International Touring Information Pack

The Events
by David Greig
Introduction

The Events is a new play by renowned Scottish writer, David Greig, commissioned by Actors Touring Company and premiering at the Edinburgh Festival in August 2013. Dealing with the major issues of community, understanding of the other, and how to cope in the wake of major traumatic events, this is a major new work.

About the Play

“I don’t want to understand what happened to me,

“I know what happened to me.

“I want to understand what happened to him.”

The Events tells the story of Claire – a right-on, left wing female priest who leads a choir in a community setting. Claire experiences something terrible – a young man she vaguely knew turns a gun on those who ‘aren’t from here’ in an attempt to make his mark on society.

This is not a biopic of such terrible events. The play is not filled with violent acts. It follows Claire’s attempt to understand how someone could do such an awful thing, and how this leads her on a path to self-destruction. The play focuses on the reaction of communities to acts of aggression and how hard it can be to move on. Ultimately, Claire finds her peace, and retakes her place in the community.

David Greig’s daring new play explores our destructive desire to fathom the unfathomable and asks how far forgiveness will stretch in the face of atrocity.

Choirs

A major element of the play is that the performance features a community choir on stage during the performance. Part spectator, part performer, their role is to be the choir, the community and Claire’s conscience. They will sing a song that they have chosen themselves as well as material that we have asked them to prepare. A full score and pack is available for choirs to learn the music and we recommend around 6-8 weeks rehearsal to be prepared. The pack includes accompanist music, backing tracks and recordings of the songs. Choirs need to prepare the material in advance.

We hope to work with a broad range of choirs on this production – they do not have to be the best quality singers, just enthusiastic, engaged and willing to participate. It should be noted that this is a serious play, with dark themes being explored. Some choirs may be uncomfortable with the material and to that end we encourage a good conversation about the choir requirement during the booking process.

When the show arrives, we will undertake a 3h choir rehearsal which will support the choir’s singing and a further 1.5h focusing on their integration into the performance. Choirs should be between 17 and 30 members.

The production premiered on 4th August at the Traverse Theatre, Edinburgh before touring extensively in the UK during Autumn 2013.
Director’s Note on the Play

Taken from the Faber and Faber published playtext of The Events by David Greig

Every act of theatre revolves around a transaction between two communities: the performers onstage and the improvised community that constitute what we call an audience. When Anders Breivik killed 77 people in Norway in July 2011, his actions set out to destroy one community whilst simultaneously and unintentionally galvanising other communities around the world. From simple outpourings of grief, through reams of testimony, heated debate, lengthy judicial process, psychiatric analysis and raw soul searching to the writing and performing of this play, it’s clear that we need to churn over such events in an effort to understand. And, of course, the very best forum for those efforts remains the public, shared space of the theatre. But could it just be, as David Greig suggests, that some things remain beyond the realm of the comprehensible?

As an international touring company in a world where everyone seems to be on the move (something that Breivik clearly found deeply disturbing), this felt like an important subject for us to investigate. Sadly, since then both the Boston bombing and the events in Woolwich have kept the material resonating. In the play, David’s fictional Boy crystallizes so many of the dissociated young men who seem to perpetrate these events while Claire’s obsessive need for understanding seems to mirror us, the audience and our communal drive for closure.

Many plays, from the Chorus of Old Men in The Oresteia onwards, have found ways of embodying community on stage, underscoring the central role of theatre in civic life. The Actors Touring Company constantly arrives in different cities, performing for a few nights, then moving on. In conceiving this new play with David, I wanted to make sure we connect more deeply with audiences and find a way of representing them accurately. Hence our idea of inviting local choirs wherever we play to join us on stage each night to experience at first hand the struggle to digest but also to embody what is at stake. We are profoundly grateful to all the choirs who have developed and participated in the production of this play.

I also need to give thanks to our Norwegian collaborators and supporters - Kai Johnsen and Oda Radoor (then of Dramatikkenshus) who allowed us to gain first hand insight into a stunned community in the wake of July 22, 2011. Since then we are pleased to have found in Elsa Aanensen and Brageteatret a Norwegian touring company who share many of our goals. We are equally blessed with our Austrian partners at Schauspielhaus Wien (Andreas Beck and Brigitte Auer) and of course with David Lan and his team at the Young Vic.

Ramin Gray
London, July 2013

Further stock press commentary on the content and nature of the play is available. Published press interviews with both Ramin Gray and David Greig can be provided.
What press said about *The Events*

“Witty without being flip, wise without being sententious, provocative without being callous, it’s probably the finest, most important thing Greig has written.”
★★★★★ *The Daily Telegraph*

“Greig’s beautiful words ... heartbreaking performances of McIntosh and Dharmalingam”
★★★★ *Metro*

“This is a mighty play ... McIntosh as Claire and Rudi Dharmalingam as the Boy (and other characters) give beautifully judged performances”
★★★★ *The Guardian*

“...the play builds to a rare emotional pitch”
★★★★ *The Independent*

“Without glibness or dishonesty, Greig’s art affirms that even broken, baffled humanity can mend, and sing on”
★★★★ *The Times*

“Neve McIntosh and Rudi Dharmalingam excel in Ramin Gray’s production for ATC”
★★★★ *The Financial Times*

“The Events pulls off the trick of being both chilling and immensely warm-hearted“
★★★★ *Sunday Times*

“...beautiful, meditative, sometimes witty”
★★★★ *The Scotsman*

★★★★ *Time Out*
★★★★ *What’s on Stage*
★★★★ *Arts Desk*
★★★★ *A Younger Theatre*
★★★★ *British Theatre Guide*
Technical Requirements

A full production technical rider is included as an appendix. The basic technical outline is below.

Please note: It is likely that we can rebuild/source most set items locally, which may be a more cost effective option for presenting the production internationally, however there will still be some freight requirements to present the production, details of which can be discussed as a part of the production negotiations.

**Minimum Playing size** – 8m wide x 7m deep. The UK Tour is visiting houses of 200-400 seats.

**Set:** The set is comprised of a three-tiered rostra at the back of the stage, with grey harlequin dance floor, a table featuring a tea urn set downstage right, a piano, and a colourful curtain hung at the back of the performance space. We are able to freight all of these items, bar the piano, from the UK, but are open to discussions about sourcing the majority of the items locally, thereby limiting freight requirements, dependent on shipping timescale and agreement on costs.

Minimum local set provision: piano, curtain track, rostra.

**Flying** - We require 1 counter weight fly bar to hang a drape which flies at the beginning and end of the performance. If no counterweight system is available, a winch or hemp set may be used. Subject to negotiation, either touring stage management or house stage crew would operate.

**LX Rig** – a full lighting rig is required and a design will be sent out in advance. Our technical tour manager will relight the production but we require that the lighting to be pre-rigged. Appropriate substitutions will be permissible in dialogue with the Tour Technical Manager.

**Sound Rig** – a full front of house and on-stage sound system is required. Live music forms a large part of the production, with live singing and on-stage performance of music which will need to be plugged into the sound system.

We have a touring sound rig which, subject to timescale and freight agreement, could be provided.

**Piano** – we need an upright piano to be provided and it is integral to the production. This must be in tune and will feature on stage as a part of the set. It is played throughout the performance by a professional musician.

**Get in time** – the production will require two days get in with a requirement for on stage rehearsal with the choir 2 hours before the performance. The first performance can be at the end of the second day.

**Crew** – We require one LX board operator and one stage/flyman per performance.

**Dressing Rooms** – appropriate dressing rooms for male and female performers will need to be provided, with access to showers and toilets.

**Choir accommodation and rehearsal space** – the on stage choir will require suitable secure space to store their personal belongings during the show, and potentially to change into their performance clothes. They will need to have access to the stage for at least two hours before the performance for familiarisation with the on-stage set up. In addition, we require a vocal preparation session to be arranged before the first performance in a room to accommodate the choir and vocal leader, along with a piano or electronic keyboard.

**Catering for choirs** – we request that the choir be offered refreshments before and after the performance to include fresh water.
**Freight requirements** – UK set available for international touring subject to appropriate lead time for freight or potential to rebuild set in host country also a possibility. Further freight requirements are likely if this option is taken up.

**Size of Touring Company**

3 on stage – 1 F, 1M actors and onstage musician (M or F)

2 technical – Company Stage Manager, Technical Stage Manager

2 creative staff – director, assistant director

1 producer

**Total touring company: 8**

**Local Crew Requirements**

Two in-house, local multi-skilled crew will be required for get in and 1 crew member required to operate lighting, and 1 crew for flying during performances, cued by the touring CSM. By agreement, touring staff could operate this flying cue. Sound will be live mixed by our touring TSM.

**Surtitles**

If surtitles are required to provide the spoken text in your local language, then an appropriate qualified operator will also need to be provided and appropriate equipment provided. You will be responsible for procuring the translation, in conjunction with David Greig’s publisher in your territory/language.

**Education Opportunities Available**

A programme of workshops and outreach is available to be presented alongside the performances, exploring the themes and style of the production. We can offer master classes, workshops, debates and discussions. These will be tailored to the needs of the group but as with the production, will not be suitable for those under 15.

We are willing to present post-show discussions with company representatives by prior arrangement without additional charge. Please note, the touring company is likely to only speak English.

**Choral Support**

Support from a vocal amateur is included in the fee for work immediately prior to the performances. For this we suggested a mass choir rehearsal. We will work with you to ensure you select appropriate choirs for the performance.

We can also provide additional support for the choral element of the project matched to your local needs. You may wish to form a choir for the performance as a project prior to the arrival of the production, for which we could provide pre-recorded tracks by which the music can be learned, as well as printed scores.

Please discuss with us the groups to whom you would like to make this offer, to ensure appropriate content and material to the age range. This activity may incur an additional fee.
Opportunities to See the Production and Future Availability

The production is available to tour from December 2013 and throughout 2014 and beyond.

The production may be viewed following its premiere at the Edinburgh Festival in August 2013, and on tour during the autumn of 2013 in the UK.

A DVD will also be available from September 2013.

UK performances 2013

3rd – 25th August 2013, Traverse Theatre, Edinburgh (daily, not Mondays)
19th-21st September, North Wall Arts Centre, Oxford
24th-28th September, Tron Theatre, Glasgow
1st – 5th October, Peacock Theatre, Abbey Theatre, Dublin – part of Dublin International Theatre Festival
9th October – 3rd November, Young Vic Theatre, London
5th-9th November – Hull Truck Theatre, Hull
12th-16th November – Bristol Old Vic
19th-23rd November – Birmingham Rep
26th – 30th November – Drum Theatre, Plymouth

Please contact the ATC for details of performance dates.

Currently further UK dates are planned for Spring 2014.

For Further Information and Contact Details

Please contact Nick Williams for further discussion on viability, availability, schedules and fees on:

+44 (0) 20 7930 6014

nick@atctheatre.com

12 Carlton House Terrace, London, SW1Y 5AH
Appendix 1

Creative Team

David Greig – Writer

His award winning work includes: The Letter of Last Resort; Fragile; The Strange Undoing of Prudencia Hart; Midsummer; Dunsinane; Damascus and Miniskirts of Kabul; Brewers Fayre, Outlying Island; The American Pilot; Pyrenees; The Cosmonaut’s Last Message to the Woman He Once Loved in the Former Soviet Union; The Architect and Europe.

Adaptations include: Creditors, The Bacchae; Tintin in Tibet; When the Bulbul Stops Singing; Caligula; Peter Pan and Charlie and the Chocolate Factory.

Work for children and young people includes: The Monster in the Hall; Yellow Moon; Gobbo and Dr Korczak’s Example. He has also written extensively for radio.

Films include: Vinyan and A Complicated Kindness; he is working with Film Four on a screen adaptation of his stage play Midsummer.

Ramin Gray – Director

For ATC: The Golden Dragon by Roland Schimmelpfennig; Crave by Sarah Kane; Illusions by Ivan Viripaev.

Theatre in the UK includes: The Malcontent by John Marston, A Message for the Broken-Hearted and Cat and Mouse (Sheep) by Gregroy Motton, The Child by Jon Fosse, Autumn and Winter by Lars Noren. At the Royal Court theatre he directed Over There by Mark Ravenhill, The Ugly One and The Stone by Marius von Mayenburg, Ladybird by Vassily Sigarev, Terrorism by the Presnyakov Brothers, Push Up by Roland Schimmelpfennig, Motortown by Simon Stephens, Way to Heaven by Juan Mayorga and Advice to Iraqi Women by Martin Crimp. At the RSC he directed The American Pilot by David Greig and I’ll be the Devil by Leo Butler.


Opera includes: The Importance of Being Earnest by Gerald Barry at ROH; Bliss by Brett Dean at Hamburgische Staatsoper; and Death in Venice by Benjamin Britten at Hamburgische Staatsoper and Theater an der Wien.

Ramin is currently Artistic Director of Actors Touring Company.

John Browne – Composer, Arranger and Musical Director

Training: University College Cork with Gerald Barry and Séamas de Barra; Manhattan School of Music in New York (Fulbright Award).

Opera includes: Babette’s Feast, Demon Juice (ROH), Early Earth Operas, Midnight’s Children (English National Opera), A Nightingale Sang (Southbank Centre) and Small Selves, Out of Suffering (Westminster Abbey).

Films include: The Itch of the Golden Nit.

Other: choral arrangements for the band Elbow.
In the last few years he has been composer-in-residence at FNSNM, Kings College London. His music has been chosen to represent Ireland at the International Rostrum of Composers in Paris and has been performed at the Dublin Festival of Twentieth Century Music.

**Chloe Lamford – Designer**

**Designs for theatre include:** *Circle Mirror Transformation* and *Open Court* (Royal Court Theatre); *Salt, Root and Roe* (Donmar Warehouse/Trafalgar Studios); *Disco Pigs, Sus*, and *Blackta* (costume designer) (Young Vic); *My Shrinking Life, Appointment with the Wicker Man, Knives in Hens* (National Theatre Scotland); *Praxis Makes Perfect, The Radicalisation of Bradley Manning* (National Theatre Wales); *Boys* (Headlong Theatre); *Cannibals and The Gate Keeper* (Manchester Royal Exchange); *My Romantic History, The History Boys* (Sheffield Crucible); *Ghost Story* (Sky Arts Live Drama); *Britannicus* (Wilton’s Music Hall); *Joseph K, The Kreutzer Sonata* (Gate Theatre); *It Felt Empty… (Clean Break)*; *Everything Must Go! and This Wide Night* (Soho Theatre); *The Mother Ship, How to Tell the Monsters from the Misfits* (Birmingham Rep); *The Country* (Salisbury Playhouse); *Desire Lines* (Sherman, Cardiff); *Small Miracle* (Tricycle/ Mercury Colchester) -Winner Best Design TMA awards, 2007.

**Designs for opera include:** *The Little Sweep* and *Let’s Make An Opera* (Malmo Opera House, Sweden); *The Magic Flute* (English Touring Opera); *War and Peace* (Scottish Opera/ RCS); *Cunning Little Vixen, Orpheus in the Underworld* (Royal College of Music); *La Calisto* (Early Opera Company).

**Charles Balfour – Lighting Designer**

**For ATC: Crave, Illusions**

**Theatre includes:** *Marilyn* (Citizens Theatre); *Who’s Afraid of Virginia Woolf* (Sheffield Crucible, Northern Stage); *Beauty Queen of Leenane* (Young Vic); *Now or Later, The Girlfriend Experience, The Ugly One* (Royal Court); *I’ll Be The Devil* (RSC); *Loot* (Tricycle Theatre); *Christmas Carol* (Kingston Swan); *The Weir* (Octagon, Bolton); *Angels in America, The English Game* (Headlong); *The Duchess of Malfi, Hedda Gabler, Don Quixote* (West Yorkshire Playhouse); *A Doll’s House, Christmas Carol, Son of Man* (Northern Stage); *The Flint Street Nativity, The Tempest* (Liverpool Playhouse); *Cleansed* (Oxford Stage Company); *Hair, Woyzeck, Witness* (Gate Theatre); *Amadeus, Masterclass* (Derby Playhouse); *Baby Doll, Therese Raquin, Bash* (Citizens Glasgow); *Through the Leaves* (Southwark Playhouse / Duchess West End).

**Dance includes:** 26 works for Richard Alston Dance Company (Sadler’s Wells & worldwide); *Red Balloon* (Royal Opera House for Aletta Collins); *Dance Cross* (Beijing Dance Academy); *Lap Dancer, Bloom* (Aletta Collins/Rambert Dance Company); *Eden/Eden* (Wayne McGregor/San Francisco Ballet/Stuttgart Ballet); *Four Seasons* (Oliver Hindle/Birmingham Royal Ballet); *White, Women in Memory* (Rosemary Butcher/Tate Modern Turbine Hall & across Europe) and many others.

**Music includes:** *Opera Shots* by Orlando Gough, Nitin Sawhney & Jocelyn Pool (ROH); *Carmen, Werther* (Opera North); *Confucious Says HMDT* (Hackney Empire - winner of the Royal Philharmonic Prize for new work); *Saul* (Opera North); *The Birds* (The Opera Group); *Jordan Town* (Errollyn Wallen – ROH); *Writing to Vermeer* (London Sinfonietta, QEH); *Thimble Rigging* (Scott Walker /Meltdown – Royal Festival Hall); Zbigniew Preisner’s *Silence, Night and Dreams* (Acropolis, Athens).

**Alex Caplen – Sound Designer**

**For ATC: Crave, Illusions, The Golden Dragon**

**Theatre includes:** *Carpe Diem* (National Theatre – New Views); *A Time to Reap, Ding Dong the Wicked, Goodbye to All That, Wanderlust* (Royal Court); *Over There* (Royal Court & Schaubühne Berlin); *Constellations* (Associate - Duke of York’s); *Ogres* (Tristan Bates); *It’s About Time* (Nabokov); *Mine, Ten Tiny Toes, War and Peace* (Shared
Experience); *Stephen and the Sexy Partridge* (Old Red Lion/Trafalgar Studios); *Peter Pan, Holes, Duck Variations* (UK Tour); *The Wizard of Oz, The Entertainer* (Nuffield Theatre); *Imogen* (Oval House/Tour).

**Opera includes:** *The Love for Three Oranges, Tosca* (Grange Park Opera).

**As Sound Operatir/Engineer:** Edinburgh Military Tattoo 2009 - 2012; *Bronte, Kindertransport* (Shared Experience); *Blood Brothers* (UK Tour); *Ballroom* (UK tour). Other work includes large-scale international music touring as a Front of House mix engineer.

Alex is a Senior Sound Technician at The National Theatre and an Associate Artist (Sound) for ATC.

**Nick Williams – Producer**

Nick Williams is the Executive Director of Actors Touring Company, and producer for all of its work. For ATC, he has produced *The Golden Dragon, Crave, Illusions, Wild Swans* and *Making the Sound of Loneliness*. He has previously worked with Paines Plough, Nutkhut, Hampstead Theatre, Royal Court Theatre and the Royal Shakespeare Company. He has also been the Arts Manager for Westminster City Council and Senior Theatre Officer for Arts Council England where he led major programmes on the development of pan-London theatre consortia and supporting the development of new musical theatre in the UK.

**About Actors Touring Company**

Actors Touring Company presents the best of international contemporary theatre. Recent productions include *The Golden Dragon* by Roland Schimmelpfennig which has toured extensively in the UK, Ireland, India and Iraq; *Wild Swans* after Jung Chang’s memoire which premiered at American Repertory Theater, Cambridge Massachusetts before being performed at the Young Vic in London; *Crave* by Sarah Kane and *Illusions* by Ivan Viripaev which have toured extensively in the UK. The company has major projects under commission including a new collaboration between Simon Stephens and Hofesh Shechter for 2015 entitled *Seventeen* and a trio of plays by Russian writers exploring the theme of migration to Brighton Beach in Brooklyn, New York.
Appendix 2

International Tech Spec

Below is the minimum technical specification to tour The Events. Depending on the territory we can tour all of our requirements, or we can source materials locally. This will be subject to negotiation.

Minimum Requirements

1. Minimum playing area 8m wide x 7m deep
2. We need a minimum of 2 full days on site PRIOR to performance #1 to allow time for rehearsal and integration of choir/choirs
3. The minimum lighting requirement is 48 channels of 2KW dimming and an ETC Ion/ Eos Light board
4. No moving lights are required, but some generic lights may need to be hired in some cases, depending on venue stock.
5. Note: nothing is expected to be recharged to ATC unless explicitly agreed
6. Get in schedule/staffing: to be discussed. It is anticipated that a minimum of 2 full days on site will precede performance #1
7. Show staffing: 1 x LX board op, 1 x stage/flyman
8. We require 3 Dressing Rooms and 1 large room/band room for the choir
9. The show features BONKERS by Dizzee Rascal in two versions: We have an application pending with PRS to cover both usages in the UK
10. Note that the show features a separate community choir each performance. It is vital that the scheduled choir rehearsals can take place. At a minimum it is expected that the following will be necessary a/ weekly 3 hr rehearsal with a piano or keyboard in a separate rehearsal room with ALL choirs b/ daily 1.5 hour on stage pre – show rehearsal with that day’s choir
11. Contact details for the Production Manager available upon request.

See 2 for Option 1/ by van

See 3 for Option 2/ by air
Option 1 – by van

For European trips we can bring the entire show in a LWB (4m load space), 3.5T Sprinter panel van

Set/Stage - We Are Touring

3 x drapes McDougalls Budlan Gold

9m length EEE track for above (to go on your fly bar as per plan, see below)

   total weight above bar weight approx. 60Kg

Grey dancefloor

9 of 8x2s steeldeck, legs, handrails to make tiered choir rostra upstage

Set/ stage - We require

1 x upright piano

Please book piano tuner as per schedule and notify PM of cost.

Note the piano need not look immaculate – it should appear to be a rehearsal piano.

Note also that it is stood upon by an actor (60Kg) and pushed by another during the performance. In order to make this safe we are touring and will fit to your piano safety castors (this will leave 4 small screw holes in underside of piano. This must be done BEFORE tuning. We will remove safety castors on Get Out.

Our TSM will assess the structural integrity of the piano with you at the Get in. The standing on sequence to be cut from the performance IF anyone is unhappy about proceeding either before OR after the rehearsal of it.

Single C/W fly bar for drape. Where no counterweight set is available we can use a winch or hemp set. Where no moving bar is available we ask whether you are able to rig a hemp-set or similar for us. Where this is not possible we can dead hang the drape and not fly it live.

Total weight above bar weight approx. 60Kg OR 15Kg if using a hemp set (EEE cut).

Lighting - We Are Touring

All colour as per plan.

Lighting - We require

The rig as per plan supplied from your house kit and/ or hires.

Sound - We are Touring

Self-contained QLab system with Yamaha 01v96i mixing desk.

3x Radio mics using the following frequencies - 606.000, 606.250, 606.500 - please advise if any are likely to cause problems.
Sound - We Require

Small mix position in the auditorium, central if possible. Please ensure cleared with Box Office etc

Good quality stereo house PA which should be capable of even full range coverage of the full auditorium. To include a pair of speakers at stage level at pros.

At the mix position: 2 x 13a mains sockets, 1 x XLR return from stage - ideally USL for a cabled SM58, 2 x XLR Lines into the house PA (Left and Right).

Option 2 – By Air

For longer hauls we would plan to bring just drapes and our sound system/ desk.

This can all be transported via excess baggage on international flights.

Set/Stage - We Are Touring

3 x drapes McDougalls Budlan Gold

2 x piano safety castors

Set/ stage - We require

1 x upright piano – please hire if necessary

Note the piano need not look immaculate – it should appear to be a rehearsal piano. Note also that it is stood upon by an actor (60Kg) and pushed by another during the performance. In order to make this safe we are touring and will fit to your piano safety castors (this will leave 4 small screw holes in underside of piano. This must be done BEFORE tuning. We will remove safety castors on Get Out.

Our TSM will assess the structural integrity of the piano with you at the Get in

A 3 tiered choir rostra with suitable handrails. Each tier approx 7m x 0.5m.

Tier heights approx. 300mm/ 600mm/ 900mm

Grey dancefloor stage width 10m x depth 6m

Single C/W fly bar for drape. Where no counterweight set is available we can use a winch or hemp set. Where no moving bar is available we ask whether you are able to rig a hemp- set or similar for us. Where this is not possible we can dead hang the drape and not fly it live.

Total weight above bar weight approx. 15Kg
Lighting - We Are Touring

All colour as per plan

Lighting - We require

The rig as per plan supplied from your house kit and/or hires

Sound - We are Touring

Self-contained Qlab system with Yamaha 01v96i mixing desk.

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Small mix position in the auditorium, central if possible. Please ensure cleared with Box Office etc.

Good quality stereo house PA which should be capable of even full range coverage of the full auditorium. To include a pair of speakers at stage level at pros.

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