

# RALEIGH MEMORIAL AUDITORIUM TECH RIDER

*Revised October 31, 2024*



## VENUE INFORMATION

Opened in 1932, Raleigh Memorial Auditorium is the crown jewel of North Carolina performing arts. Over the years, this richly historic venue has played host to a dazzling array of artists. Sinatra, Jerry Seinfeld, Norah Jones, Alice in Chains, Chris Tucker, and Shreya Ghoshal have played the venue. Broadway blockbusters like *Les Misérables*, *The Phantom of the Opera*, Disney's *The Lion King*, *Jersey Boys*, *Miss Saigon*, and *Rent* have also been staged here.

The venue has undergone several dramatic renovations ranging from 1975, 1990, 2001, and 2016, all enhancing the space to blend state-of-the-art technical amenities with traditional theatre traditions.

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## LOCATION

Raleigh Memorial Auditorium is located at the southern end of Fayetteville Street in downtown Raleigh, between Salisbury, South and Wilmington Streets.

## ADDRESS

### SHIPPING ADDRESS

Raleigh Memorial Auditorium  
2 E. South Street  
Raleigh, NC 27601

### GPS ADDRESS

Raleigh Memorial Auditorium  
780 S. Wilmington Street  
Raleigh, NC 27601

### COORDINATES

35.7709, -78.6393

## 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 RMA 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.

## 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 (CO<sub>2</sub> 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 48 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. There is a minimum two (2) hour call back from a meal break on continuous calls. 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

2,274 + 80 (optional) pit seats

### SEATING

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

### LOADING ACCESS

Two dock high loading bays are located on the east side (Wilmington Street) adjacent to the stage house. They are on the SR side of the house and open into a service corridor US of the deck area. Direct stage access from this corridor is provided by four sets of loading doors on the US wall. Dock use is only permitted by Customer if Commercial Auto Liability is obtained as detailed in the Client Handbook.

- Loading Dock #1: 8'-0" wide x 10'-0" high  
(equipped with a self-leveling dock plate)
- Loading Dock #2: 7'-4" wide x 9'-9" high
- Stage Loading Doors: 7'-9" wide x 26' high, located SR of center 5'-11" wide x 7'-0" high,  
located on center 7'-10" wide x 10'-0" high SR 5'-8" wide x 7'-0" high SL

## PROSCENIUM

Height- 25'-0" (*not architectural*)

Width- 58'-10"

## STAGE DECK

Height: 3'-8" from the auditorium floor (*Two sets of removable steps access the house directly from the apron*). The deck is tongue and groove maple, painted black. Lagging into the deck (1 ½") is permitted.

- Depth: Plaster Line to US wall: 35'-6"
- Plaster Line to Apron edge: 4'-6"
- Total stage depth: 40'-0"
- Width: Center Line to SL wall: 49'-0"
- Center Line to SR wall: 49'-0"

## ORCHESTRA PIT

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

Width: 51'-6"

Depth: 12'-0" at center – tapering to 9'-0" at offstage edge.

Pit edge begins to taper at 5' from center SL & SR

The orchestra pit is a hydraulic lift that can be set at any height from basement to stage level. The only access to the orchestra pit during a performance is through the house or from the stage. 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 A** for drawing.)

All dressing rooms are located at deck level. A hallway of dressing rooms exists both SR and SL. These rooms have lit mirror, counter and rack space to accommodate two or three performers each. All rooms have sinks and there is one communal toilet and shower stall per hallway. Each hall has one dressing room with a pass door to the stage and one larger room with private toilet and shower, usually denoted as the star dressing room. SR consists of six (6) rooms including the star and SL has seven (7) with the star (see attached drawing).

Off stage left are two chorus dressing rooms, one men's and one women's. The men's is designed for 7 performers, and the women's 13, but more could be accommodated in either. Both have lit mirrors, counters, racks, sinks, toilets and shower stalls.

A washer and dryer is located in the loading dock area. For an additional cost, three sets of washers and dryers and a limited number of rolling racks are located in the house costume shop on the lower level. Clothes hangers or towels are not provided.

### **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. Loading downstairs from the stage level is possible via a passenger elevator or orchestra pit lift.

The passenger elevator door measures 6'-11" high and 47" wide. The interior is 5' wide and 7'-8" deep.

### **FLY SYSTEM**

The fly system is a JR Clancy double purchase counterweight system.

The operating rail is located SR 30' above the deck with 28' of clearance between the fly floor and the stage. A Hemp Pin Rail is located on the SR fly floor. The hemp rail runs the full depth of the stage with pins on 7" centers.

A Hemp Pin Rail is also located SL at 21' above the deck with 19' of clearance between the fly floor and the stage. This hemp rail runs the full depth of the stage with pins on 12" centers.

There are two loading bridges for the arbors located SR at 45' and 52' above the deck. All SR rail positions are accessed by a ladder on the USR wall. The SL rail and the grid are accessed by a ladder on the USL wall.

**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 production supervisor. Please discuss any alterations to the house hangs were applicable.**

### **LINESETS**

There are 46 linesets on average 9" centers. House battens are double pipe trusses of 1½" S40 pipe; 16" high and weighing 367lbs., with 6 pick-up lines on approximate 12' centers.

***Sheaves cannot be kicked.***

***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. You must have this discussion with a production supervisor BEFORE you arrive at the venue. We can help offer solutions that are best for your event.***

- Batten length: 67'
- Working load limit: 1800 lbs.

- Grid Height: 61'
- Out Trim to truss bottom pipe: 59'-5"
- In Trim: 3'-9"
- Arbors: Height: -12'-0". Weight capacity: 3,600 lbs.
- Counterweight: Steel bricks: 8" wide, thickness varies

## LINESET SCHEDULE

Below would be a typical line set layout; please confirm this information with the Production Supervisor – *it is likely to change with no notice!*

Line #	Distance from PL	House Hang	Kick?		Line #	Distance from PL	House Hang	Kick?
					24	18'-4"		No
2	1'-6"	Main Valance	No		25	18'-10"		
3	2'-5"	Main Rag			26	19'-6"		No
4	3'-1"	Legs	US Only		27	20'-4"		US Only
5	3'-9"		US Only		28	20'-11"	Border 3	
6	4'-5"	Electric 1			29	21'-9"	Legs 3	DS Only
7	5'-2"				30	22'-6"		
8	6'-2"				31	23'-4"	Electric 4	
9	6'-8"				32	24'-2"		DS Only
10	7'-6"	Border 1	DS Only		33	24'-10"		US Only
11	8'-2"	Legs 1			34	25'-6"		
12	9'-0"				35	26'-3"		No
13	9'-8"		US Only		36	27'-0"		
14	10'-6"	Electric 2			37	27'-9"	Border 4	No
15	11'-3"		DS Only		38	28'-7"	Legs 4	
16	12'-1"		US Only		39	29'-2"		
17	12'-10"				40	30'-5"	Electric 5	US Only
18	13'-6"		DS Only		41	31'-3"		
19	14'-2"				42	31'-9"	US Blackout	
20	14'-11"	Border 2			43	32'-6"		
21	15'-9"	Legs 2	No		44	33'-3"		No
22	16'-6"	Mid FSBO			45	33'-11"		US Only
23	17'-4"	Electric 3	DS Only		46	34'-8"	White Cyclorama	

## SOFT GOODS

The following soft goods were manufactured and installed in 2008; with the exception of the main rag (installed 2000). All curtains are Black 27 oz velour and are sewn flat, with no fullness. *Note the lineset schedule for typical hanging positions.*

Goods	Panels	Width x Height
Main Curtain	2	35' w x 28' h (K-M Fabrics 'Plum'/ 25 oz IFR velour/unlined) Travels or Guillotines (controlled from SR)
Main Valance	1	66' w x 8' h (K-M Fabrics 'Plum'/ 25 oz IFR / 25 oz velour)
Borders	5	67' w x 12' h

Goods	Pairs of Panels	Width x Height (per panel)
Legs	10	17'-4" w x 27' h

Goods		Width x Height
White Leno Cyclorama (filled scrim)		60'x 26'-8"
Black Shark's tooth Scrim		65' x 30'-0"

**NOTE:** Some refurbished leg panels are available. These are 27' high with no fullness.

## AUDIO INFORMATION

### COMMUNICATION

Full "Clear-Com" systems are available at all production positions. The main station control is at the Stage Manager's Console, DSR. Paging and program feed to all dressing rooms, control booth and back hallways.

### SOUND

Audio system consists of Martin WPC biamped 3-way array cabinets (14 cabinets per side) hung at either side of the proscenium and Martin SXHF218 Subwoofer enclosures, 4 per side, at house level. Amplification via Martin 1k42 4-channel power amps, 11 total. 2 Martin CDD-Live12B powered enclosures provide in-fill for pit seating.

Touring rigging points are available in permanent locations at 24'-3/8" from Centerline and 3'-6 11/16" and 6'-5-7/16" from plaster line. These points are not affected by house array hang.

HOUSE ARRAYS CANNOT BE TAKEN DOWN; HOUSE SUBS MAY BE MOVED IF NOT USED

House dB limit is 95, A-weighted. This will be monitored and enforced.

Control is via DANTE and Berringer S-16 stage boxes with analog backup.

House console is a Midas M32. A Beringer X-32 may be available for monitor console; check with Production Supervisor for availability.

The front of house mix position is an 8'-6" x 13' area at the rear of section.

The position is 112' from the plaster line and requires a 250' snake run from the deck.

Through third-party vendors in our area, we can provide audio and video transmission via phone, internet or satellite for archival use, live broadcast, internet streaming, or pay-per-view service.

The listening-assisted system is an FM transmitter system from Williams AV.

*Note: The center does not supply batteries for battery powered audio equipment.*

## VIDEO SYSTEM

- One AW-UE150 PTZ Camera set up as the main house camera
- 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- COMPANY SWITCH

Primary power is provided through a fused 800 amp 120/208 volt 3 phase 5-wire company switch located on the SL wall 11' upstage of the plasterline. Two additional 400 amp 208/120 volt fused disconnects are located just US of the primary bull switch.

A 400 amp and a 100 amp 120/208 volt 3 phase 5 wire fused switch are located on the SR wall 15'-6" upstage of the plasterline. This service is traditionally used for audio since it is supplied through a separate transformer and has an isolated ground.

One 50 amp 120/208 volt 3 phase 5-wire fused disconnect switch exist 17' US of the plasterline on SR. Wall water pipe grounds exist both DSR and DSL.

### TOTAL STAGE HOUSE POWER AND LOCATIONS

800amp	3 phase	SL
2 x 400amp	3 phase	SL
400amp	3 phase	SR
100amp	3 phase (isolated)	SR
50amp	3 phase	SR
200amp	3 phase	In upstage phase hallway by elephant doors

50 amp	3 phase	Loading dock
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City of Raleigh electricians do all connects and disconnects.

## LIGHTING INSTRUMENTATION & ACCESSORIES

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

## HOUSE HANG

- Cove – 36- ETC S4 10 degree @ 575w
- Box Booms – 7- ETC S4 19 degree @ 575w  
14- ETC S4 26 degree @ 575w

Please review the house plot on page 14. The center does not supply color media, templates, or gaffer's tape without prior arrangement.

## DIMMING & CONTROL

All stage dimmers are ETC Sensor, D20. There are 384 dimmers at 2.4kw each. All positions are wired dimmer per circuit. There is no patch bay or breakout panel; FOH control transfer is via DMX. The dimmer vault is located on the SL Pin Rail.

There is a CAT-5 powered data network system distributed throughout the theatre.

The house console is ETC's Ion 1500 with 2 x 20 outboard wing and wireless remote network and designer remote tech table 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, Net, or RFU
Cove, ± 50°	145-208	1-4	N, N, R
<i>Catwalk circuits repeat twice across the position</i>			
First Electric	1-30		No
Second Electric	31-60		No
Third Electric	61-90		No
Fourth Electric	91-120		No
Fifth Electric	121-144		No
<i>All electrics are "soft" with multi-cable and break-outs</i>			
HR Box Boom	209-222	1-4	N, N, R
HL Box Boom	223-236	1-4	N, N, R
DSL Deck	237-242	9-12	D, N, N, R
DSR Deck	243-248	9-12	D, N, N, R
USL Deck *	249-260	9-12	No
USR Deck *	261-272	9-12	No
HR Back of House, ± 20°	273-278		No
HL Back of House, ± 20°	279-284		No
SL Jump **	285-320	5-8	No

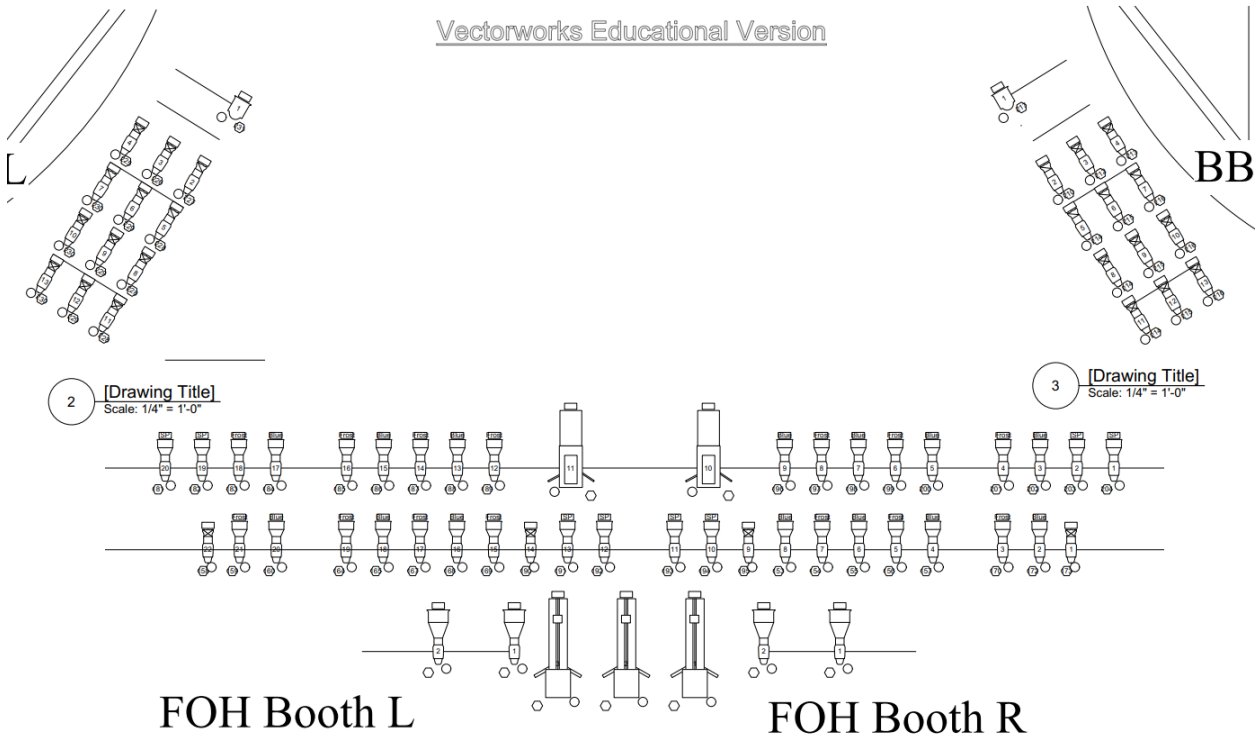
SR Jump		5-8	No
House Lights	351-355		
House Lights	361-380		

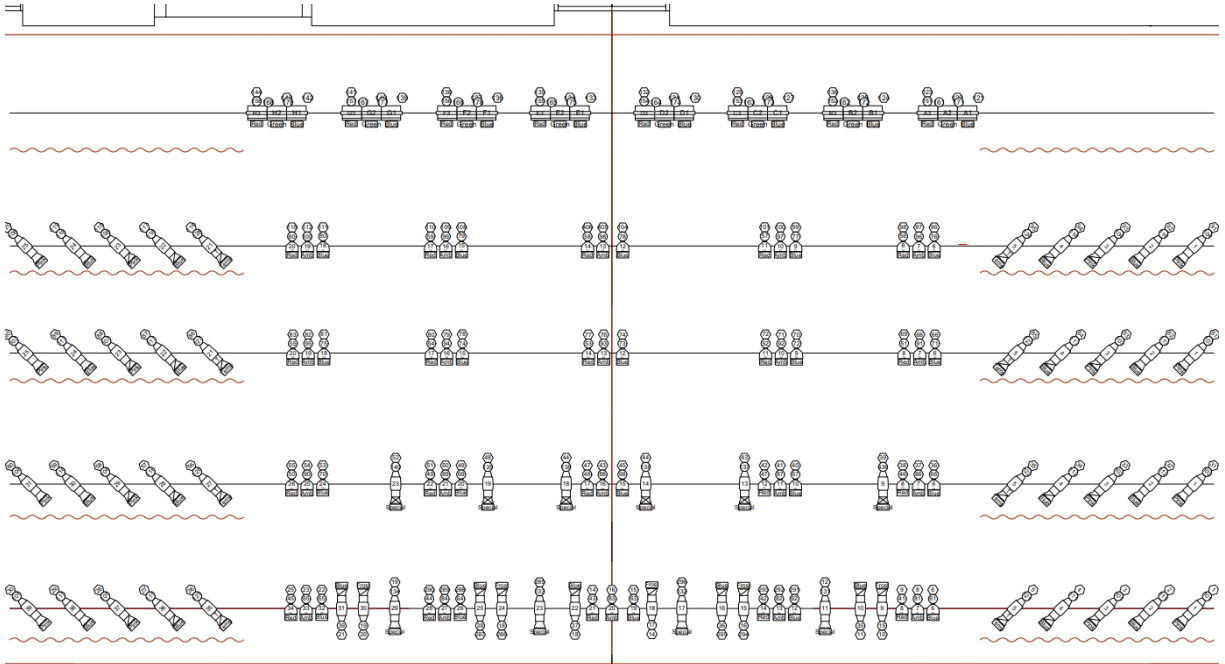
\* these twelve circuits output in stage pin and two 19-pin connectors

\*\* these 36 circuits output in six 19-pin connectors

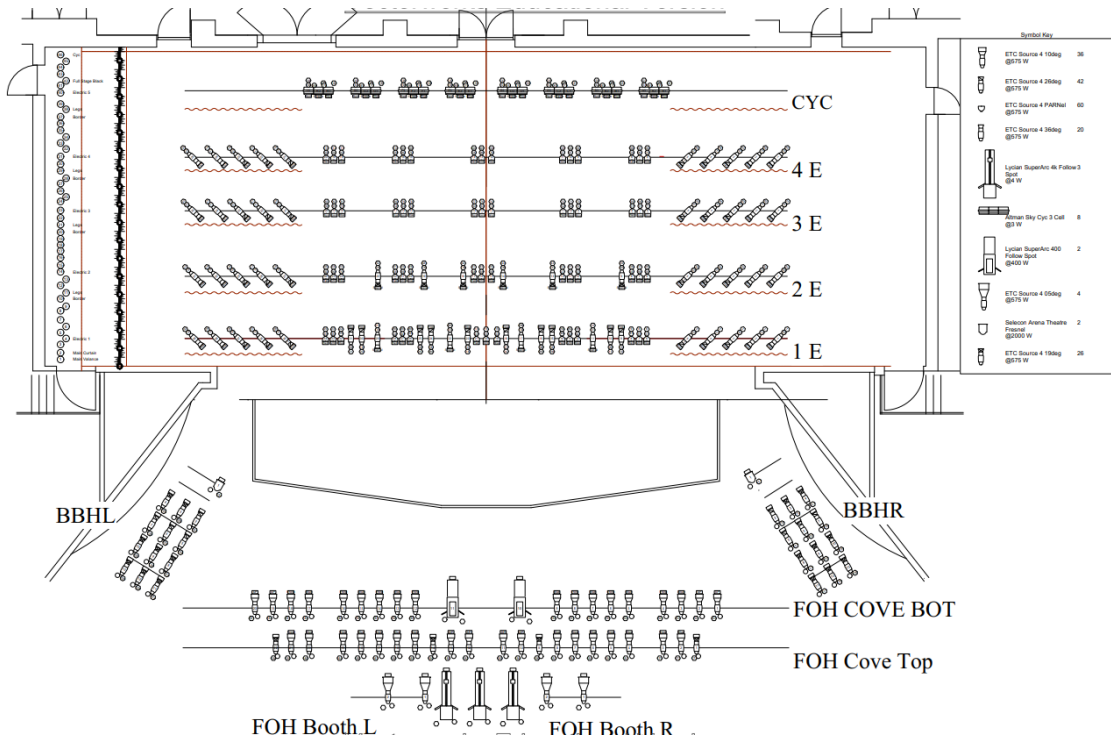
### ADDITIONAL CONTROL ALLOCATION

Position	DMX, Net, or RFU
Sound Booth	D x 4 input, N, N, R
Spot Booth	N, N
Tech Table	D, N, N, R
SL	D x 4 output

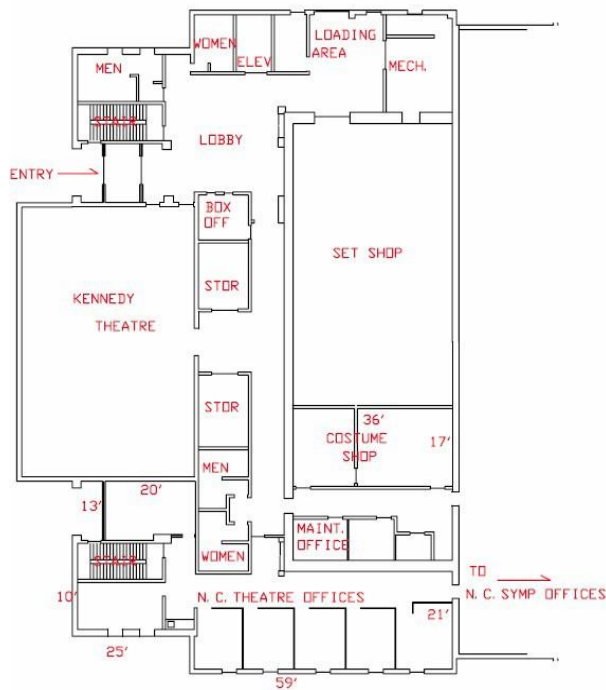




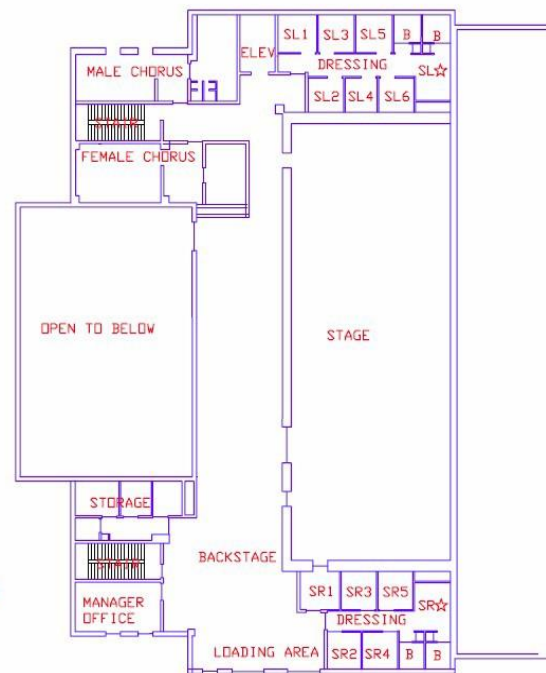
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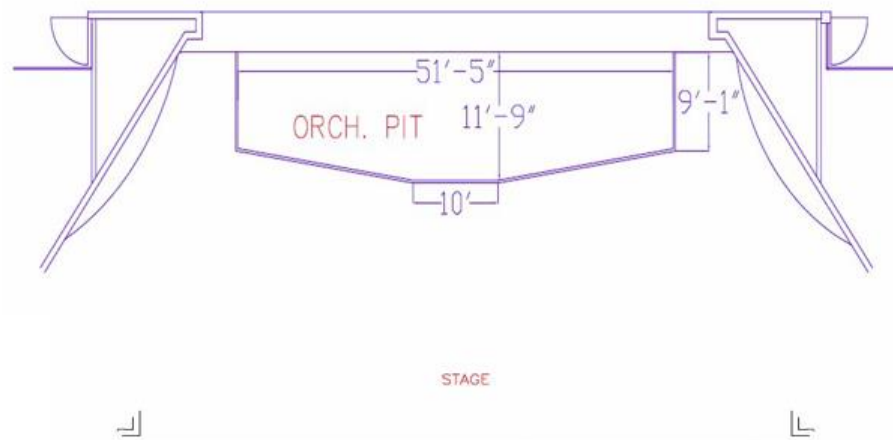
## EXHIBIT A – STAGE AND LOWER LEVEL



LOWER LEVEL



STAGE LEVEL



STAGE

EXHIBIT B – LOBBY

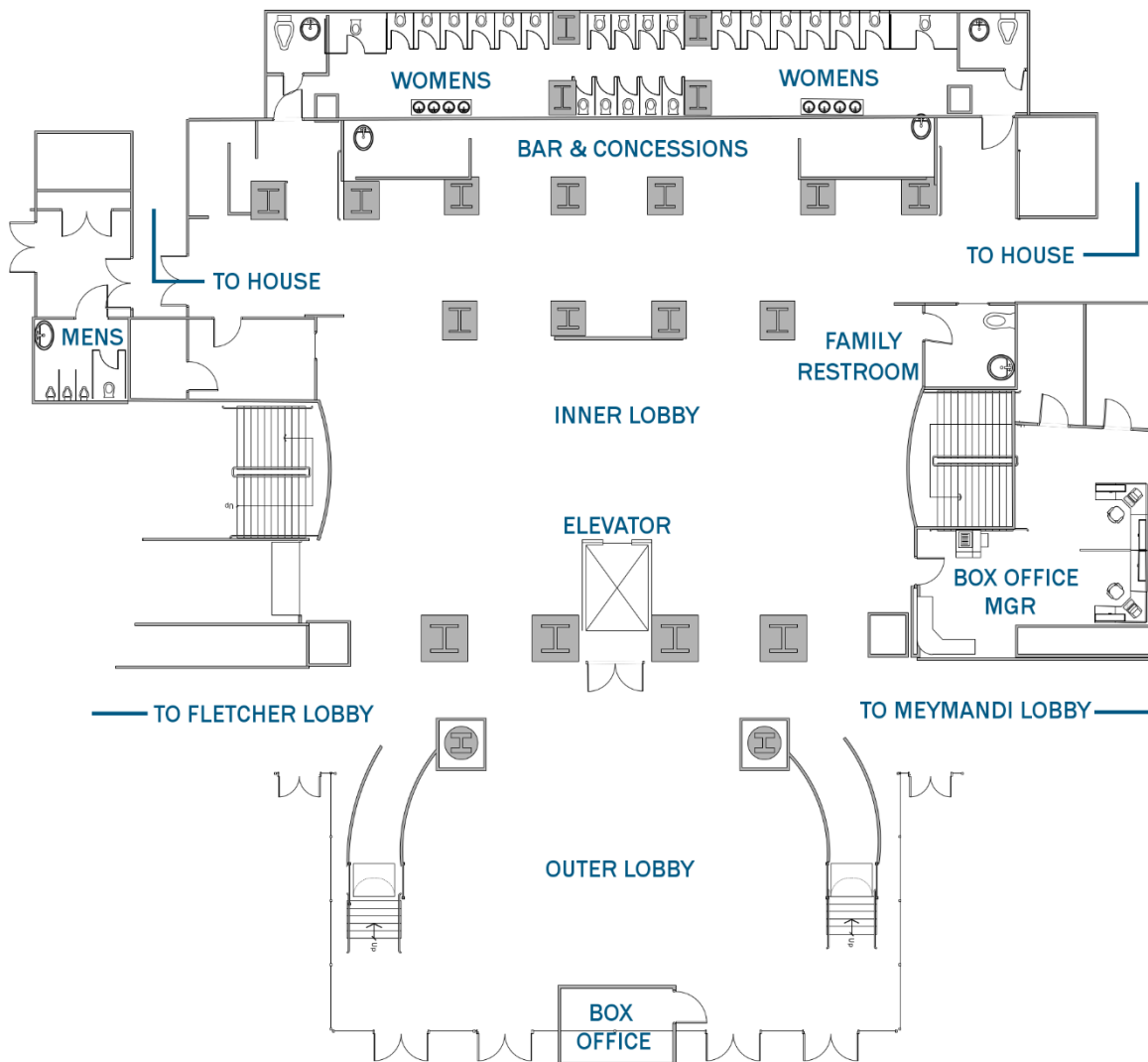
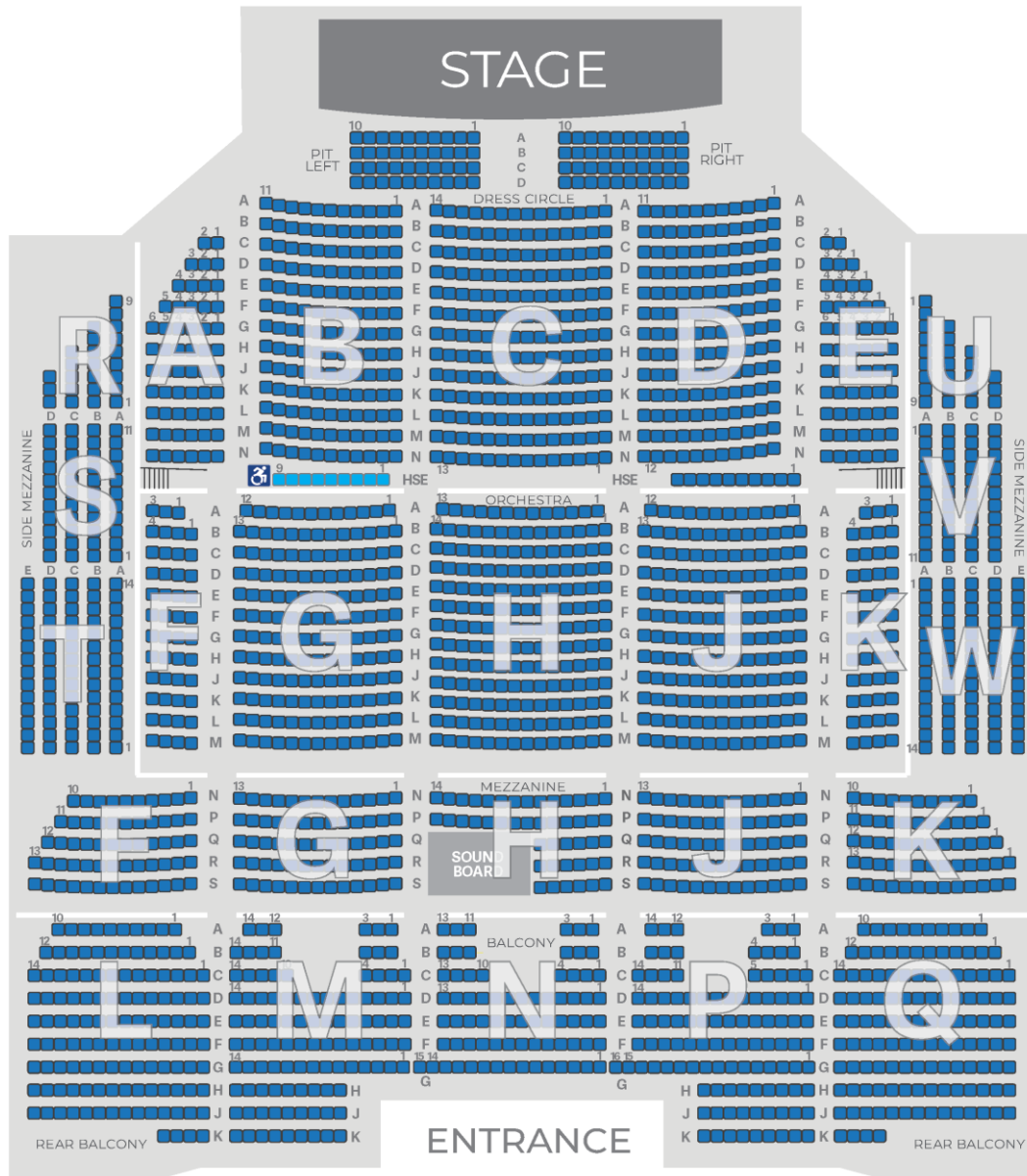




EXHIBIT C – SEATING CHART

RALEIGH MEMORIAL AUDITORIUM



## 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.

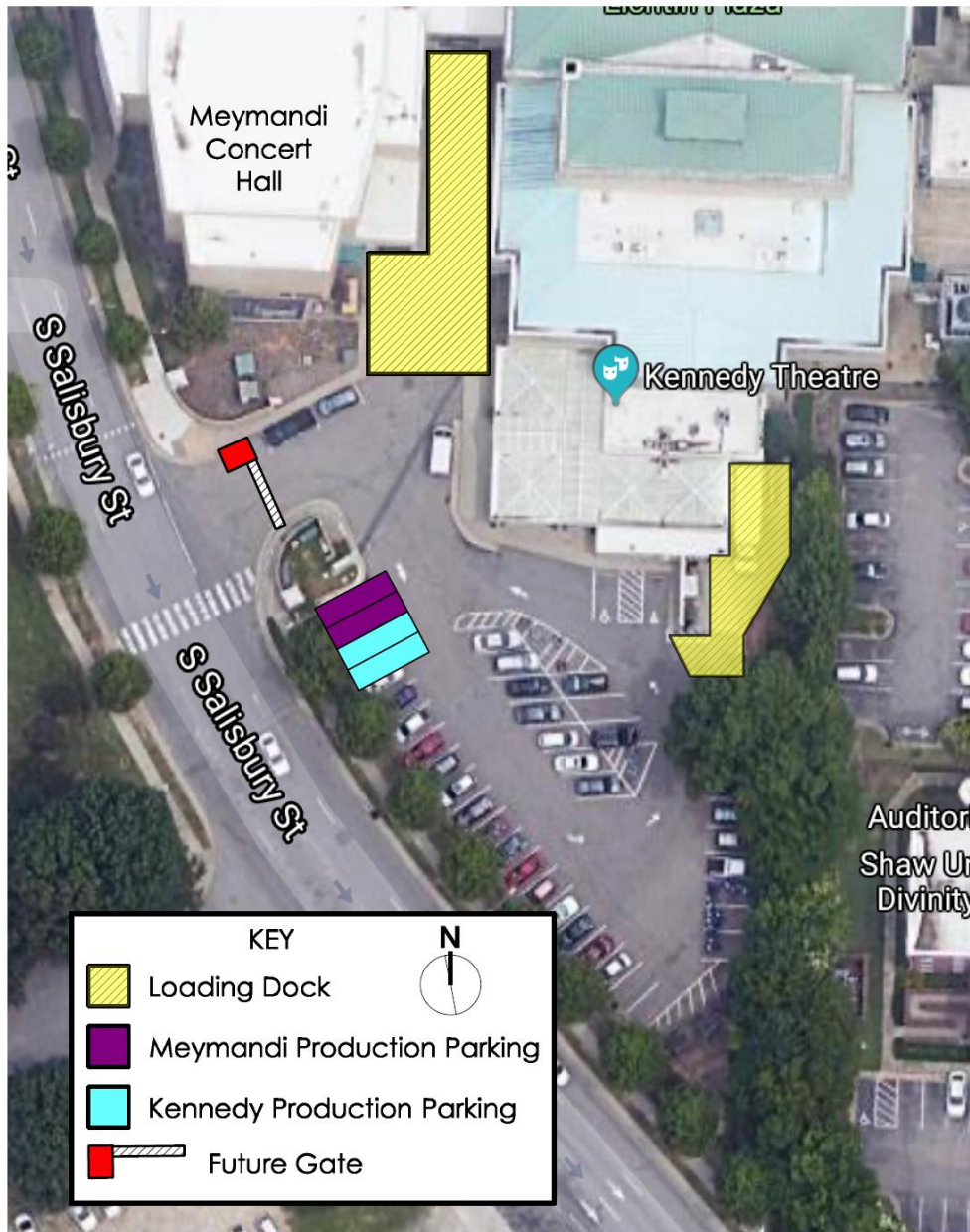
Any clients or perspective clients, coming to tour the Martin Marietta Center or meet with staff should park in the lots directly across from the building or the performing arts parking deck. Please make arrangements with the Martin Marietta Center staff member you are meeting so that security can be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

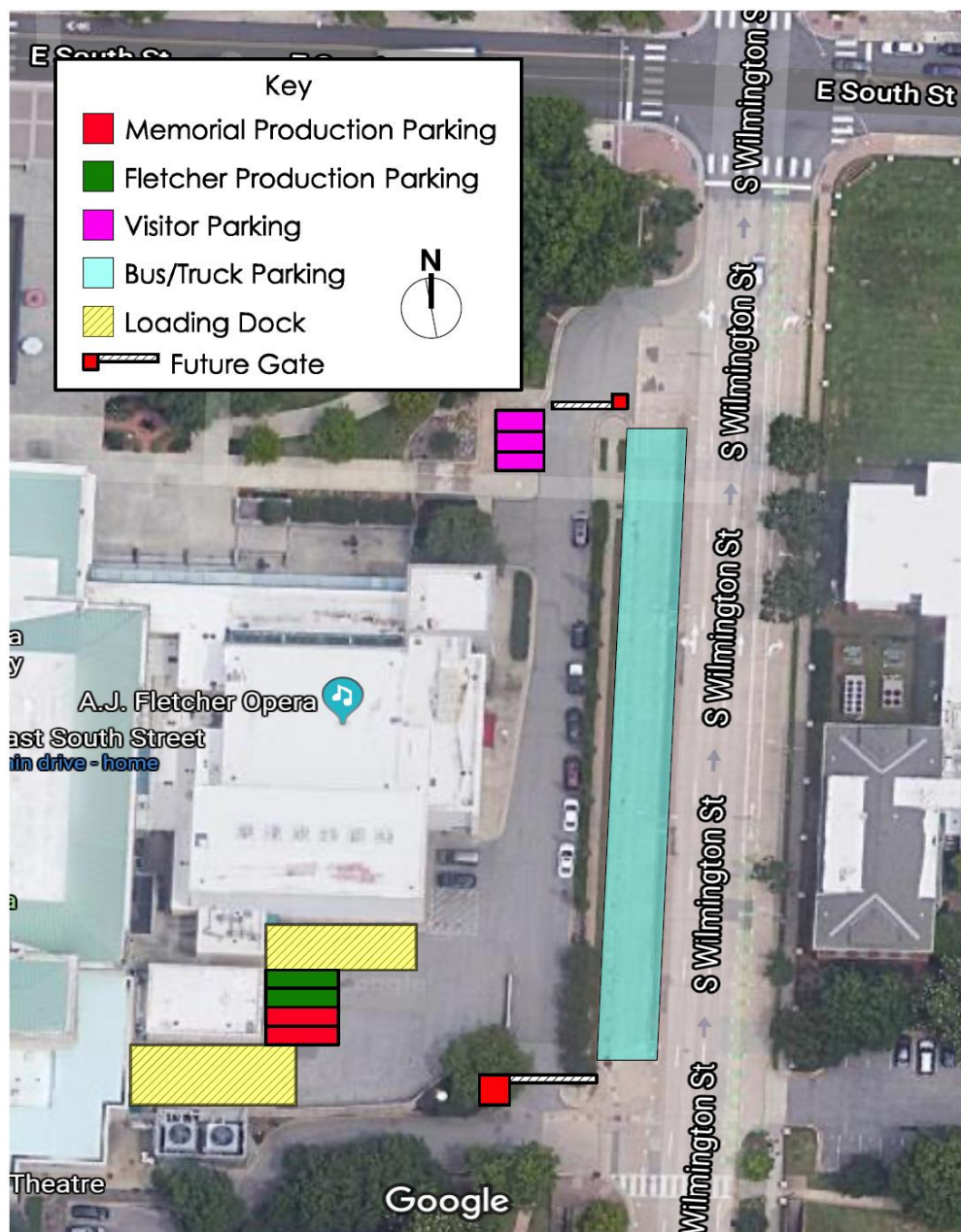


EXHIBIT F – LOADING DOCK ACCESS MAP

