

MEYMANDI CONCERT HALL TECH RIDER

Revised January 2, 2026



VENUE INFORMATION

The North Carolina Symphony calls this remarkable 1,587-seat venue home and it's easy to see why. Its 65-ft ceiling, unique shoebox shape, narrow sides, shallow balconies and lack of proscenium all work together to deliver the warmest, clearest and most immersive sound experience possible. Meymandi Concert Hall has hosted national and international artists and performers such as; Dave Chapelle, Backstreet Boys, Merle Haggard, Carlos Mencia, Bryan Adams, and Aziz Ansari.

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LOCATION

Meymandi Concert Hall 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 S. Saunders St. Go 1.5 miles north on S. Saunders St. Turn right onto South St. Go 2 blocks. The Martin Marietta Center 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 is on the right.

FROM US-70 / GLENWOOD AVE. / NORTHWEST RALEIGH

From Glenwood Ave / US-70, follow the US-70 E. signs toward downtown Raleigh. US-70 travels along Glenwood Ave, 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 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 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 D**). 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 D**, **Exhibit E**, and **Exhibit F** 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 Meymandi 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.

SMOKING

The entire building is a no smoking or vaping facility.

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 and atmospheric effects must be approved the Martin Marietta Center and 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. 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. T. 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

1,587 + 147 choir loft + 16 box seats

SEATING

Please see **Exhibit C** for seating chart.

If Boxes 1 and 10 and/or the choir loft seating are to be utilized, please note that the hanging of equipment over stage may negatively affect the audience in these locations. Before utilizing these seats, please confirm with Box Office manager and Production Supervisor before releasing tickets.

LOADING ACCESS

Two stage-level, 10' x 10' roll-up loading doors, one at street level and one at a 36" truck dock, are located on the west (Salisbury Street) side of the complex, adjacent to the stage house. The loading area is approximately 25' x 25' with access to the stage through the USR double doors, 86" wide. Dock use is only permitted by Customer if Commercial Auto Liability is obtained as detailed in the Client Handbook.

STAGE DECK

- Height: 2'-6" from the auditorium floor
(*Two sets of removable steps access the house directly from the stage*)
- Total stage depth: 46'-6"
- Width: Down Stage: 64'-0"
- Up Stage: 45'-0"

The deck is maple flooring, semi-gloss finish. Any attachment into the floor is not permitted.

RISERS

(Please see **Exhibit A** and **Exhibit B** for drawings)

The risers are mechanical lifts with preset heights from 0-30" above the stage floor.

There is a 9'-0" x 11'-6" piano lift to the basement storage level, located down stage center. None of the lifts can be operated during the course of a performance.

DRESSING ROOMS

(Please see **Exhibit A** for drawing)

At the basement level there are four dressing rooms with shelves and clothing racks that seat 3 people each. There are also larger men's and women's dressing rooms that seat 6-12 each. Showers and bathrooms are shared between Dressing Rooms 1 & 2 and 3 & 4. There is also a large Green Room. There is no washer or dryer.

Loading downstairs is from the stage level via a passenger elevator. The elevator door measures 7'-0" high and 4'-0" wide. The interior is 6'-0" wide and 9'-0" deep.

ADDITIONAL SPACE

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

RIGGING OR HANGING IN THE THEATER

There is no over stage counter-weight system. A permanently installed orchestra cloud completely covers the over stage area which severely limits the ability to hang or rig any scenery, curtains, masking or equipment.

As locations from which anything can be hung or rigged in the building are extremely limited, any rigging or hanging of items over stage or over the house **MUST** be discussed with and approved by the Production Supervisor at least two weeks prior to the load in of any event.

Hanging points for audio are located approximately 26'2" from centerline at 2'1" from the edge of stage. These points are permanently set and cannot be moved.

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.

AUDIO VIDEO INFORMATION

Stereo stage stacks, comprised of one RCF NXL24-A two-way column array cabinet per side, are the primary sound source and provide coverage for the floor level (orchestra section). A center line array comprised of ten RCF HDL 6-A 1400 W two-way cabinets and two RCF 12-AS 1400 W active subwoofers is also available.

Five Rhenkus-Heinz TRC81/9HO under balcony fills augment the rear floor level of the hall and the two balconies, for a total of fifteen enclosures. Additional speakers may be placed on the downstage edge of the stage serve as center fills. Each of the side box seating areas contain a Meyer UPM-2P, a total of fourteen enclosures, and the seats beside and behind the stage (choir loft) are covered by a Meyer UPM-1P in each section, for a total of eight. The knee wall of the choir loft also contains sixteen free floating Tannoy speakers. All speaker groups are processed by Peavey VSX series DSP.

A Midas M32 digital console with remote control is provided for front of house mixing. Playback is available via CD, Bluetooth, Auxiliary cable, and limited USB formats. 4 Yamaha DXR12 cabinets 1100 W two-way powered speakers are available for monitors. Supplementary powered monitors owned by the complex may be available for an additional charge dependent on other bookings.

Meymandi Hall has six wireless ULX-D Shure microphones, either hand-held or lavalier. Peripheral systems include front –of house video image backstage; show program and paging in all dressing rooms, green room, rest rooms, lobby, gallery, and donor room; RF-type listening assisted system. Two Schoeps omni-directional condenser mics hang permanently from the ceiling, providing the source for program and LAS as well as a ready recording source.

A four-channel Clear-Com system handles communication needs, with stations in all production areas.

VIDEO SYSTEM

- One AW-HE130 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
- Hard wired internet available for streaming at an additional cost.

LIGHTING AND POWER INFORMATION

ELECTRICS- ADDITIONAL POWER

Two 100 amp, 120/208 volt, Hubbell #5100 5-pin and sleeve, switched outlets are located in the perimeter hallway DSL, two DSR and two on the grid, up stage center. There is no water pipe ground. Total stage house power and locations:

- 1 - 400 amp – 3 phase company switch USL Hallway
- 2 - 100 amp – 3 phase Hubbell #5100 DSL Hallway
- 2 - 100 amp – 3 phase Hubbell #5100 DSR Hallway
- 2 - 100 amp – 3 phase Hubbell #5100 Grid

In the spot booth are four NEMA L6-30 outlets (30 amp, 240v). City of Raleigh electricians do all connects and disconnects.

DIMMING & CONTROL

Dimmers 1-96 (located around the “Ring”) are ETC Sensor, D20E. Dimmers 97-192 (FOH, Balconies, Choir Loft and Stage) are Colortran ENR’s. House lights are ETC Sensor, D20E dimmers 197-288. All positions are wired dimmer per circuit. There is no patch bay, breakout panel, or FOH transfer. The dimmer vault is located on the Upper Choir Loft Level, SR.

DMX and CAT-5 isolation and patching is available down stage right to outlets throughout the concert hall. The house console is ETC element, operating with current software, typically operated from off stage right. All non- dims are operated from off stage right.

The house dimmers should be protected from any DMX source or receiver not provided by the DECPA by means of an optical/electrical isolator.

DIMMER ALLOCATION

POSITION	DIMMERS	NON-DIMS	DMX AND CAT-5
Ring SL	1-24	1-6	No
Ring US	25-72	1-6	Yes
Ring SR	73-96	1-6	No
First Cove, $\pm 75^\circ$	97-132	7-12	Yes
Second Cove, $\pm 30^\circ$	133-144	7-12	Yes
Upper Balc SL	145-150	19-24	Yes
Upper Balc SR	151-156	19-24	Yes
Lower Balc SL	157-162	19-24	Yes
Lower Balc SR	163-168	19-24	Yes
Choir Loft SL	169-174	none	No
Choir Loft SR	175-180	none	No
Deck SL	181-186	none	No
Deck SR	187-192	none	No

LIGHTING INSTRUMENTATION & ACCESSORIES

All instrumentation is equipped with C-clamps, safety cables and gel frames.

Second Cove	8	Source Four 10°, 575w
First Cove	24	Source Four 19°, 575w
	4	Source Four 10°, 575w
Ring SL	11	Source Four 26°, 575w
	11	Source Four 36°, 575w
Ring US	12	Source Four 26°, 575w
	12	Source Four 36°, 575w
Ring SR	11	Source Four 26°, 575w
	11	Source Four 36°, 575w

Some extra 19° and 36° lens tubes may be available depending on the scheduling in the rest of the complex; please check with house Production Supervisor. Other instruments and accessories may also be available.

There are two Lycian 1295 3kw xenon follow spots and two Source 4 5° units in the spot booth; throw from the spot booth is 95' to the stage, at a 25° angle.

All cable is 12/3 type SO and all connectors are 20 amp, 2P&G stage pin. An assortment of lengths is available. The center can supply color media, templates, or gaffer's tape with prior arrangement and at additional cost.

EXHIBIT A – BASEMENT LEVEL

EXHIBIT B – STAGE

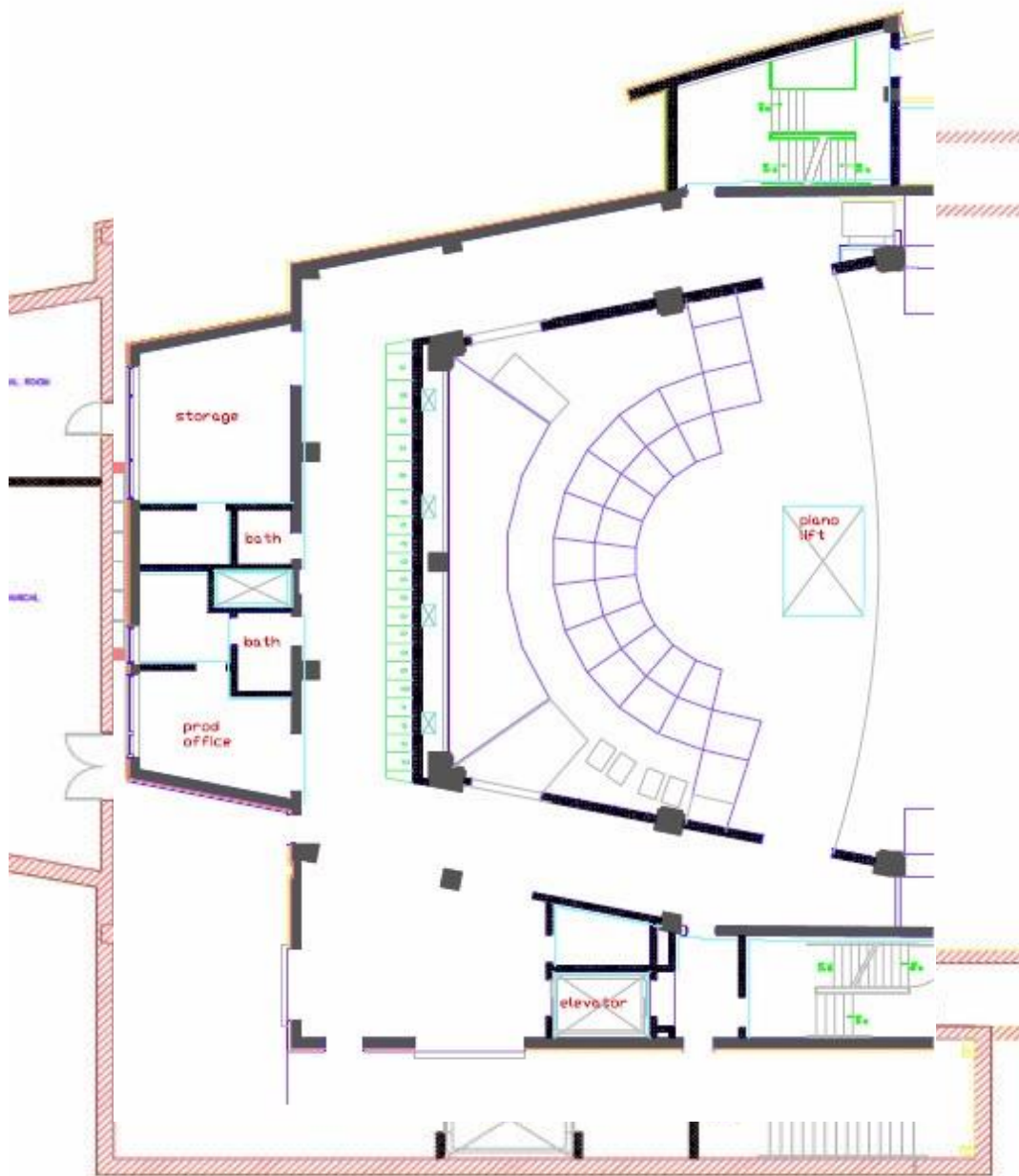


EXHIBIT C – SEATING CHART

MEYMANDI CONCERT HALL



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

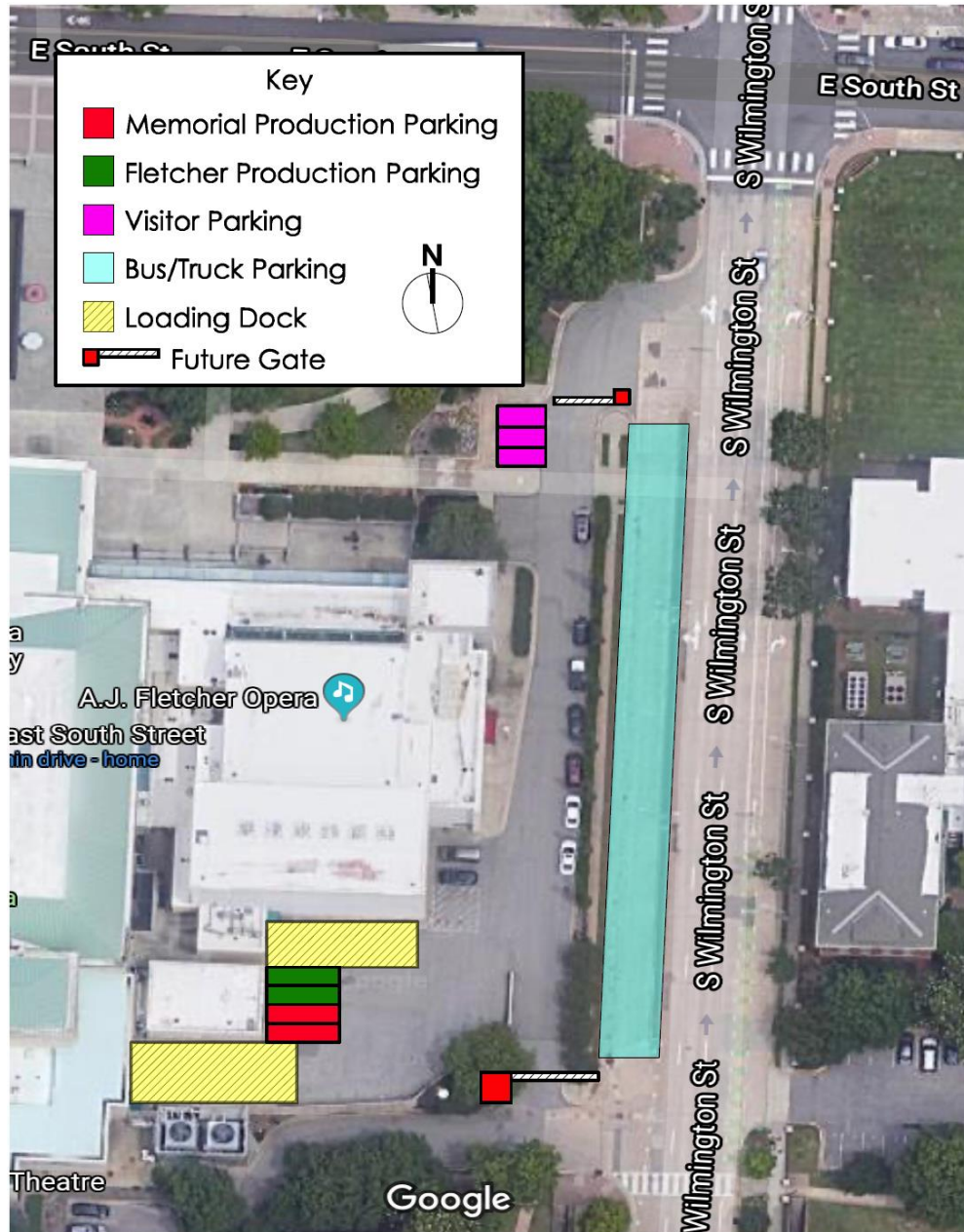


EXHIBIT F – LOADING DOCK ACCESS MAP

