges*

Each student is responsible for the protection and care of all tools, equipment, costumes, books or properties issued to him or her. The student will be fined in cases of loss or damage to any School property. University property, including lounge furniture, may never be removed from the designated areas or used in scenes or rehearsals.

#### ***4.15 Building Regulations***

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*Updated 4/4/05 Assistant Dean, John Bridges*

- No smoking is allowed anywhere in The Theatre School Buildings.
- No food or beverage (other than water) is allowed in any room in The Theatre School at any time except in faculty and staff offices, the lobby inside the main entrance of The Theatre School building and the student lounge. You should consult the Production Manual or speak with Frank Wukitsch Rm 215 ANX, x57953 regarding the regulation of smoking for performances.
- Bicycles are not permitted inside of University buildings at any time.
- Transporting bicycles to private offices and classrooms is in violation of common safety practices. Bicycles must be kept or stored at the racks provided outside of various buildings at both the Loop and Lincoln Park campuses. Currently there are racks located in front of The Theatre School as well as in The Theatre School's courtyard.
- Animals are not permitted inside of University buildings at any time.

#### ***4.16 Rehearsal Clothing and Equipment***

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*Updated 4/4/05 Performance Chair, John Jenkins*

All performance students are required to have with them tights and leotards for their movement classes. There are several dance supply shops throughout Chicago where items may be purchased. Prices vary and students are encouraged to shop carefully. Performance students in the 2nd year, 3rd year and 4th year of the BFA conservatory program and all performance MFA's will also need to purchase character shoes. Women in the acting program will need a full-length skirt for rehearsals. (These skirts need not be new; a skirt purchased at a second-hand store will be adequate as long as it is floor length.) All performance students are also required to purchase both a yoga mat and a yoga belt which students may usually purchase from The Theatre School.

#### ***4.17 Lockers and Personal Property***

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*Updated 9/22/05 Assistant Dean, John Bridges*

There are not enough lockers in The Theatre School for every student. Each year, lockers are assigned to all incoming students, and to all returning students who requested to have a locker for the year during the previous Spring Quarter. If a returning student realizes s/he needs a locker, s/he should request one in writing to Assistant Dean John Bridges, TTS Rm212. Personal property left outside of a locker is subject to being thrown out by the custodial staff or to being stolen. Students do not provide their own locks but are given the combination to a lock on the locker. The lockers opposite the movement rooms will remain without locks so that students can use them during movement classes. Any unauthorized lock on any locker is subject to confiscation. All lockers are to be emptied and cleaned (if necessary) by the student at the end of each academic year. Locks are removed early each summer and anything found in a locker is disposed of.

#### ***4.18 Lost & Found***

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*Updated 4/4/05 Operations Manager, Cameron Henneke*

The lost and found of The Theatre School is in the Main Office, TTS Rm209. Items picked up by the custodial staff are turned into the DePaul Public Safety office (Centennial, Suite 304, x57777). Missing items of significant value such as wallets or purses, or suspected thefts, should be reported to the DePaul Public Safety.

#### ***4.19 Student Government***

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*Updated 9/22/05 Assistant Dean, John Bridges*

Every Fall quarter, elections are held to elect representatives for the first year class, and upper class replacements to The Theatre School Student Government Association (TTSSGA). Students who are elected to serve on TTSSGA will usually hold their position for the length of their stay at the school provided they remain in the major they were in when first elected. The total number of representatives varies slightly each year depending on the mix of students so that all areas and majors are represented. TTSSGA elects its own officers and the Director of Administration, John Bridges, is advisor to the group. The President, selected by TTSSGA, is invited to attend TTS Alumni Board meetings. TTSSGA is a very active organization.. The Working Players Agency (WPA), no Friday night rehearsals, curricular revisions, the more timely posting of all cast lists, G.O.D. Squad, expansion of the class evaluation process, the revision of Rehearsal and Performance regulations, making The Theatre School a smoke free environment, the annual Masked Ball and year end picnic are examples of activities that were changed or started because of participation in TTSSGA.

## **4.20 ST\*RS**

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*Updated 9/22/05 Assistant Dean, John Bridges*

ST\*RS (Support Tomorrow's Rising Stars) is a group of graduating students who hold events through the year to raise funds to help offset the costs of the Graduate Showcase. Any student in their final year of their program can participate. The group elects its own officers each year and is officially advised by Lara Goetsch, Director of Marketing and Public Relations, Rm 101.

The group was started by the graduating class of 1999. Each year, through a combination of fundraisers including coffee houses, auctions, raffles, making appeals to audiences at Theatre School audiences, and other activities, the group raises funds that are then divided among the participating students early in the Spring Quarter each year.

## **4.21 Work Study/Student Service**

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*Updated 4/4/05 Operations Manager, Cameron Henneke*

There are a variety of work study positions available at The Theatre School, including jobs in specific areas, such as the Scene Shop, Costume Storage, Reskin, Prop Shop, Script Library and others, along with jobs as a student assistant for a particular faculty member. If a student is interested in a position s/he can contact the area supervisor / faculty member directly. Alternatively, the student may also contact the Director of Administration, John Bridges, TTS Rm212 to see if any positions are available. Theatre School students can also work at other departments or schools of the University. Details about these positions can be found at the Career Center: Lincoln Park Campus - Schmitt Academic Center, Room 192, (773) 325-7431; Loop Campus - DePaul Center, Room 9500, (312) 362-8437. <http://careercenter.depaul.edu/>

## **4.22 Merit Scholarships**

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*Updated 8/17/06 Operations Manager, Cameron Henneke*

At the end of each academic year, each student invited to return for the next year is automatically considered for a merit scholarship with the exception of undergraduate Acting students returning to the second year. The faculty in the student's area of study evaluate each student and merit awards are announced with the invitations to return. Currently these annual awards range from \$2,000 to \$13,000. Further information can be obtained from John Bridges, TS Rm212, or the Chair of each curricular area (Linda Buchanan, Design/Tech; Trudie Kessler, Performance; Dean Corrin, Theatre Studies).

## **4.23 Outside Jobs**

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*Updated 1/9/06 Performance Chair, John Jenkins*

The immediate objective of The Theatre School is to provide instruction. Required participation in crew work, rehearsals, and performances make it difficult for students to accept jobs outside

of School at regularly scheduled times. (For instance, all actors must remain available for rehearsal at a 24-hour notice and all crew members must remain available for all technical scheduling.)

During the academic year, no performance student may accept theatre, television, radio or film work of any kind, amateur or professional, paid or unpaid with one exception. Theatre School Performance students in their 3rd year of the MFA and 4th year of the BFA programs are eligible to participate in student or faculty initiated film projects sponsored by the Digital Cinema Program. Student actors participating in Digital Cinema projects must adhere to the following policies:

- Eligible student actors may participate in DC film projects provided the project does not interfere with the actor's rehearsal and performance commitment, including auditions, rehearsals and performances, or class obligations, and scene showings.
- Participation in DC film project activities must conclude at least 12 hours prior to TTS rehearsals and performances.
- If a student actor accepts a role in a film project, the student is responsible for emailing their advisor and department chair with a copy of the shooting schedule.
- Eligible student actors interested in participating in DC film projects are required to email JoAnne Zielinski at [jzielin2@depaul.edu](mailto:jzielin2@depaul.edu) the beginning of each quarter and provide the following information:

Name:  
Address:  
Phone:  
Cell:  
Email Address:  
Availability:

- Student actor contact and availability information will be entered into a database. An email will be sent to student actors announcing a casting search. The email will contain specific information including a cast breakdown. The student actor will respond directly to the casting notice and make arrangements to set up an audition or meet with the director.

Design, Technical, Production and Theatre Studies students may be involved in outside employment, as long as it does not interfere with their responsibilities within the School, and they consult with their advisors about the employment.

**Any student whose work outside of the school interferes with an assignment will risk dismissal from the program.**

#### ***4.24 Early Leaves***

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*Updated 9/22/05 Assistant Dean, John Bridges*

Requests to leave school early for the summer must be submitted in writing to John Bridges, Assistant Dean and the Director of Administration – TTS Rm212, who will pass the request on

to the chair of the Student Affairs Committee. The written request should contain the reason for the early leave, the date the leave would begin, a list of current Theatre School teachers with their signatures signifying their approval of the early leave, and the student's full contact information. The Theatre School has no authority to release students early from non-Theatre School courses. The reason for the early leave must involve work related to the student's field of study. Reasons other than this will not be considered.

The submission deadline is May 15<sup>th</sup>, or at least one week prior to the anticipated last day of attendance, whichever is earlier.

Once the request is submitted, the Student Affairs committee will confer with the chair of the student's area for input and then make a recommendation to the Dean who will then make the final decision, communicating it to the student in writing. Each decision is reached on a case by case basis. Neither the committee nor the Dean is bound by a prior decision.

#### ***4.25 Working Players Agency***

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*Updated 4/4/05 Assistant Dean, John Bridges*

During the 1981-82 school year, the Student Government of The Theatre School began the Working Players Agency (WPA). The WPA acts as a liaison between agencies and individuals who call the School seeking students who have skills to offer. Some positions are for pay. When such an opportunity for employment does not conflict with the school schedule, calendar, or regulations, and does not require the student to be absent from classes, a student is free to accept the work. Notices are posted on the WPA board in the Student Lounge. The student is responsible for contacting the employer directly unless otherwise indicated.

#### ***4.26 Special Events***

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*Updated 9/22/05 Director of PR/Marketing, Lara Goetsch*

Throughout the year special events are scheduled with actors, directors, designers and people from a wide variety of arts-related areas. These lecture/sessions may include a visiting actor in town with a touring show, an alumnus returning from the West Coast, or a local designer who has a special skill to share. These events are scheduled at a time when the majority of the school is not in class or rehearsal, and your attendance is encouraged. Watch for flyers announcing guest speakers at CHICAGO LIVE: THE ARTS.

Past guests have included:

- F. Murray Abraham, Actor
- Anthony Adler, Theatre Critic
- Joanne Akalaitis, Director
- Edward Albee, Playwright
- Gillian Anderson, Alumna Actress
- Kevin Anderson, Alumnus Actor

- Shelley Berman, Comedian
- W. Earl Brown, Alumnus Actor
- Catherine Christianson, Alumna from the cast of *I'm Not Rappaport*
- Richard Christiansen, Chicago Tribune Theatre Critic
- Bill Curtis, CBS Anchorman
- Brian Dennehy, Actor
- Faye Dunneway, Actress
- Scott Ellis, Alumnus Director
- Robert Falls, Artistic Director, The Goodman Theatre
- Peter Falk, Actor
- Laurence Fishburne, Actor
- Gene Hackman, Actor
- Florence Henderson, Actress
- Judd Hirsch, Actor
- Isabella Hoffman, Goodman Theatre Production *Uncle Vanya*
- Danny Johnson, Alumnus Actor
- Michael Leavitt, Alumnus Actor
- Eugene Lee, Scene Designer
- Vera Maksimova Lifatova, Russian Theatre Critic
- Cleavon Little, Actor
- John Mahoney, Actor
- David Mamet, Playwright
- Joe Mantegna, Alumnus Actor
- Donna McKechnie, Tony Award Winner for *A Chorus Line*
- Zakes Mokae, Actor
- Geraldine Page, Alumna Actress
- Michael Pennington, Actor and Director
- William Peterson, Actor
- William Pulinsi, Alumnus Producer Candlelight Dinner Theatre
- Larry Reilly, From *Dreamgirls*
- Michael Rooker, Alumnus Actor
- Ken Ruta, From the touring company of *The Elephant Man*
- Eva Marie Saint, Actress
- Avery Schreiber, Actor
- Ami Silvestre, Actress
- Jean Stapleton, Actress
- Emma Thompson, Actress/writer
- Concetta Tomei, Alumna Actress
- Rip Torn, Actor
- Scott Trost, Alumnus Actor and Author
- Shelley Winters, Actress
- Adrian Zmed, Alumnus Actor
- Cast Members of Glengarry Glen Ross
- Company Members of the National Award Winning Steppenwolf Theatre

## **5 CHICAGO AND THE LINCOLN PARK NEIGHBORHOOD**

### ***5.1 General Information***

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*Updated 4/4/05 Assistant Dean, John Bridges*

Chicago offers many resources that will be of interest and value to Theatre School students - theatres, movies, museums, etc. The Lincoln Park area in particular is a vital place to be. It's the center of the Off Loop theatre movement and offers much in the way of live music. You should consult the University Student Handbook for information about banking, mailing services, thrift shopping, restaurants, museums and entertainment venues not covered at the end of this section.

### ***5.2 Public Transportation***

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*Updated 9/22/05 Assistant Dean, John Bridges*

One of the easiest ways to navigate Chicago is through public transportation. Below is information and links to the three most common public transportation systems in Chicago. You can also get travel information by calling (312) 836-7000.

Chicago Transit Authority (CTA) trains and buses are relatively inexpensive and very accessible from the Lincoln Park Area. All Theatre School undergraduate and graduate students receive a U-Pass that allows for free CTA travel during academic quarters. Without a U-Pass, a one-way trip costs \$1.75. Transit Cards are available from vending machines at all CTA stops.

METRA Trains are commuter trains that travel between the Loop and many suburbs.

PACE Buses serves Chicago proper (Cook County) and the surrounding five suburban counties.

### ***5.3 Clinics, Hotline Help***

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*Updated 4/4/05 Assistant Dean, John Bridges*

See the University Student Handbook for information regarding the DePaul University Student Health Services.

DePaul's Ray Meyer fitness facility, located at 2235 N. Sheffield Ave., provides students and the community with 120,000 square feet of fitness and recreation participation opportunities. Included are a wide variety of facility spaces, equipment, programs, and services to meet your needs.

## 5.4 Entertainment

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Updated 9/22/05 Assistant Dean, John Bridges

What you will find below is some information regarding entertainment in the city of Chicago.

**The League of Chicago Theatres**, (312) 554-9800, [www.chicagoplays.com](http://www.chicagoplays.com) is a coalition of commercial, not-for-profit, education, and community theatres in and around the city of Chicago. The purpose of the League is to increase the public's awareness of theatre and to generally help improve conditions for theatre in the city.

The most visible branch of the League's work are the Hot Tix booths modeled after the TKTS booths in New York, offering 1/2 price day-of-performance tickets to live theatre, music and dance events. Hot Tix booths are located in downtown Chicago at 72 W. Randolph, 163 E. Pearson (near Water Tower), 9501 N. Skokie Blvd (in the North Shore Center for Performing Arts in suburban Skokie), and at all Tower Records locations (214 N. Wabash, Chicago; 2301 N. Clark, Chicago; 1209 E. Golf Rd, Schaumburg; and 383 W. Army Trail, Bloomingdale). Hot Tix business hours vary by location, but all are open Tuesdays through Sundays (with the exception of the Wabash Ave Tower Records location which is closed on Sundays). Website: [www.hottix.org](http://www.hottix.org)

Hot Tix is truly a bargain and helps make tickets affordable for productions that often seem outside of the student's budget.

**The Reader** is a free weekly newspaper distributed locally on Thursday afternoons. It is the best source for what's showing at local theatres, live musical entertainment in the neighborhood and around the city, and for movies. It can be a valuable resource for locating an apartment. Check out The Reader's comprehensive website by clicking here.

**The Chicago Info Hotline** - For information concerning special events or other attractions of Chicago, call the Convention and Tourism Center, 2301 N. Lake Shore Drive, (312) 567-8500, [www.choosechicago.com](http://www.choosechicago.com)