

About the Arie Crown Theater

Whether you are planning a concert, theatrical event or meeting at Chicago's **Arie Crown Theater**, here is all the information you need to make your upcoming show a success. The **Arie Crown Theater** is a handsome, 4,267-seat proscenium arch theatre located in Lakeside Center at McCormick Place, just 2.5 miles south of downtown Chicago. It features one of the largest and most adaptable stages in the Midwest, able to accommodate events in scale from a single lecturer to Grand Opera. It is accessible via a wide variety of public transportation methods and ample parking is available.



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Theater Staff

The Arie Crown Theater boasts an extraordinary, experienced staff of theatrical professionals ready to assist you in presenting your next public, private or corporate event.

Dulcie C. Gilmore (Booking Manager)



Dulcie Gilmore is the Booking Manager of the Arie Crown Theater at McCormick Place. She has thirty years of experience in successfully operating theatres, including Chicago's Auditorium Theatre, the Oriental Theatre/Ford Center and Paramount Arts Center in Aurora, IL. She is a past president of the League of Historic American Theatres and the League of Chicago Theatres. Ms. Gilmore has served on the Chicago Central Area Committee, State Street Council, and the mayor-appointed State Street Commission. She is a trustee of the Stagehands Health & Welfare, Pension and Annuity Funds, Musicians Union Health & Welfare Fund, Ticket Sellers Pension Plan, and a member of the Association of Theatrical Press Agents and Managers.

Ms. Gilmore has extensive experience in presenting Broadway shows, dance and music. The Chicago premieres of *Les Miserables*, *The Phantom of the Opera*, *Miss Saigon* and *Show Boat* appeared at the Auditorium theatre under her tenure, as well as international cultural attractions such as American Ballet Theatre, the Bolshoi Ballet, and Alvin Ailey. She is a member of The Fortnightly of Chicago. Ms. Gilmore was the recipient of the MS Foundation's "Champion Award", *Crain's Chicago Business* "40 Under 40", and the Avery Coonley School's Distinguished Alumnae award. She is a graduate of The Latin School of Chicago, Wells College (B.A., English and Dramatic Literature) and Northern Illinois University (M.A., Theatre with an emphasis in Management). She is an avid horsewoman and rides show jumpers.

Shelly Krevitt (Production Manager)



Shelly Krevitt has worked as a Stage Manager and Production Manager for the past 25 years in many different genres of the entertainment world. This includes Ballet, Theatrical Productions, Symphonic and Jazz Orchestras, Concerts, Corporate Shows, Sporting Events and Special Events with Live Broadcast feeds viewed around the world. Her experience includes several years at the Ravinia Festival, Mayor's Office of Special Events in Chicago and freelancing for production companies both in the United States and internationally. She has worked with dozens of well known corporate clients and artists including, Chrysler, Acura, The Lili Clair Foundation, Pampered Chef, Ameriprise, Anheuser Busch, Aretha Franklin, Victor Borge, Crosby, Stills and Nash, Yo Yo Ma, Norah Jones, Oprah Winfrey, Elvis Costello, Dizzy Gillespie, Tony Bennett and the Chicago Symphony Orchestra, among many others.

Ms. Krevitt is currently the Operations Manager of the Arie Crown Theater. Her duties include working together with private corporate show clients and public show promoters in assisting them to establish a workable budget on all aspects of the production. Supervising up to four union crews at one time with the goal of keeping everyone moving forward and maintaining the clients overall production vision as well as production budget.

Rory J. Rice (Business / Operations Manager)



Rory J. Rice has worked as a theater professional for over 30 years. He attended Eastern Michigan University, graduating with a B.A. degree in Dramatic Arts in 1979. Mr. Rice was a competitor and coach of the four-time National Championship Competitive Forensics Team and was a Graduate Instructor in Play Production and Theater. He began working as the House Manager of the Cherry County Playhouse in Traverse City, Michigan in 1976 and helped establish one of the first Arts Management curriculum programs in the United States while at EMU. After graduating, Mr. Rice worked as an actor and announcer in the Detroit area, appearing in film, television, radio and stage productions. Upon moving to Chicago in 1982, between acting assignments, he worked as an audio technician and began working in ticket sales at the Goodman and Schubert Theaters, eventually working his way up to

Manager of Sales and Information Systems at the Auditorium Theater. Through his 13-year stay at the Auditorium, he trained to become a Certified Computer Network Administrator with Ticketron / TicketMaster and a customer coordinator for Centrex-based telephony systems with Illinois Bell / Ameritech (now SBC), as well as coordinating Charitable Benefits and Education Programs. He left to become Operations Manager during the successful renovation and initial opening runs at the Oriental Theater / Ford Center for the Performing Arts beginning in 1997. After a brief stint as Operations Manager for the Chicago International Film Festival, Mr. Rice consulted as a Sales Engineer and Account Representative with the Metrocom Division of Telephone and Data Systems, Inc. (TDS), before becoming Managing Director of the Centre East Theater in Skokie, Illinois in 2002. When time permits, he has worked as a freelance stagehand, projectionist and computer / network technician through the local chapters of IATSE. Mr. Rice came to the Arie Crown Theater at McCormick Place / Skyline Stage at Navy Pier in 2007.

Jeffrey Shapiro (Box Office Treasurer)



Jeffrey Shapiro has over 30 years of experience in the ticketing industry in Chicago as a proud member of IATSE Union Local #750. During the late 1980's and '90's, Mr. Shapiro was Director of Group Sales of first-run, original blockbusters in Chicago, including Les Misérables, Phantom of the Opera, Miss Saigon, and Showboat. He created and implemented group sales for the Entertainment Group, selling the Radio City Rockettes, Family Shows, and numerous concerts. Mr. Shapiro has also been Box Office Treasurer at various Broadway Houses and the White Sox in Chicago. Currently, Mr. Shapiro is Box Office Treasurer at the Arie Crown Theater.

John Baker (Technical Director)



John Baker graduated with a BFA from the University of Wisconsin / Milwaukee's Professional Theatre Training Program in 1982. He immediately joined Porter / Rayvid Stage Scenery Inc. in New York City as Shop Foreman before moving to Chicago Scenic Studios in 1988. As a Journeyman member of IATSE Local #2 in Chicago, Mr. Baker has worked as Head Carpenter, Shop Foreman and Union Steward since 1992. He joined the Arie Crown Theater as Property Master in 2007 and took on the additional responsibilities of Technical Director in 2010.

Christopher Burman (Head Flyman)



Christopher Burman has been involved in theater since volunteering at a children's theater in Skokie as a youth. Before coming to the Arie Crown Theater, he spent eight years at Chicago Scenic Studios as a scenic carpenter, which he describes as a challenging and fulfilling experience. Chris is a graduate of Loyola University Chicago and is happy and proud to be a member of IATSE Local #2 and the Arie Crown Theater team.

Tristan Dolik (Assistant Head Electrician)



Tristan Dolik has been around the theater for most of his life whether on the road or in his home state of Illinois. After studying film at DePaul University while working as an apprentice on the Tony Award-winning musical *Wicked* at the Oriental Theater for two years, he became a fully-fledged member of the Stagehands Union Local #2 and has not stopped working since. He has designed lighting for groups, ranging from Steve Martin and the Steep Mountain Rangers to The Punch Brothers and Buena Vista Social Club. Mr. Dolik has also worked alongside lighting designers from around the world, helping them to achieve their artistic visions, most recently with Delfos Danza Contemporanea for their show *Monólogos del Cuerpo*. Mr. Dolik is also an avid photographer, musician and reader. He lives in Chicago with his wife Anjali.

Brad Frazee (Head Electrician)



Brad Frazee has been working in the technical world of theatre and entertainment for over 20 years. Mr. Frazee received his BA degree in theatre from St. Ambrose University. He continued his education by becoming an ETCP Certified Electrician and ETCP Certified Arena Rigger. Mr. Frazee has done a variety of free-lance work with high schools, colleges, regional theatres, professional and amateur dance companies, and arena venues. He has provided the lighting designs for numerous theatrical productions, including the Miss Iowa Pageant, as well as lighting various large-scale productions for non-profit organizations. Mr. Frazee served as the Technical Director and Lighting Designer for St. Ambrose University before moving to Chicago in 2008. He is the recipient of a Kennedy Center Award for achievement in Lighting

Design. Mr. Frazee is a proud member of the Stagehands Union Local #2. He is married to Shellee, and they have two children, Sean and Shae.

Keith Prisco (Head Carpenter)



Keith Prisco holds a BFA in theater from Rhode Island College. He has held positions in the theater, movies and television for over twenty years, such as Head Carpenter, Technical Director, Production Manager, Master Properties, Electrician, and Lead Man. He has extensive experience with theater rigging, metals fabrication, and carpentry. A Journeyman member of the Stagehands Union Local #2, he looks forward to the many new experiences and people that will come through the door.

Byron Walton (Head Audio Technician)



Byron Walton is a product of Chicago Vocational High School, Orchestrated Music Department with specialties in Viola and French Horn. Mr. Walton holds diplomas and multiple certifications from DeVry Institute of Technology and L.A.'s University of Sound Arts and has worked as a pioneer in the digital audio field as a Customer Service Engineer for New England Digital, manufacturers of the legendary Synclavier and Direct-to-Disk digital audio workstation. Having been involved in professional theater and live performance for over 30 years, Mr. Walton's many well-known clients have included the Rolling Stones, U2, Michael Jackson, Stevie Wonder, Chic Corea, Boyz II Men, Babyface, Frank Zappa, Sting, and Johnny Gill. He has also worked on such productions as the 1990 Janet Jackson World Tour, *Show Boat* and *The Lion King*. He is a Journeyman member of the Stagehands Union Local #2.



Theater Technical Specifications

Chicago is a leading business and cultural destination because of its outstanding and diverse music, food, art and theater productions. The rebirth of the **Arie Crown Theater** provides the city with a strong, central fixture in the theater community. Having recently undergone a \$6.5 million renovation, the historic, 50-year-old theater is reclaiming its place as one of Chicago's foremost performance spaces.

Read on for complete details of the improvements contributing to the Arie Crown's new look, new feel and new flexibility.

Updated Architecture and Acoustics

The beautifully designed house of the **Arie Crown Theater** includes acoustic masts and sails. Elegant box seating is located beneath the sails. Recent renovations produced a more intimate theater with dramatically improved acoustics and a state-of-the-art sound system. The entire facility is wheelchair accessible and compliant with all ADA requirements

The **Arie Crown Theater** is proud to be a member of the League of Historic American Theatres. The theater celebrated its 50th anniversary in 2010.



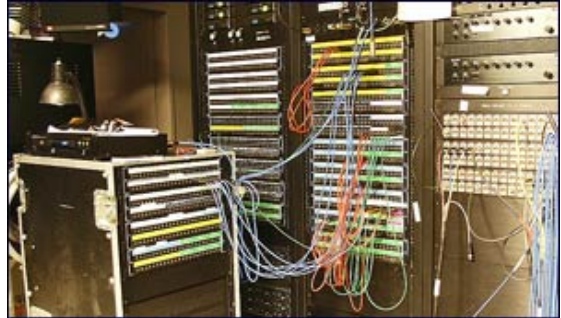
World Class Stage and Facilities

The proscenium opening is 90 feet wide by 40 feet high, with a stage depth of 58.4 feet. The **Arie Crown Theater** is equipped with excellent lighting and sound systems. The spacious backstage area provides ample storage for scenery and props. The Arie Crown offers two (2) weather-protected berths on the loading dock adjacent to the stage.

Generous cast and crew areas can be found backstage. Ten (10) dressing rooms are provided, as well as two (2) large rehearsal rooms, tech rooms, special storage areas and a "green room" for VIP and performers' use.



Theater Technical Equipment



The **Arie Crown Theater** is equipped with lighting and sound systems. The proscenium opening is 90 feet wide by 40 feet high, with a stage depth of 58.4 feet. The hydraulic orchestra pit is 16.5' wide at the centerline. The backstage area provides ample storage for scenery and props. The **Arie Crown** offers two (2) weather-protected berths on the loading dock adjacent to the stage. There are ten individual dressing rooms, a star dressing room, two chorus rooms, two large rehearsal rooms, tech rooms, special storage areas and a "green room" for VIP and performers' use.

Technical Specifications

The **Arie Crown Theater** is a fully equipped production theatre. Here is a list of technical specifications that provide everything you need to know when considering the **Arie Crown** for a concert, corporate meeting or stage production.



The **Arie Crown Theater** has three seating configurations:

Maximum Capacity

Main Floor: 2,374 seats

Balcony: 1,821 seats

Boxes: 72 seats

Total: 4,267 seats

Mid-Sized Capacity with Curtain Walls

Main Floor: 1,625 seats

Balcony: 1,062 seats

Boxes: 72 seats

Total: 2,759 seats

Minimal Capacity with Curtain Walls

Main Floor: 1,625 seats

Balcony: 355 seats

Boxes: 72 seats

Total: 2,052 seats

FACILITIES

Loading Dock: Two covered truck berths with a 100' long interior holding and storage area that enters onto stage left.

Orchestra Pit: Variable height from stage levels to 10' below. Curved face with 16' –5" depth at centerline. Can also be used as extra seating for eighty (80).

Dressing Rooms: Ten – 2-person dressing rooms with lighted dressing tables and bathrooms with showers.

Two – 40 person chorus rooms with lighted dressing tables and attached bathrooms.

One - Newly remodeled "STARS" dressing room on stage left with a sitting room and bathroom facilities.

One - full size wardrobe room with washer and dryer.

One - "Green Room" with 10-person conference table and three separate conversation areas (Over-stuffed leather chairs and coffee table)

UNION AFFILIATIONS

The stage crew is represented by the International Association of Theatrical Stage Employees ("IATSE") Local No. 2 and Local No. 110.

The standard house crew consists of the following six (6) working department heads: two (2) carpenters; two (2) electricians; one (1) audio technician; and one (2) prop master.

Any additional technicians will be represented by IATSE Local No. 2 and 110 at Licensee's expense. The Teamsters Union at the Arie Crown Theater will assist Licensee in bringing in additional gear and Licensee will be billed accordingly.

TECHNICAL SPECIFICATIONS

STAGE DIMENSIONS

Proscenium: 90'-0" wide x 40'-0" high

Stage Width: Centerline to SL wall: 91' – 0"

Centerline to SR lock rail: 83' – 6"

Stage Depth: Plaster line to rear of loft space: 52' – 10"
(58' wide x 20' deep x 30' high alcove behind this space)

Plaster line to lip of stage: 5'-7"

When the curved hydraulic orchestra pit is raised there is an additional 16'-5" of stage depth at the centerline.

Floor: The center 81' is a wood dance floor. The entire stage and orchestra pit is covered with light gray linoleum.

Rigging and Soft goods: There are 59 lines sets, 108' long battens with an arbor capacity of 3,400 pounds. General spacing is 8" O.C.

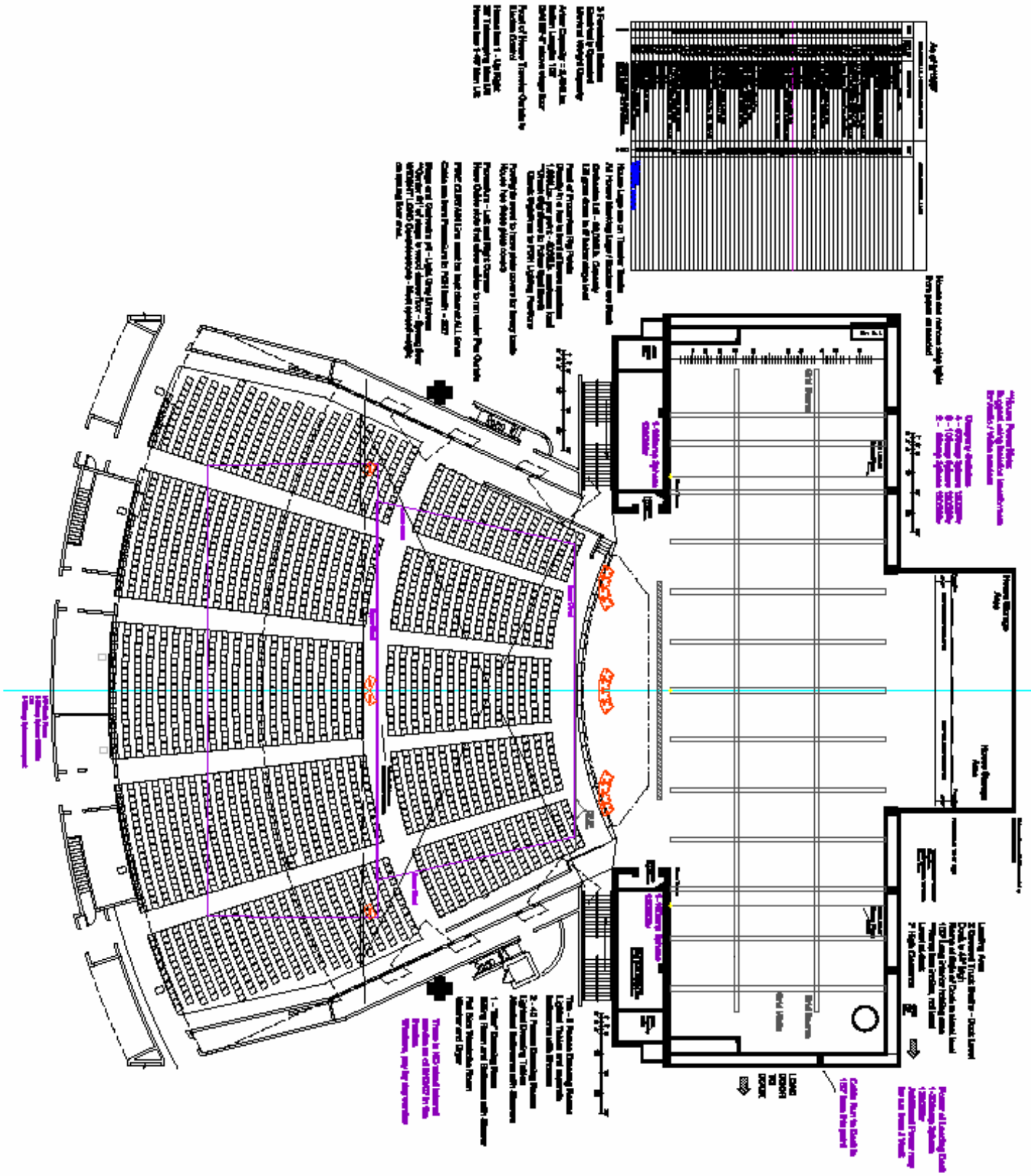
The grid iron is 92'-8" above the floor. There are 3 electrically operated forestage battens, one of which is a concert borderlight.

The stage is equipped with black velour legs, travelers and borders.

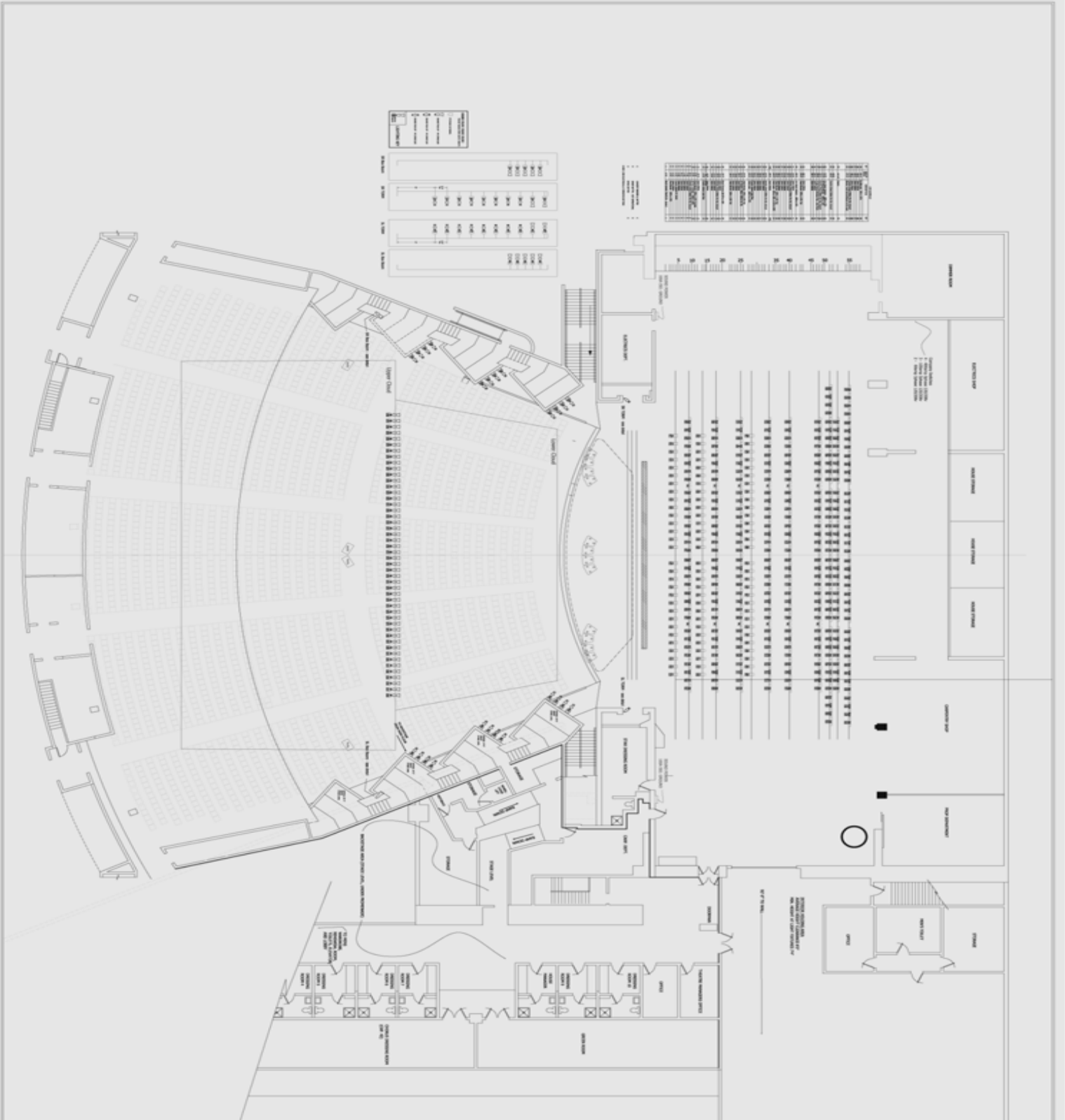
There is a cyc, a scrim and electrically operated blue velour, front house traveler curtain with matching teaser border.



Theater Backstage Plot



Theater Lighting Plot



Lighting Fixture	Quantity	Notes
PAR 64	10	Stage lights
PAR 36	20	Stage lights
PAR 18	40	Stage lights
PAR 9	80	Stage lights
PAR 4	160	Stage lights
PAR 2	320	Stage lights
PAR 1	640	Stage lights

Lighting Fixture	Quantity	Notes
PAR 64	10	Stage lights
PAR 36	20	Stage lights
PAR 18	40	Stage lights
PAR 9	80	Stage lights
PAR 4	160	Stage lights
PAR 2	320	Stage lights
PAR 1	640	Stage lights

Lighting Fixture	Quantity	Notes
PAR 64	10	Stage lights
PAR 36	20	Stage lights
PAR 18	40	Stage lights
PAR 9	80	Stage lights
PAR 4	160	Stage lights
PAR 2	320	Stage lights
PAR 1	640	Stage lights

PROJECT	THEATER	
DATE	01/15/10	
BY	ALBRECHT	
SCALE	AS SHOWN	
REVISIONS		
NO.	DATE	DESCRIPTION
1		

ALBRECHT
 1000 10th Street
 San Francisco, CA 94103
 Tel: 415.774.2200
 Fax: 415.774.2201
 www.albrecht.com



LINE SET

Pipe	Distance	Description
#1	2'-6"	Blue Grand Traveler (57' x 2 W by 48' H)
#2	3'-6"	Blue Valance (108' W by 24' H)
#3	4'-3"	Empty
#4	5'-1"	#1 Electrics (Spot Pipe)
#5	5'-9"	Empty
#6	6'-5"	Empty
#7	7'-1"	Empty
#8	7'-9"	Empty
#9	8'-7"	Electrics #2 (Border Lights)
#10	9'-3"	#1 Legs (57' x 2 W by 40' H)
#11	9'-11"	Border (108' W by 18' H)
#12	10'-7"	Empty
#13	11'-11"	#3 Electrics (Spot Pipe)
#14	12'-7"	Empty
#15	13'-3"	Empty
#16	13'-9"	Empty
#17	14'-3"	Empty
#18	14'-11"	#4 Electrics (Border Lights)
#19	15'-7"	Empty
#20	16'-3"	#2 Legs (57' x 2 W by 40' H)
#21	17'-11"	Border (108' W by 18' H)
#22	18'-7"	Empty
#23	19'-3"	Empty
#24	19'-11"	Empty
#25	21'-7"	#5 Electrics (Border Lights)
#26	21'-7"	Border (108' W by 16' H)
#27	22'-3"	#3 Legs (37' x 2 W by 40' H)
#28	23'-3"	#6 Electrics (Spot Pipes)
#29	23'-11"	Empty
#30	24'-7"	Empty
#31	25'-3"	Empty
#32	25'-11"	Empty
#33	26'-11"	#7 Electrics (Border Lights)
#33A	27'-8"	Empty
#34	28'-7"	#4 Legs (37' x 2 W by 40' H)
#35	29'-6"	Border (108' W by 16' H)
#36	30'-5"	Empty
#37	31'-1"	Empty
#38	31'-9"	Empty
#39	32'-5"	Empty
#40	33'-5"	#8 Electrics (Border Lights)
#41	34'-4"	Empty
#42	35'-0"	#5 Legs (57' x 2 W by 40' H)
#43	35'-8"	Border (108' W by 16' H)
#44	36'-9"	Empty
#45	37'-9"	Empty
#46	38'-7"	Empty
#47	39'-5"	Empty
#48	40'-3"	#9 Electrics (Border Lights)
#49	41'-1"	#6 Border (108' W by 16' H)
#50	41'-11"	#6 Legs (57' x 2 W by 40' H)
#51	43'-0"	#10 Electrics (Border Lights)
#52	44'-0"	Empty

#53 45'-0" #11 Electrics (Border Lights)
#54 46'-10" White Scrim w/Black Legs (43'-6" W)
#55 47'-8" #12 Electrics (Border Lights)
#56 48'-4" Empty
#57 49'-4" Empty
#58 50'-0" Empty
#59 50'-8" Cyc Bounce (98' W by 50' H)

LIGHTING

ON-STAGE

12 fixed electrical battens on-stage that include:

Spot Pipes: 5,13,28 30 –2KW fresnel

(per pipe)

Border Light Pipes: 9,18,25,33,40,48,51,53,55 pipes with 500 watt par 56 border lights with red, green, amber and blue rhondels.

Cyclorama footlights with colored rhondels.

E.T.C. Source 4 instruments located at the cloud bridge, balcony rail, high mast, box boom rails and tormentor positions.

They include: 5, 10, 19, and 26 degree lamps 3 Xenon Gladiator spotlights

E.T.C. Sensor dimmers

E.T.C. "Expression 2X" light board backstage right

E.T.C. "Concept 2X" light board in main light booth 1 "Up-right Scaffold" focusing man lift

(38')

ELECTRICAL

Company Switches:

4- 400 AMP, 120/208 v. 3 phase upstage right 2- 100 AMP, 120/208 v. 3 phase upstage right 2-60 AMP, 120/208 v. 3 phase upstage right 2- 100 AMP, 120/208 v. 3 phase

- one D.S.R.

-one D.S.L. on an isolated ground for sound

SOUND

Consoles:

D1 Live Custom System

This configuration of the below-specified hardware will provide a D1 Live system with redundant power supplies in the control surface and rack.

Stage rack: 56mic inputs, 32 line outputs.

Control Surface:

D1-48DP/DR Control Surface/DSP Engine (96-channel Processing) Control Surface flight case

Stage DigiRack:

Local DigiRack (includes DigiRack frame, PSU, MADI Ports)Seven A to D input Cards (Eight mic/line input Card) Four D to A Output Cards (Eight line output Card)

5m MIDI cables

Amps: Crest CKS/CKV Total 13,000

Speakers: 3 EAW Flown Clusters

4 ASV full range balcony speakers flown from clouds

Additional upper balcony, under balcony, continuous stage lip speakers as well as back wall and side wall EFX speakers.

4 Yamaha monitor speakers – passive – 400 watt

A road sound board can be tied into the balcony, upper balcony, stage lip and EFX speakers to fill and augment a traveling sound system.



Arie Crown Theater

Additional Equipment: Processing equipment, a varied assortment of microphones, playback and record machines, 4 channel Clearcom Communication, dressing room program and announce system, tie lines and snakes, two – 100 AMP, 3 phase, isolated ground electrical company switches and an infrared hearing impaired system.

Misc. Staging and Furniture:

An assortment of 4' x 8' parallel platforms in 1, 2 and 3 foot heights

Curved choral risers

Music stands

Lecterns

Two Pianos

- 9ft Steinway Grand - Model D

- Yamaha Upright – Model U1



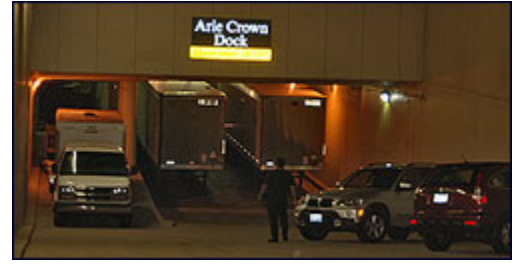


Arie Crown Theater



Loading Docks

Especially for those who are tired of loading in a show from a cramped alley or busy street, the **Arie Crown Theater** offers two (2) weather protected berths on the loading dock adjacent to the stage.



Dressing Rooms/Chorus Rooms/Rehearsal Rooms

Generous and spacious cast and crew areas can be found backstage. Nine (9) dressing rooms are provided, as well as two (2) large rehearsal rooms, tech rooms and special storage areas.

The Arie Crown Theater features:



- Nine (9) two-person dressing rooms with lighted dressing tables and separate shower and bathroom facilities.
- Two (2) 40-person chorus rooms with lighted dressing tables and attached shower and bathroom facilities.
- One "STARS" dressing room on stage left with a sitting room and separate shower and bathroom facilities.
- One full-size wardrobe room with washer and dryer

Rehearsal Rooms

In addition to the backstage dressing and chorus rooms the Theater has two (2) rehearsal rooms 50' x 50' that are equipped with mirrored walls, wood flooring, and dance barres. The rooms are strategically located off the backstage area.





Arie Crown Theater

Lobby and Green Room

The Green Room



The Theater's spacious "green room" is strategically located in the backstage area and offers luxurious accommodations to hold receptions, meetings and pre- or post show "meet and greets" for the performing artists. The newly renovated space is 20' 7" x 58' 4" and includes a full conference room table, sofas and chairs.

The Lobby

In the lobby area, the box office and marquee have been completely renovated as part of the **Arie Crown Theater's** \$6.5 million renovation. They provide a dramatic entrance to the theater.



Food and Beverage Concessions



The **Arie Crown Theater**, in conjunction with the Chicago Restaurant Partners at McCormick Place, is pleased to offer a variety of hot and cold food items for our patrons' enjoyment. Food and beverage service is located in the outer lobby of the Theater and typically begins one hour prior to the performance and is also available during intermission.



Arie Crown Theater

Arie Crown Theater History



Arie Crown was a Lithuanian immigrant who became an American success story. Just 15 years old when he arrived in Chicago in 1875, he would eventually become one of Chicago's most successful businessmen and patriarch of a prominent family.

The Theater that bears his name was completed in 1960 as part of the McCormick Place complex. At that time, the **Arie Crown Theater** was truly a giant venue, boasting over 5,000 seats and hosting some of Chicago's most spectacular events.

In 1967, McCormick Place was struck by fire. While the **Arie Crown Theater** itself was spared, major reconstruction of McCormick Place forced the Theater to close. When it reopened in 1971, the Arie Crown had been partially rebuilt and was reduced in size. The Theater enjoyed many national Broadway shows upon reopening. 'Peter Pan' swung from the rafters, Carol Channing crooned 'Hello Dolly' and Yul Brenner ruled in 'The King and I'. The Theater continues to host concerts, musicals, trade shows and corporate events.

Famous and fascinating individuals have graced the Arie Crown's historic stage over the last half-century. From prima ballerinas to rock-n-roll bands, here is a list of some of the diverse and talented performers seen at the **Arie Crown Theater**:

D'Angelo	Elvis Costello	Alla Pugacheva
Mikhail Baryshnikov	Crosby Stills and Nash	The Beach Boys
Tony Bennett	The Bolshoi Ballet	The Boston Pops
Jimmy Buffett	George Carlin	Ray Charles
Chicago	Natalie Cole	David Copperfield
Bill Cosby	Earth, Wind & Fire	Whitney Houston
Elton John	Tom Jones	Meatloaf
The Ruth Page Nutcracker	The Partridge Family	Pink Floyd
Jerry Seinfeld	Frank Sinatra	Mel Torme
Tina Turner	Barry White	Stevie Wonder

In addition, an impressive list of politicians, dignitaries and sports personalities have spoken during corporate and community events, including:

John F. Kennedy	Gerald R. Ford	Ronald Reagan
George Bush	Bill Clinton	Maya Angelou
Tom Brokaw	Gwendolyn Brooks	Barbara Bush
George W. Bush	Bill Gates	Dr. Martin Luther King, Jr.
Walter Payton	Colin Powell	Sammy Sosa
Studs Terkel	Iyanla Vanzant	Oprah Winfrey

The **Arie Crown Theater** entered the 21st century with \$6.5 million of redesign and renovation. Architecturally, it is a perfect combination of past and present, combining a diverse theater heritage with modern facilities and comfort. In the new millennium, the Theater continues to provide Chicago with a home for top-name entertainment and large-scale corporate meetings.

If you haven't visited us recently, take a look at our upcoming schedule of events at www.ariecrown.com and come experience the **Arie Crown Theater** for yourself. We look forward to seeing you soon!



Arie Crown Theater

Arie Crown Theater Rental Requirements

The following information must be submitted in advance of challenging a date and/or requesting a contract. The box office will not place tickets on sale until this information has been received and approved.

- A completed Rental Application Form.
- A completed W-9 Federal Tax I.D. Form (must match name and address on the Rental Application).
- Certificate of Insurance.
- Deposit (Cashier's Check)
- Proof of Appearance Agreement with Artists and Attractions (a copy of the Artist's contract with fees blanked out, letter of agreement with Artist's management, etc.)
- A Credit Reference Form (if applicable).
- Signed License Agreement.



ARIE CROWN THEATER RENTAL APPLICATION

2301 South Lake Shore Drive - Chicago, Illinois 60616

Telephone - 312.791.6196 Fax - 312.791.6100



- New Client
- Returning Client

- Application Approved
- Application Denied

Date Completed Application Received: _____

Date Approved / Denied: _____

--- THIS AREA FOR OFFICE USE ONLY ---

In order to process a license agreement for the usage of the Arie Crown Theater, please complete this form in full. Please print or type.

1. Legal Name of Producing / Presenting Organization:

Select One: Individual Partnership Corporation Association

Address:

City: State: Zip Code:

Telephone: Fax:

Cell Phone: E-Mail:

PLEASE ATTACH A CURRENT FEDERAL TAX ID (FORM W-9) WITH MATCHING INFORMATION.

Individual Signing License Agreement:

Name:

Title:

2. Name/description of planned event, including artist(s) to appear:

IF APPLICABLE, PLEASE ATTACH PROOF OF APPEARANCE DOCUMENTATION FROM ARTIST(S) OR ARTIST'S REPRESENTATION.

3. Type of event (select one):

Concert Stage Play Meeting Speaker Other (specify):

4. Total rental period (dates):

Set-up date(s):	Beginning Date	Begin Time
(first choice)	<input style="width: 150px;" type="text"/>	<input style="width: 100px;" type="text"/>
(second choice)	<input style="width: 150px;" type="text"/>	<input style="width: 100px;" type="text"/>
(third choice)	<input style="width: 150px;" type="text"/>	<input style="width: 100px;" type="text"/>

Performance date(s):	Beginning Date	Begin Time	Length of Event	Final Date
(first choice)	<input style="width: 150px;" type="text"/>	<input style="width: 100px;" type="text"/>	<input style="width: 100px;" type="text"/>	<input style="width: 150px;" type="text"/>
(second choice)	<input style="width: 150px;" type="text"/>	<input style="width: 100px;" type="text"/>	<input style="width: 100px;" type="text"/>	<input style="width: 150px;" type="text"/>
(third choice)	<input style="width: 150px;" type="text"/>	<input style="width: 100px;" type="text"/>	<input style="width: 100px;" type="text"/>	<input style="width: 150px;" type="text"/>

Removal/ Strike date(s):	Beginning Date	Begin Time
(first choice)	<input style="width: 150px;" type="text"/>	<input style="width: 100px;" type="text"/>
(second choice)	<input style="width: 150px;" type="text"/>	<input style="width: 100px;" type="text"/>
(third choice)	<input style="width: 150px;" type="text"/>	<input style="width: 100px;" type="text"/>

If more than one performance, please indicate performance schedule:



ARIE CROWN THEATER RENTAL APPLICATION

2301 South Lake Shore Drive - Chicago, Illinois 60616

Telephone - 312.791.6196 Fax - 312.791.6100



5. The attendance at the event will be:

Employees Trade Membership General Public

6. Will the event be:

Reserved Seating General Admission Show Badges

7. Will any of the audience be arriving in Buses?

No Yes If yes, how many?

8. Most Recent Event(s) Presented:

Event:	<input type="text"/>
Venue:	<input type="text"/>
City:	<input type="text"/>
State:	<input type="text"/>
Date:	<input type="text"/>
Contact:	<input type="text"/>
Telephone:	<input type="text"/>
Attendance:	<input type="text"/>

Event:	<input type="text"/>
Venue:	<input type="text"/>
City:	<input type="text"/>
State:	<input type="text"/>
Date:	<input type="text"/>
Contact:	<input type="text"/>
Telephone:	<input type="text"/>
Attendance:	<input type="text"/>

IMPORTANT NOTES:

**>>> THIS IS AN APPLICATION ONLY <<<
>>> THIS IS NOT A CONTRACT <<<**

By submitting this application, the Applicant agrees to give permission to the Arie Crown Theater to verify the information contained herein and understands the following:

No date(s) will be held by the Arie Crown Theater until this application is returned by the Applicant and approved by the Arie Crown Theater. If a tentative hold is approved based on the information contained herein, and the Arie Crown Theater determines that the information contained herein is false or misleading, the tentative hold approved will be forfeited by the Applicant.

The holding of events dates is a courtesy subject to revocation at any time. Dates are confirmed ONLY upon execution of a License Agreement between the Licensee (Applicant) and Licensor (ARIE CROWN THEATER / SMG).

UNDER NO CIRCUMSTANCES IS AN EVENT OR PERFORMANCE TO BE ANNOUNCED OR TICKETS MADE AVAILABLE TO THE PUBLIC FOR SALE WITHOUT AN EXECUTED LICENSE AGREEMENT. Licensee and Licensor shall mutually agree upon dates tickets will go on sale.

Once a License Agreement has been issued, it must be returned to the ARIE CROWN THEATER / SMG along with the required deposit, certificate of insurance and any other specified documents requested, if any, within ten calendar days of the date the License Agreement is issued. This may include signed confirmation of entertainment from entertainer(s) and or their agent(s). Failure to meet requirements will result in loss of date(s) in consideration and any monies deposited.

To submit this application:

1. Please save and print a copy of this application for your records.
2. Send the application to ARIE CROWN THEATER/SMG either by fax to (312) 791-6100 OR by email as an attachment with the subject "New Rental Application" to: ACTrentals@mccomickplace.com



Arie Crown Theater

CERTIFICATE OF INSURANCE REQUIREMENTS

By contract, event organizers are obliged to provide a Certificate of Insurance for review by the Metropolitan Pier and Exposition Authority (MPEA).

If your organization has not already provided an original Certificate of Insurance to the MPEA Sales department upon contract agreement, please provide it to your Event Manager for review and processing in order to proceed with the event.

Note: The following outlines standard/minimum coverage required by all License holders. However, you are obliged to notify MPEA in writing if your event includes any presentation or product demonstration that includes fireworks, athletic events, animals, etc. Once identified, you will be required to verify in writing that the event insurance is extended to cover such activity including coverage with respect to damage or injury to persons or property and also with respect to injury to the animal or animals to be in attendance at the event.

Location

- The certificate must reflect that the event is located in McCormick Place/Navy Pier.
- If Arie Crown Theatre is being used, this location must also be noted on the certificate.

Dates of Coverage

- Required insurance should be in effect during all dates specified in License (move-in, operation, and move-out), as well as any extensions that occur.
- If the Arie Crown Theatre is being used during the event, please make sure that those applicable dates are included as well.

Required Insurance Coverage

- Comprehensive general liability insurance, with limits of liability as follows:
 - \$1 million in respect of injuries to any one person in any one occurrence
 - \$2 million in respect of injuries to more than one person in any one occurrence
 - \$1 million in respect of damage to property
- Workers' Compensation and Occupational Disease insurance in full compliance of all federal and state laws and covering all Licensee's employees.
- Employers Liability Insurance with minimum limits of \$500,000 per accident covering injury or death to any employee outside the scope of Workers' Compensation and Occupational Disease coverage.
- Comprehensive Automobile Insurance covering any owned, not owned and hired self-propelled vehicles of the type for use on and off the McCormick Place complex, including coverage of loading and unloading hazards with limits of liability of \$1 million in respect of injuries and property damage in any one occurrence.

Additional Insured

- Coverage should specifically designate the Metropolitan Pier and Exposition Authority, its facilities, Agents, Officers, Board Members and employees. Arie Crown Theater is included.
- Coverage should also designate the Chicago Park District, its Agents, Officers, Board Members and employees.



Arie Crown Theater

Form (Rev. October 2007) Department of the Treasury Internal Revenue Service	W-9	Request for Taxpayer Identification Number and Certification	Give form to the requester. Do not send to the IRS.
	Name (as shown on your income tax return)		
Print or type See specific instructions on page 2	Business name, if different from above		
	Check appropriate box: <input type="checkbox"/> Individual/sole proprietor <input type="checkbox"/> Corporation <input type="checkbox"/> Partnership <input type="checkbox"/> Limited liability company. Enter the tax classification (D=disregarded entity, C=corporation, P=partnership) ▶		<input type="checkbox"/> Exempt payee
	<input type="checkbox"/> Other (see instructions) ▶		
	Address (number, street, and apt. or suite no.)		Requester's name and address (optional)
	City, state, and ZIP code		
List account number(s) here (optional)			

Part I Taxpayer Identification Number (TIN)

Enter your TIN in the appropriate box. The TIN provided must match the name given on Line 1 to avoid backup withholding. For individuals, this is your social security number (SSN). However, for a resident alien, sole proprietor, or disregarded entity, see the Part I instructions on page 3. For other entities, it is your employer identification number (EIN). If you do not have a number, see *How to get a TIN* on page 3.

Note. If the account is in more than one name, see the chart on page 4 for guidelines on whose number to enter.

Social security number
OR
Employer identification number

Part II Certification

Under penalties of perjury, I certify that:

- The number shown on this form is my correct taxpayer identification number (or I am waiting for a number to be issued to me), and
- I am not subject to backup withholding because: (a) I am exempt from backup withholding, or (b) I have not been notified by the Internal Revenue Service (IRS) that I am subject to backup withholding as a result of a failure to report all interest or dividends, or (c) the IRS has notified me that I am no longer subject to backup withholding, and
- I am a U.S. citizen or other U.S. person (defined below).

Certification instructions. You must cross out item 2 above if you have been notified by the IRS that you are currently subject to backup withholding because you have failed to report all interest and dividends on your tax return. For real estate transactions, item 2 does not apply. For mortgage interest paid, acquisition or abandonment of secured property, cancellation of debt, contributions to an individual retirement arrangement (IRA), and generally, payments other than interest and dividends, you are not required to sign the Certification, but you must provide your correct TIN. See the instructions on page 4.

Sign Here	Signature of U.S. person ▶	Date ▶
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General Instructions

Section references are to the Internal Revenue Code unless otherwise noted.

Purpose of Form

A person who is required to file an information return with the IRS must obtain your correct taxpayer identification number (TIN) to report, for example, income paid to you, real estate transactions, mortgage interest you paid, acquisition or abandonment of secured property, cancellation of debt, or contributions you made to an IRA.

Use Form W-9 only if you are a U.S. person (including a resident alien), to provide your correct TIN to the person requesting it (the requester) and, when applicable, to:

- Certify that the TIN you are giving is correct (or you are waiting for a number to be issued),
- Certify that you are not subject to backup withholding, or
- Claim exemption from backup withholding if you are a U.S. exempt payee. If applicable, you are also certifying that as a U.S. person, your allocable share of any partnership income from a U.S. trade or business is not subject to the withholding tax on foreign partners' share of effectively connected income.

Note. If a requester gives you a form other than Form W-9 to request your TIN, you must use the requester's form if it is substantially similar to this Form W-9.

Definition of a U.S. person. For federal tax purposes, you are considered a U.S. person if you are:

- An individual who is a U.S. citizen or U.S. resident alien,
- A partnership, corporation, company, or association created or organized in the United States or under the laws of the United States,
- An estate (other than a foreign estate), or
- A domestic trust (as defined in Regulations section 301.7701-7).

Special rules for partnerships. Partnerships that conduct a trade or business in the United States are generally required to pay a withholding tax on any foreign partners' share of income from such business. Further, in certain cases where a Form W-9 has not been received, a partnership is required to presume that a partner is a foreign person, and pay the withholding tax. Therefore, if you are a U.S. person that is a partner in a partnership conducting a trade or business in the United States, provide Form W-9 to the partnership to establish your U.S. status and avoid withholding on your share of partnership income.

The person who gives Form W-9 to the partnership for purposes of establishing its U.S. status and avoiding withholding on its allocable share of net income from the partnership conducting a trade or business in the United States is in the following cases:

- The U.S. owner of a disregarded entity and not the entity,