

A.J. FLECHTER OPERA THEATER TECH RIDER

Revised April 14, 2026



Photo: Rob Laughter

VENUE INFORMATION

This intimate 600-seat theater offers a unique experience perfect for ballet, opera, concerts, and comedy with the farthest balcony seat less than 70 feet from the stage. Located on the east side of the Martin Marietta Center for the Performing Arts, this unique venue is home to the Carolina Ballet. A wide variety of other performers and guests have also graced the stage such as; Boney James, Post Modern Jukebox, Richa Sharma, Hannibal Buress, and Vice President Kamala Harris.

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LOCATION

A.J. Fletcher Opera Theater is located at the southern end of Fayetteville Street in downtown Raleigh, between Salisbury, South and Wilmington Streets.

DIRECTIONS

FROM I-40 / WEST RALEIGH

Take I-40 East towards Raleigh. From I-40 take exit 298-B. Turn right on South Saunders St. Go 1.5 miles north on S. Saunders St. Turn right onto South St. Go 2 blocks. The Martin Marietta Center for the Performing Arts is on the right.

FROM US-1 / CAPITAL BLVD. / NORTH RALEIGH

Take US-1 South into Raleigh. US-1 becomes Capital Blvd. Stay on Capital Blvd., crossing over I-440 (the Beltline). After you cross I-440 go another 3.4 miles south. Capital Blvd. becomes Dawson St. Go 10 blocks south on Dawson St. (0.8 miles). Turn left onto South St. Go 3 blocks on South St. The Martin Marietta Center for the Performing Arts is on the right.

FROM US-70 / GLENWOOD AVE. / NORTHWEST RALEIGH

From Glenwood Avenue / US-70, follow the US-70 E. signs toward downtown Raleigh. US-70 travels along Glenwood Avenue, turns onto Wade Avenue, then exits onto Capital Blvd. heading south. Capital Blvd. becomes Dawson St. Go 10 blocks south on Dawson St. (0.8 miles). Turn left onto South St. Go 3 blocks on South St. The Martin Marietta Center for the Performing Arts is on the right.

FROM US-64 / NEW BERN AVE. / EAST RALEIGH

Take US-64 West toward Raleigh. US-64 becomes New Bern Ave. Follow New Bern Ave., crossing over I-440. After you cross I-440 go another 2.5 miles west. New Bern Ave. then becomes Edenton St. Go 1.2 miles on Edenton St., pass the State Capitol and turn left onto Dawson St. Turn left onto South St. Go 3 blocks on South St. The Martin Marietta Center for the Performing Arts is on the right.

ALL TRUCKS / SHOW TRANSPORT / DELIVERIES

From I-40 / I-440, take exit 298-B. Turn north on S. Saunders. Go 0.5 miles and bear right on S. McDowell. **To Meymandi and Kennedy Docks:** Drive 0.7 miles. Turn right onto South St. Turn next right on Salisbury. Dock is in Kennedy Theatre parking lot on left. **To Fletcher and Memorial Docks:** Drive 0.5 miles to Martin

Luther King exit. At top of exit ramp, turn right on MLK. Turn left at second traffic light onto Wilmington. Second driveway on left leads into dock and parking area.

HOUSE POLICIES

EVENT PERSONNEL

A Martin Marietta Center Production Supervisor must be present in the venue for ANY activity within the building. A crew minimum of three (3) technicians is required for any event. For safety and security of the audience during an event, a minimum of three (3) ushers, one (1) uniformed police officer, and one (1) in-house PAC security personnel will be required.

VENUE ENTRANCE

Production personnel will most often enter through the doors at the rear of the building. Any activity in the center will require a door guard to be posted at designated entrances, to be determined by Management.

PARKING

Please see Parking Policy ([Exhibit E](#)). Parking is available at prevailing rates in parking lots and decks surrounding the Martin Marietta Center. Parking in the Loading Dock (except for loading or unloading) is strictly prohibited and violators will be towed at owner's expense. Please refer to [Exhibit F](#) and [Exhibit G](#) for parking maps and additional details. For oversized vehicles, please check with Production Supervisor, or Front of House Manager, for instructions on where to park.

DECORATING

At no time shall decorations or equipment be placed in or on the venue, walls or corridors, nor shall any signage be supported by nails, tacks, screws or tape on walls, doors, railings or woodwork without prior approval by the Production Supervisor. Painting, staining, or any other scenic treatment is not permitted in the theatre. Helium balloons are never allowed in the building. *Banners will not be allowed to be hung from the Fletcher balcony or staircases.

LOBBY SET-UPS

Arrangements for tables, chairs, skirting, easels or related items must be made in advance of the event with the Front of House Manager.

FOOD & DRINK

At no time are food and drink permitted onstage or in control booths.

TOBACCO PRODUCTS

The Martin Marietta Center is a tobacco-free facility under City of Raleigh Ordinance (2026) 839. No smoking, no vaping (even if the vape cartridge contains non-tobacco), no tobacco in the venue nor on the grounds, including loading docks, parking lots and decks, driveways, and related areas. This policy extends to individuals parked on City property, meaning smoking is also not permitted inside vehicles while on City grounds. Staff, artists, and guests should comply with this policy while on City property.

TELEPHONES AND INTERNET

Phone and high-speed data lines can be contracted for a client's needs in most areas.

DELIVERY AND PICK-UP

All deliveries must be scheduled with the Production Supervisor. Upon load out of an event, all related equipment and material must be removed. Anything left in the building subsequent to an event will be disposed of.

SPECIAL EFFECTS

Any pyrotechnic effects will require a permit which will be obtainable on the behalf of the client. Please provide at least two week's notice along with a diagram showing locations and types of effects intended. The client will also need to provide an MSDS for each effect as well as flame-proofing certificates for all scenery used in the show.

Pyrotechnics and atmospheric effects (CO₂ fog or chemical haze or smoke) will affect our fire alarm sensors and require fire watch personnel. Any open flame or altering or obscuring any fire exit or path to a fire exit, will also require fire watch personnel. Any violation of the fire curtain line must be approved in advance by the advancing Production Supervisor. Modification may be necessary as the fire curtain line must always be able to maintain a full seal across its entire width. Confetti is subject to approval by the Martin Marietta Center and if approved, an extraordinary cleaning fee will be assessed.

IMPORTANT NOTE

At no time will any individual not directly connected to the production and familiar with its execution be allowed onstage or backstage. Arrangements should be made for friends and family to meet company members in the lobby. *This is not negotiable.*

Any scenery, curtains, furniture, or flying drops used in a production in our theaters should be either, a) fabricated from materials certified as inherently flame retardant, or b) treated in some fashion with a certified flame retardancy chemical treatment in the methods outlined by the manufacturer of that chemical. We reserve the right to request any applicable certificates, affidavits or receipts indicating such, and the right to deny use of any questionable materials or scenery.

TECHNICAL LABOR INFORMATION

Martin Marietta Center is owned and operated by the City of Raleigh. To ensure the safety of personnel, guests and property, no one except City of Raleigh Stage Technicians may operate any house owned equipment. At no time will the failure to fulfill a call allow persons other than City of Raleigh employees to operate any house equipment. Martin Marietta Center retains the right to approve decorators, contractors or other service personnel employed by the client.

All labor is provided by the Martin Marietta Center for the Performing Arts. Crew calls must be supplied to the Production Supervisor at least two weeks prior to the start of Customer's period of use. There is no full-time stage crew; all technicians are scheduled by the Production Supervisor per the client's request and billed accordingly. Unscheduled calls or changes which arise during the production process should be communicated to the Production Supervisor in a timely manner to ensure the most qualified personnel are secured. Every effort will be made to meet client needs, dependent upon available personnel, but no guarantees can be made. If fulfilling labor needs is problematic, PAC production personnel will work with third party vendors to supply labor. Any labor supplied by third party vendors will be charged according to vendor's policies, which may be different from PAC rates and policies.

Cancellation of scheduled calls for technicians and security with less than 24 hours' notice will result in labor being charged. Cancellation of scheduled calls for riggers with less than 72 hours' notice will result in labor being charged.

Calls are scheduled at a four (4) hour minimum and no more than five (5) hours between meal breaks. Meal breaks are either a one (1) hour unpaid break, or a half (½) hour break that is paid and catered. Fifteen (15) minute breaks are taken at the mid-point of each call. Work cannot be scheduled in overtime without the Production Supervisor's approval. The City shall designate four (4) individuals to be the 'Minimum House Crew'. A typical breakdown of labor will be, but may not be limited to: Head Carpenter or Flyman, Head Electrician, Head Sound Person, and Production Supervisor (or Steward). The PAC production supervisor will staff at least four (4) truck loaders on all trucks exceeding 25 feet in length; two (2) truck loaders on all trucks, buses or trailers that are 25 feet or less in length; and one (1) truck loader for any van, pick-up truck or automobile. In all cases in which motors or points are hung, a minimum of two (2) riggers will go up for the rigging over the stage and one (1) will be on the floor as the down rigger. Riggers will not convert to other production technician duties after installing points. Riggers will not be released from the call until all motors are at working trim or released by the show rigger in consultation with the PAC Production Supervisor. Fire watch must be brought in any time the fire alarm system is offline for any reason and shall remain on the call until the system is brought back online.

Overtime (payable at 1 ½ times the current pay rate) will be assessed for any work done between midnight and 8am, when the production requires the same person to work more than forty (40) hours in one pay-week that runs from Monday – Sunday, or on holidays (please refer to rate sheet and client handbook for list of holidays).

Safety to persons and property is considered the most important rule of consideration. If at any time the well-being of staff, patrons or equipment is threatened or jeopardized, it is within the power of the house staff to terminate these actions immediately.

STAGE INFORMATION AND MEASUREMENTS

SEATING CAPACITY

604 (Please see [Exhibit D](#) for seating chart.)

LOADING ACCESS

One truck high loading bay is located on the east side (Wilmington Street) adjacent to the stage house. The bay area is 15' x 20' with a roll up door to USL and to an outside staging area. Portable dock plate is available.

LOADING DOCK

10'-0" wide x 10'-0" high, 4'-0" above street level

STAGE ROLL UP DOOR

9'-6" wide x 10'-0" high

PROSCENIUM:

Height: 28'-0" (*not architectural*)

Width: 44'-6"

STAGE DECK

(Please see [Exhibit A](#) for a drawing.)

- Height: 3'-0" from the auditorium floor
(Two sets of removable steps access the house directly from the apron)
- Depth: Plaster Line to US wall: 38'-6"
- Plaster Line to Apron edge: 1'-6"
- Total stage depth: 40'-0"
- Width: Center Line to SL wall: 32'-0"
- Center Line to SR fly rail: 30'-0"

The deck surface is black, recycled plastic floor panels. Lagging into or painting the deck is not permitted.

ORCHESTRA PIT

(Please see [Exhibit C](#) for a drawing.)

- Width: 31'-6"
- Depth: 10'-7" at center of the arc

The orchestra pit is a mechanical lift that can be set at any height from orchestra to stage level. Access to the orchestra pit during performances is through the house, pit door or from the stage. Access from the house is only allowed when the pit is at house level. The lift cannot be operated during a performance or at any time while the general public is in the auditorium.

DRESSING ROOMS

(Please see Exhibit B for a drawing.)

There are two dressing rooms on stage level, one with private bathroom.

At the basement level there are eight dressing rooms with lighted mirrors, shelves and clothes racks that seat between 5 and 12 people each. There are also bathrooms with showers for men and women.

Loading downstairs can be from street level or from the stage level via a passenger elevator. The elevator door measures 6'-11" high and 47" wide. The interior is 5' wide and 7'-8" deep.

For an additional cost, a **washer and dryer** and a limited number of rolling racks are located on the basement level. Dry cleaning service can be arranged. Clothes hangers or towels can be provided at additional charge.

FLY SYSTEM

The fly system is a JR Clancy single purchase counterweight system. The operating rail is located on the deck SR. Hemp Pin Rails are also located SL and SR 25' above the deck. The hemp rails run the full depth of the stage with pins on 12" centers. The loading bridge for the arbors is located at SR at 52' above the deck. All SR rail positions are accessed by a ladder on the USR wall or auditorium stairwell. The SL rail and the grid are accessed by an auditorium stairwell.

RIGGING AND FLY SYSTEMS

Please discuss any and all applications of rigging with a production supervisor during your advance conversations **BEFORE** you arrive at the theatre. Any application of rigging must be approved by a production supervisor.

If possible please send a complete lineset schedule to the production supervisor. Please discuss any alterations to the house hangs were applicable.

Please make note of working load limits for the linesets. If your show has flying elements that are heavier than the working load limit the preferred solution is to use rigging motors.

There is no house provided means by which speakers may be hoisted. Chain motors or hoists must be provided by client. All hanging or rigging in the venue will be performed by house provided rigging company.

Up to date certification for any hanging or rigging gear (chain hoists, winches, spans sets, cable slings, etc.) must be provided to Production Supervisor at least 72 hours prior to load in date. Any gear or

equipment used to suspend anything over head is subject to inspection by Production Supervisor and/or house provided rigging company. Any equipment deemed unsafe will not be permitted to be used.

Please discuss any and all applications of rigging with a production supervisor during your advance conversations BEFORE you arrive at the venue. Any application of rigging must be approved by a production supervisor. It is required that a complete lineset schedule as well as any hanging plot for chain motor hoist location are sent to the the production supervisor. Please discuss any alterations to the house hangs were applicable.

LINESETS

The A.J. Fletcher Theater has 54 linesets on average 6" centers. House battens are 1½" sch. 40 pipe; weighing 160 lbs., with 6 pick-up lines on approximate 12' centers.

Sheaves are underhung and *cannot* be kicked. Please see attached line schedule.

- Batten length: 60'-0"
- Grid Height: 58'-10"
- Out Trim: 57'-0"
- In Trim: 3'-9"
- Arbors: Height: 9'-6" Weight capacity: 2000 lbs.
- Counterweight: Steel bricks are 5" wide, 17 or 34 lb

STANDARD HOUSE HANG – LINESET SCHEDULE

Line #	Dist. from PL	House Hang	Line #	Dist. from PL	House Hang
1	2'-5"	Border 1	28	19'-5"	
2	2'-11"	Legs 1	29	20'-5"	Electric 3
3	3'-5"		30	20'-11"	
4	4'-5"	Electric 1	31	21'-5"	
5	5'-5"		32	22'-5"	
	---		33	22'-11"	
7	6'-5"		34	23'-5"	
8	6'-11"		35	23'-11"	Border 4
9	7'-5"		36	24'-5"	Legs 4
10	7'-11"		37	25'-5"	
11	8'-5"	Border 2 (Full Stage Black Split)	38	25'-11"	
12	---		39	26'-5"	
13	9'-5"	Legs 2	40	27'-5"	
14	10'-5"	Gray RP Screen	41	28'-5"	Electric 4
15	11'-5"		42	28'-11"	

16	12'-5"		43	29'-5"	
17	12'-11"		44	30'-5"	
18	13'-5"	Electric 2	45	31'-5"	Border 5
19	13'-11"		46	32'-5"	Legs 5
20	14'-5"		47	---	
21	15'-5"		48	33'-5"	Black Scrim
22	15'-11"		49	33'-11"	
23	16'-5"	Border 3	50	34'-5"	Border 6 (full stage black)
24	16'-11"	Legs 3	51	35'-5"	Legs 6
25	17'-5"	MID FSBO (with split)	52	35'-11"	White RP Screen
26	---		53	36'-5"	Electric 5 (Cyc lights)
27	18'-5"		54	37'-5"	White Cyc (bounce)
			55	38'-5"	

SOFT GOODS

All curtains are Black 16 oz velour, lined and are sewn flat. *Note lineset schedule for typical hanging positions.*

MAIN CURTAIN

2 Panels 27' wide x 29' high (Forest Green/ 25 oz velour/lined, 50% fullness). Guillotines, controlled SR. Does not travel.

BORDERS

4 60' wide x 12' high

LEGS

6 Sets 12'-9" wide x 25' high (per panel)

FULL STAGE SPLIT BLACK

2 Sets 35' wide x 25' high (per panel)

FULL STAGE BLACK

1 60' wide x 25' high

WHITE PLASTIC CYCLORAMA

60' wide x 26'-8" high

GRAY PLASTIC CYCLORAMA

60' wide x 26'-8" high

BLACK SHARK'S TOOTH SCRIM

60' wide x 25'-0" high

SIDE TABS

4 Panels per side; 8' wide x 25'-0" high, permanently installed

Some refurbished leg panels may be available. These are 27' high with no fullness.

ADDITIONAL SPACE

Several multi-purpose rooms exist in the complex. Subject to availability, it is possible to utilize these rooms as offices, additional dressing rooms, rehearsal space, or work areas.

AUDIO VIDEO INFORMATION

SOUND SYSTEM

Twelve Renkus-Heinz TRC81KH and four TRC82K speaker enclosures ring the proscenium, supported by four BPS12-1 subwoofers, two on the floor and two in the center on the first catwalk. These are driven by three Crown XTi 1002 amplifiers for the mains, and one Yamaha P7000s power amplifier for the subwoofers. This system uses a Midas M-32 digital console for front of house mixing.

Five patch bays on deck, three in the orchestra pit, and one on each pin rail make for complete and convenient analog patching capabilities, as well as several shielded Cat-6e patch points for digital snakes and video. Four Yamaha MSR400 12" full range powered speakers make up the hall's standard monitor rig. Supplementary powered monitors owned by the complex may be available for an additional charge dependent on other bookings.

Three Crest CK-V amps power the 70-volt system, utilizing full coverage of all dressing rooms, rest rooms, lobbies, stairwells, production and spot booths for show program and paging. Paging can be accomplished via the Clear-Com main station announce feature, or from a separate mic or line level source at the Stage Manager's position. A full four-channel Clear-Com system allows communications to all production areas.

Two Mackie HR824 studio reference monitors provide additional audio cue for the control booth. CD, Bluetooth, Auxiliary cable, and limited USB formats are available playback options.

A color front-of-house camera provides video coverage to a monitor at the Stage Manager's position, and video lines to all production areas make further monitoring possible. The listening-assisted system utilizes R37 FM receivers by Williams Sound. The house does not supply batteries for battery powered audio equipment.

VIDEO SYSTEM

- One AW-UE150 PTZ Camera set up as the main house camera
- Full Cat 6 network throughout the venue
- One Panasonic AW-RP60 Remote Camera Controller that is shared between all theatres
- For an additional cost, hard wired internet is available for streaming.
- Rear Projection Screen 28.8'x18' is permanently on lineset 6 and **CANNOT be moved**
- Panasonic PT-RQ35KU 30K Lumen 4K Laser projector with 0.7 Fixed Short Throw Lens 0.9-1.1 Zoom Short Throw Lens 2.7-5.2 Zoom Long Throw Lens

LIGHTING AND POWER INFORMATION

ELECTRICS: COMPANY SWITCH

Primary power is provided through two fused 400 amp 120/208 volt 3 phase 5-wire company switches located USC. Two additional 100 amp 120/208 volt Hubbell #5100 5-pin and sleeve, switched outlets are located DSL, two DSR and two on the SR end of the first FOH catwalk. A filled water pipe ground exist USL.

Total stage house power and locations:

- 2 - 400amp – 3 phase USC
- 2 - 100 amp – 3 phase Hubbell #5100 DSL
- 2 - 100 amp – 3 phase Hubbell #5100 DSR
- 2 - 100 amp – 3 phase Hubbell #5100 first catwalk
- 4- L6-30 (30 amp, 1ph, 120/240 volt) receptacles on third catwalk
- 2- L21-20 (20 amp, 3ph, 120/208 volt) receptacles on third catwalk at spot booth
- 1- L21-20 receptacle center of first and second catwalks, left and right pin rails, and left and right balcony boxes at the proscenium.

City of Raleigh electricians do all connects and disconnects. Adapters from Hubbell 5100 to (5) cam-lock females may be available.

DIMMING & CONTROL

All stage dimmers are ETC Sensor, D20E. There are 288 dimmers at 2.4kw each. House lights are in dimmers 289-312; all stage worklights and non-dims can be controlled by DMX. All positions are wired dimmer per circuit.

There is no patch bay, breakout panel, or FOH transfer. The dimmer vault is located on the SL Pin Rail.

DMX isolation and patching is available in the control booth to outlets throughout the theatre. There is also a CAT-5 and a Coax data network system distributed throughout the theatre. The house console is ETC's Ion 1000 with dual standard monitors and designer remote station. The house dimmers should be protected from any DMX source or receiver not provided by Martin Marietta Center by means of an optical/electrical isolator.

DIMMER ALLOCATION

Position	Dimmers	Non-Dims	DMX and Data
First Catwalk, 30' throw, ± 80°	133-144	1-4	Yes
Second Catwalk, 40' throw, ± 60°	146-168	1-4	Yes
Third Catwalk, 70' throw, ± 40°	169-180	1-4	Yes
HL Balcony Rail	202-211		No
HR Balcony Rail	181-190		No
Ctr Balcony Rail, 30' throw, ± 10°	223-232	1-4	Yes
First Electric	1-24		No
Second Electric	25-48		No
Third Electric	49-72		No
Fourth Electric	73-96		No
Fifth Electric	97-120		No
SR multi drops	121-132		No
DSL Deck	235-243	5-8	Yes
USL Deck	253-261	5-8	No
DSR Deck	244-252	5-8	Yes
USR Deck	262-270	5-8	No
Orchestra Pit	271-276		Yes
SL Jump	277-282	9-12	Yes
SR Jump	283-288	9-12	Yes

LIGHTING INSTRUMENTATION & ACCESSORIES

All instrumentation is equipped with C-clamps, safety cables and gel frames. A plot of the house hang is available in DWG file format:

- Third Catwalk 20- Source Four 10°, 575w
- Second Catwalk 22- Source Four 19°, 575w
- First Catwalk 14- Source Four 26°, 575w
- High Box Boom 6- Source Four 19°, 575w, HL and HR

- 2- Robert Juliat Korrigan follow spots – 1200w
Throw from the spot booth is 70' to the plaster line, at a 40° above horizontal.

- HL Balc Rail 4- Source Four 26°, 575w
 4- Source Four 36°, 575w
- Ctr Balc Rail 2- Colortran 8" Fresnels, 1000w (curtain warmers)
 1- Source Four 19°, 575w
 1- Source Four 26°, 575w
 9- Source Four 36°, 575w
- HR Balc Rail 4- Source Four 26°, 575w
 4- Source Four 36°, 575w

Available overstage:

- 16- Source 4 36 degree 575w
- 40- Source 4 26 degree 575w
- 12- Source 4 19 degree 575w
- 24- Source 4 Parnels 750w
- 8- 3 cell Altman cyc light 1kw model FC-1
- 4- Miniten 500w

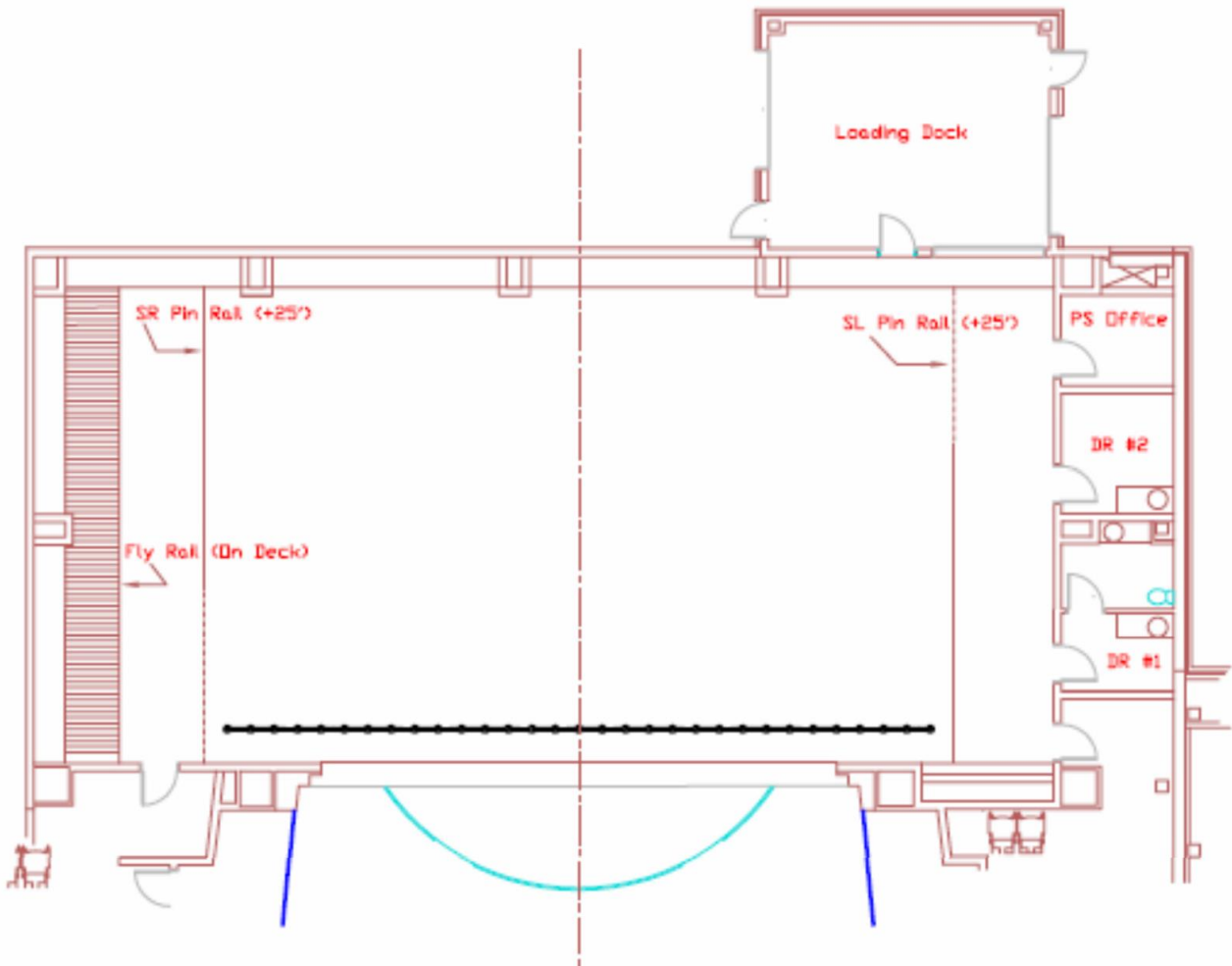
CABLE

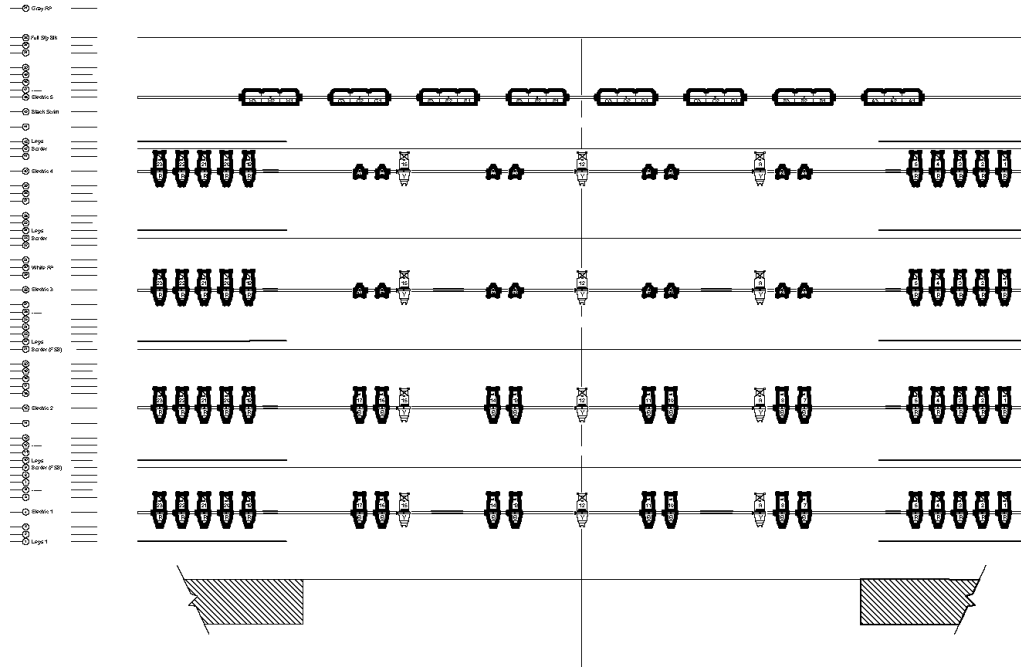
All single cable is 12/3 type SO, all multi-cables are 12/14. All connectors are 20 amp stage pin, VSC 19-pin, or compatible.

- 4 50'
- 20 25'
- 20 15'
- 30 10'
- 30 5'
- 30 Twofers

The center can supply color media, templates, or gaffer's tape at additional charge.

EXHIBIT A – STAGE DRAWINGS

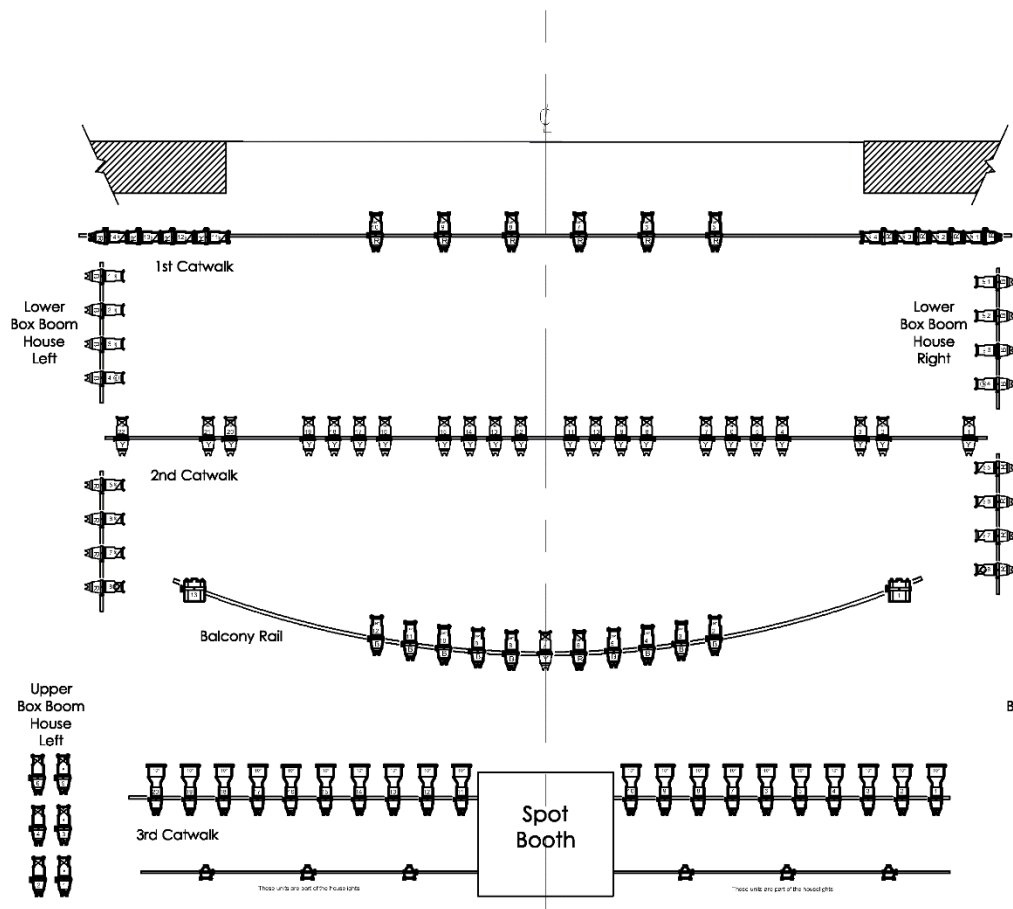




KEY

- Source Four 19', 575w
- Source Four 26', 575w
- Source Four 36', 575w
- Source Four PAR64, 750w
- Atlas 5-Cyl, 11w

Color
 Unit Type
 Unit Number
 Lens Tube Color
 Diameter Number
 Channel Number



KEY

- Source Four 10', 575w
- Source Four 19', 575w
- Source Four 26', 575w
- Source Four 36', 575w
- Source Four 50', 575w
- Source Four PAR64, 750w
- Colorlight 8" Fresnel, 11w

Color
 Unit Type
 Unit Number
 Lens Tube Color
 Diameter Number
 Channel Number

EXHIBIT B – DRESSING ROOMS

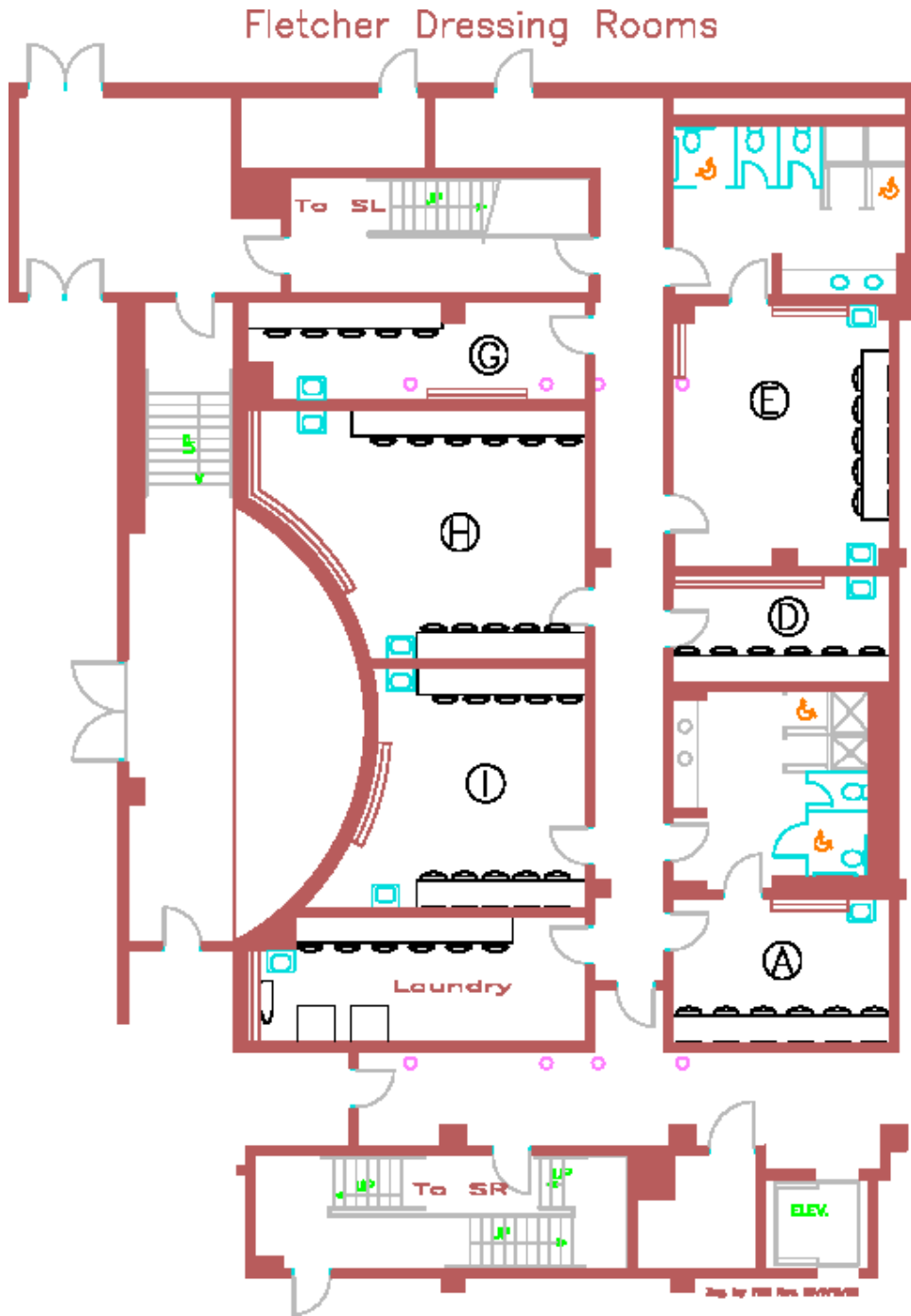


EXHIBIT C – PIT DIMENSIONS

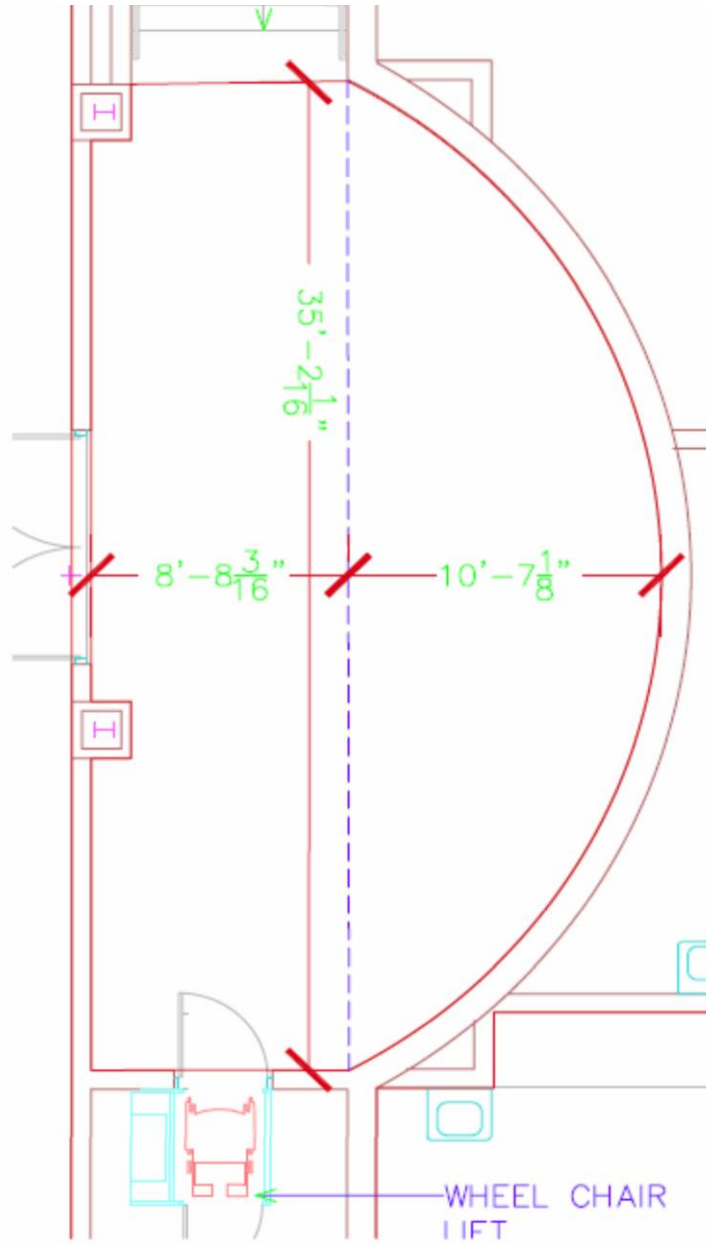


EXHIBIT D – SEATING CHART

A.J. FLETCHER OPERA THEATER

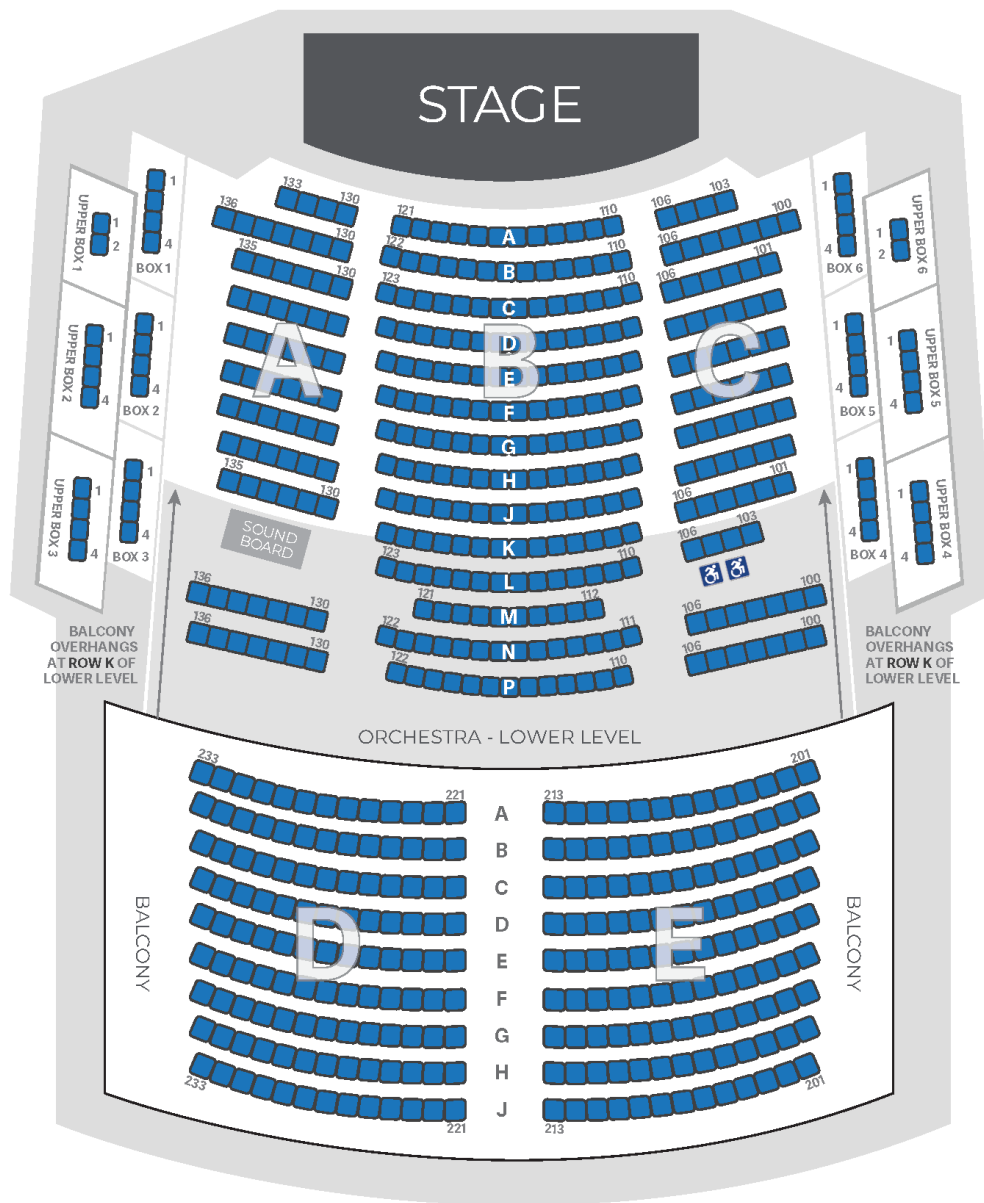


EXHIBIT D – PARKING POLICY

Parking lots surrounding the Martin Marietta Center for the Performing Arts are monitored by the City of Raleigh parking department. These areas include the Kennedy Theatre and Wilmington Street parking lots. A parking pass issued by the Martin Marietta Center is required to park in these locations.

Signs are displayed throughout these locations noting areas where parking is not permitted. Parking in these areas without a proper parking pass will result in a ticket issued by the City of Raleigh parking department.

Parking in the Gravel Lot (F) across from the Kennedy Theatre lot is also not permitted. This area is designated to an organization and without the appropriate pass you will be ticketed.

Parking in the bus lane located off Wilmington Street is also not permitted. This area is designated for buses only and parking in this area will result in a ticket issued by the City of Raleigh parking department.

All clients will be provided with two temporary parking passes that will only be valid for the time they are booked for their event. The parking spaces for Raleigh Memorial Auditorium and Fletcher Theater are located in front of the mechanical building in the Raleigh Memorial Auditorium/Fletcher backstage lot (see **Exhibit E**).

The production parking spaces for Meymandi Concert Hall and Kennedy Theatre are located in the Kennedy Theatre parking lot (see **Exhibit E**).

The Production Supervisor for each venue will provide the client with the two temporary passes upon arrival. The client must then fill out the vehicle information and place the passes in the windshield of their vehicle. The client will only be allowed to park in the assigned spaces, all other spaces are reserved for full time Martin Marietta Center staff only.

If the client needs to switch vehicles at any point during their booked time in the space, they must bring back the original pass to the Production Supervisor and will then be given a new pass for the new vehicle. There will never be more than two passes available at any time. The pass should always be visible in the windshield of the vehicle when parked onsite. Passes will only be valid during the times listed on the pass. Any violations will result in loss of parking privileges and possible towing of the vehicle at the owner's expense.

All loading docks are to be kept clear except for trucks/buses for events that are currently booked in the corresponding theater or for vehicles actively dropping off/picking up from the corresponding theater. Any other vehicle found blocking access to any loading dock will be towed at the owner's expense.

Delivery and pickup vehicles will be allowed temporary access to the loading dock or stage door of the venue that relates to the delivery/pickup, but only during the time in which they are actively loading or unloading. The vehicle will need to exit the parking/backstage area immediately after finishing loading or unloading. Vehicles left unattended after loading or unloading will be towed at the owner's expense.

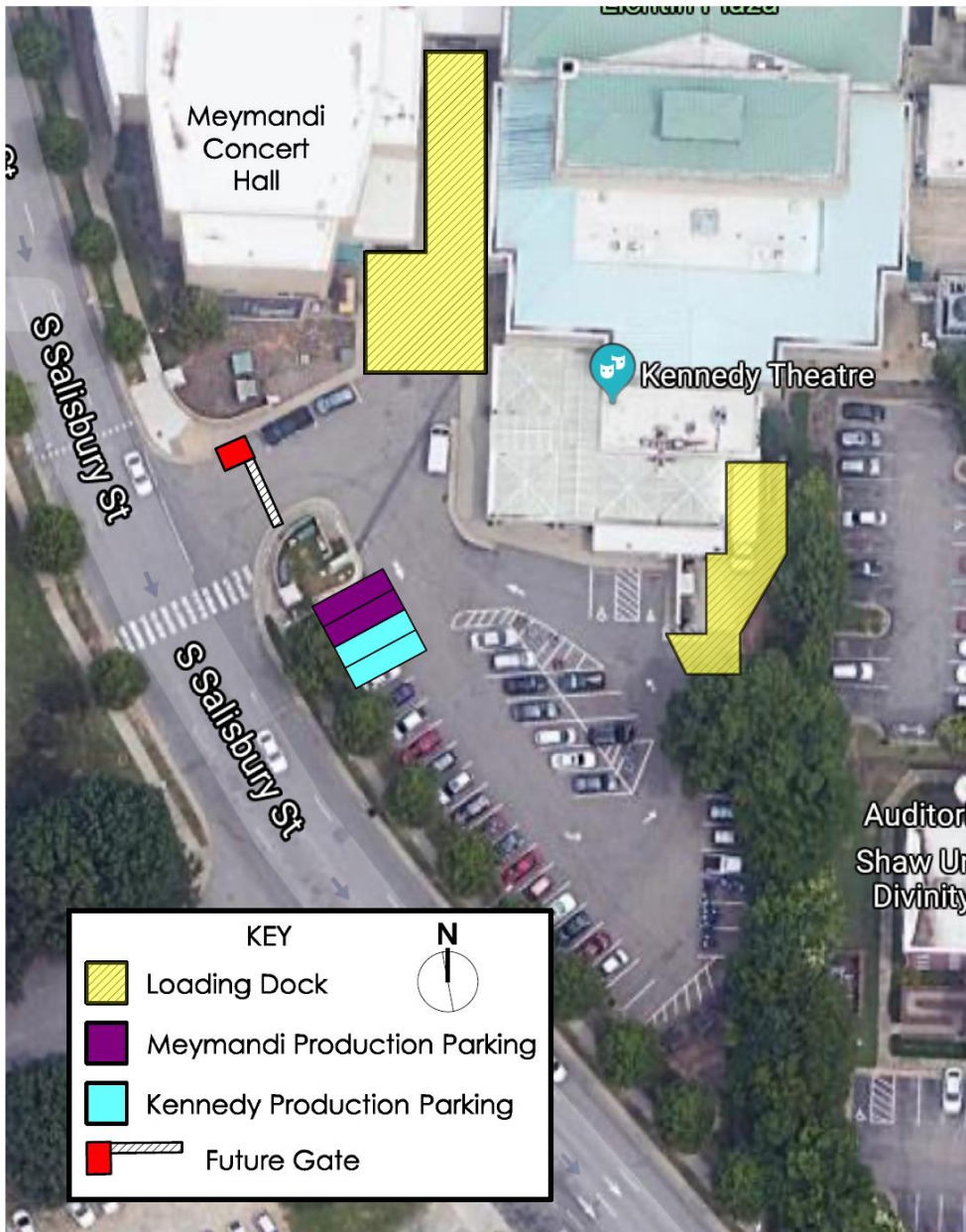
Any clients or perspective clients, coming to tour the Martin Marietta Center or meet with staff should park in the lots directly across from the building or the performing arts parking deck. Please make arrangements with the Martin Marietta Center staff member you are meeting so that security can be aware of your arrival.

To discuss parking options for your cast, crew, and planners, please reach out to Albert Mata with The Car Park at (919) 833-7522 or amata@thecarpark.com.

Please be advised, the Martin Marietta Center for the Performing Arts is unable to assist with parking tickets.

EXHIBIT E – PRODUCTION PARKING MAPS

MEYMANDI CONCERT HALL & KENNEDY THEATRE PRODUCTION PARKING



RALEIGH MEMORIAL AUDITORIUM & A.J. FLETCHER OPERA THEATER PRODUCTION PARKING

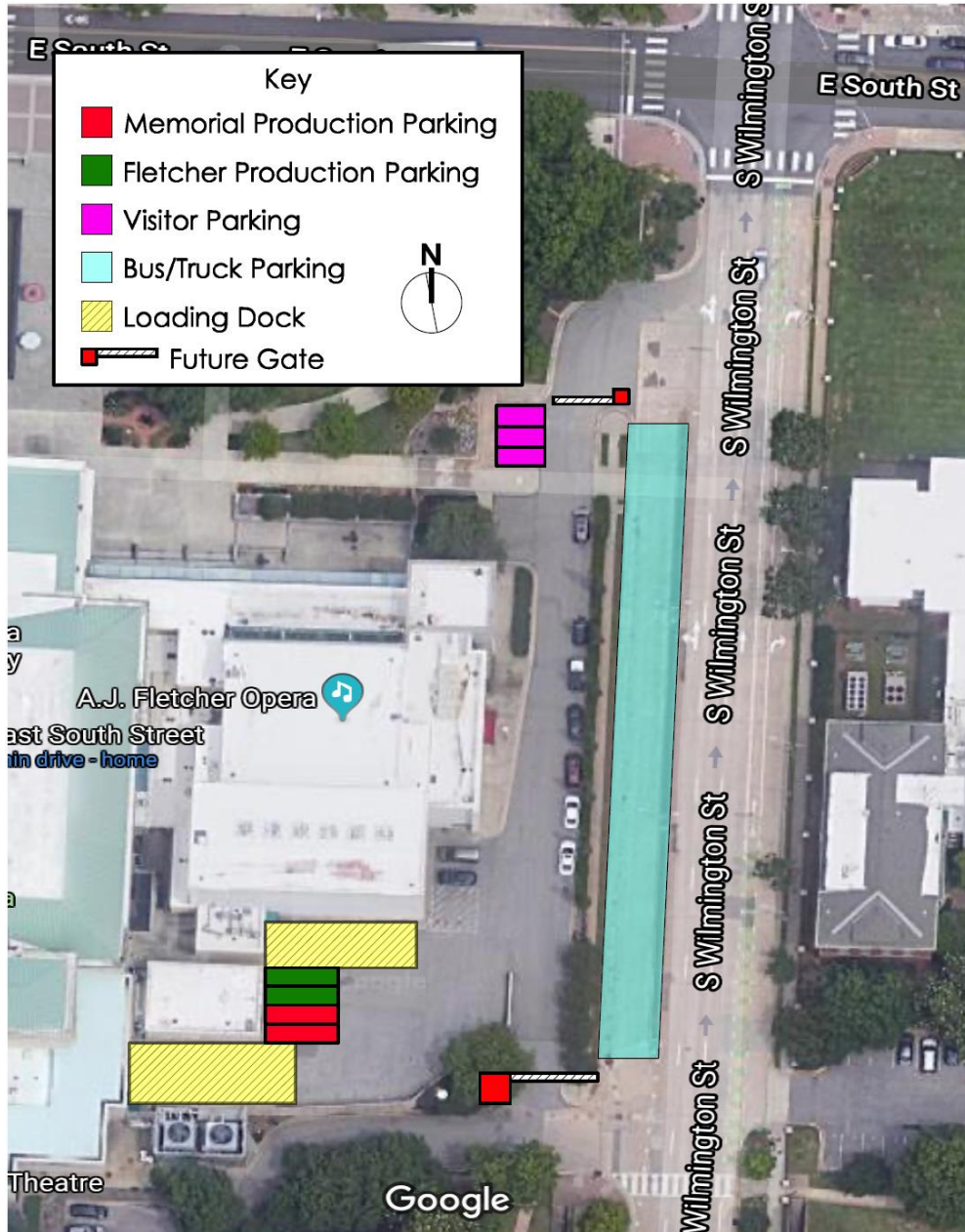


EXHIBIT F – LOADING DOCK ACCESS MAP

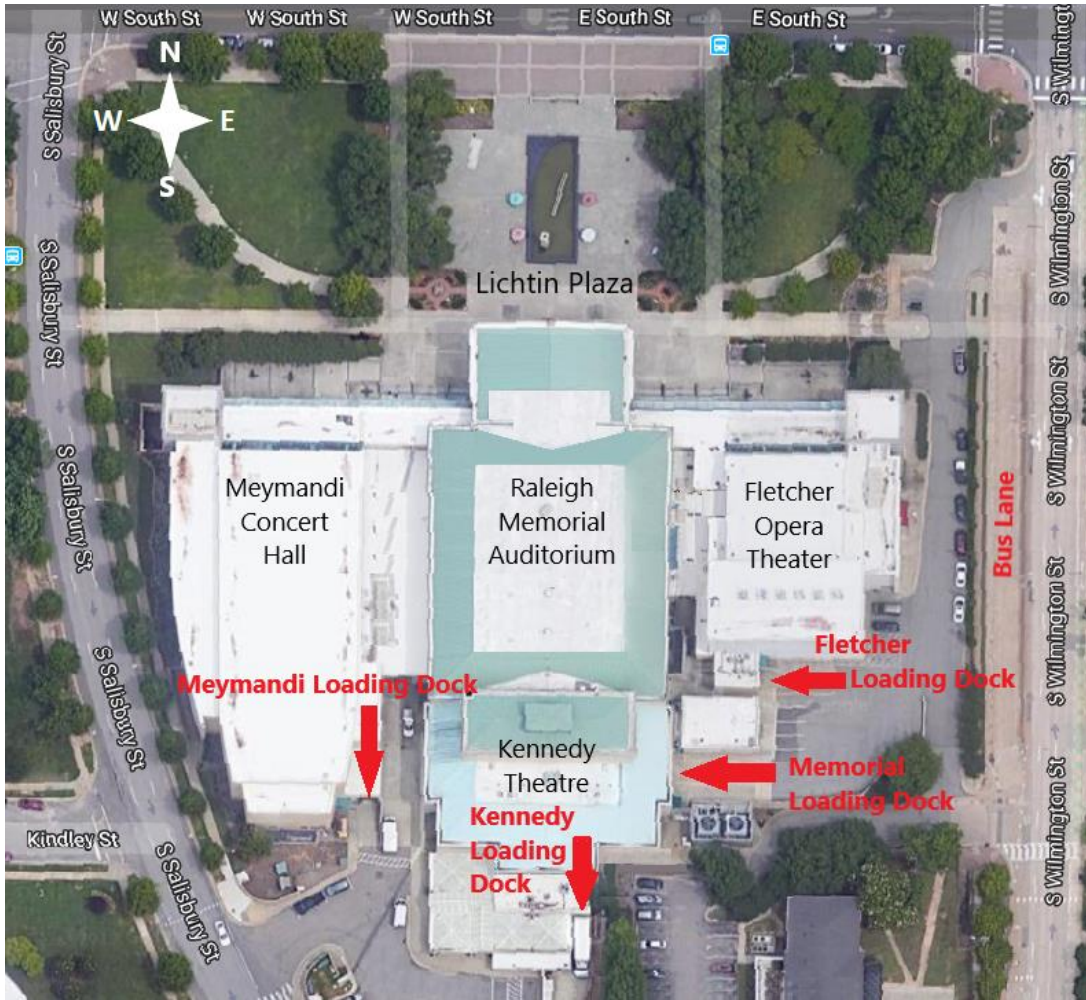


EXHIBIT G – FLETCHER PROJECTIONS

FLETCHER LARGE SCREEN STAGE PROJECTION



This projection screen is made out of an RP with a projectable surface that is 19' high by 28' wide. It cannot move and it only allows for 14'8" of stage space from the screen to the downstage edge of the stage, not including the apron. If the curved apron is at stage level, then there is a 22'8" inches from the screen to the downstage of the stage. Rear Projection only but a comfortable pass way can be set for crossovers. This screen has a 16:10 Ratio. It does provide an almost Imax-like experience.

FLETCHER MID STAGE PROJECTION



This option gives you the 9'h by 16'w screen and uses half the stage and allows for 20 feet of stage space. This screen has a 16:9 standard ratio. This screen can be either Front or Rear Projection with easy crossovers. If front projecting, a projector platform rental is required, and additional labor will be needed to install the platform at the Front of House Balcony. This screen could be hung at an additional cost but would allow for the flexibility of flying in and out. This screen configuration can be flexible, but we do dress it with the houses' curtains.

FLETCHER FULL STAGE PROJECTION



This option uses the full stage and is projected onto the house CYC. Up to 26'h x 40'w in size. This gives you the option of using the CYC Color lights for additional looks. Front projections only. This option will require the rental of a projection platform that must be hung from the Front of House balcony. Please note that this option may require 2 seats to be killed in the balcony as an obstructed view due to the height of the projector on the platform. This option still leaves a 4 foot crossover backstage. This position is fixed and cannot move.