

LIFE

A new play from actor and writer Maria MacDonell – with an invitation to draw



Rehearsal portrait. All photos by Roddy Simpson

Estelle poses for a drawing class.

But she can't stand sitting any longer. She needs to tell her story. Is it all true?
And what is her relationship with the mysterious artist?

How does this class change Estelle's life for ever?

★ ★ ★ ★ ★ North West End UK

★ ★ ★ ★ Corr Blimey Review ★ ★ ★ ★ Edinburgh Guide

★ ★ ★ ★ Quintessential Review

From the writer and performer of Miss Lindsay's Secret

(4 and 5 stars fringe 2021/22, due to popular demand, still touring)

Following : Show description, Company details, Audience and Press Reviews, Press Release including link for photos, Tech Spec and set, some audience drawings, poster example.

Estelle models for The Artist.

Despite decades of experience, she has never sat for a session like this and with such an outcome, both unexpected, yet perhaps strangely inevitable.

LIFE boldly mixes stillness, movement, words in an exciting new work from Maria MacDonell as Estelle and Leo MacNeill as The Artist.



LIFE is set in a drawing class. There is a gentle invitation for audience to draw or doodle during the show, or simply watch the story emerge. Pencil and paper and paper are provided. Some on-stage tickets are available seated at easels.

'I loved the drawing and the invitation to draw. Poignant, moving, relevant, wow' 'really absorbing show- loved the combination of drawing and being drawn in' Audience reviews



Rehearsal image

Estelle arrives late and flustered to model for a drawing class. The young Artist is already warming up his students (the audience). He seems a little preoccupied but keen to get on with the session. Estelle considers herself to be an acclaimed 'life' model (nude). As an older woman, she is glad to be invited to model naked once more. But The Artist stops Estelle from unbuttoning her stunning dressing gown. There is a misunderstanding. Today she must model clothed. Estelle is disappointed and insulted. The Artist seems both ageist and sexist. The class proceeds with Estelle reluctantly modelling for 'portrait and clothed figure', deeply disgruntled, especially when she notices The Artist has not set a timer. In her long career she has not met such negligence. But she is a professional, so holds the pose despite the pain, distracting herself with memories and daily observations. Meanwhile The Artist gently encourages her to tell her life story, while in pose, to ensure the drawing students can 'capture' her as best as possible. But, deeply frustrated, Estelle leaps from her stillness and commands the stage with her life stories. Although each account seems deeply personal, carrying pain, abuse, hope and three near death experiences, it is unclear how much is true and how much confabulation. Can we see it in her face?

LIFE is funny, fascinating, fantastical and unique. LIFE is about all of us, sharing one difficult certainty. It deals with this through memory, storytelling and art.

LIFE is about abuse and how we hide it; female ageing, the male gaze; women as objects; humanity's need to frame experience as folk tale; Time and how we experience it, our legacy through art, our faces and the stories they tell; our personal truth and whether we hide or show it; LIFE is about love and respect. It is about the collective act of making theatre.

The revelation that The Artist is Death comes slowly. For those who wish to find them, the clues are there from the start. For others it is the shift in tone and content which bring a realisation this is Estelle's last class. Although Estelle, storyteller and fantasist, begins to suspect, she creates three ploys to avoid the inevitable, each weaker than the previous one. Estelle has literally grown close to Death over the course of the class, and he admits to having followed and admired her all her life. He can even finish her sentences. He has spent a long time looking at her but now they look at each other equally. They dance fondly together in a wild haze of colour. Finally, the Artist reveals the timer of her life, a gold pocket watch the audience have seen him checking all along. This is agony for him, as is every death. He is desperate for Estelle to understand, like a child confessing to a parent. He must explain to her that she was knocked down in the street on her way to the class. She is unconscious. During the class, Time has been unreliable.

'Such a moving and fascinating piece of theatre. I loved the way it gradually revealed itself' 'darkly humorous with a riveting ending' Audience reviews.

As the class ends, so does the play and so does Estelle. However, like an art work 'we stop, but we are never finished'. And today's drawings will live on. 'Put it in a clip frame, hang it in the loo' Estelle invites the audience. ' It will be a little bit of me and of you'.





Maria MacDonell explains : 'I am a portrait model. As I sit, very still, all kinds of things run through my head, not least the ideas for this play. It's a strange kind of theatre, sitting still with people staring at me so intently, searching for the story in my face. So, I wonder what would happen if I was naughty and jumped out of the pose. Then I start to imagine– Who is The Artist and what is his relationship with the model? Who are the students? Why we have all come together today? If we all concentrate on this together is something momentous going to happen? And that's how the play started'





The invitation to draw or doodle during the performance.

Audience is offered paper and pencil. Some people are delighted to draw, doodle, write, during the performance. Where space allows, there are four onstage tickets at easels with a wider range of drawing materials.

We all absorb information in different ways. This gentle audience engagement is designed to enable that. Wherever anyone is seated, even onstage, there is no obligation to draw. Some people start drawing, then decide to stop. Some choose not to draw at all. There is no scrutiny.

'A beautifully intricate show, a delight to be able to draw during it and to see the four audience members on stage. A lovely mix of realities and narratives. Fabulous performances- and something new! Thankyou'. Audience review

'What a gorgeous show to experience. The drawing element made me watch the show in a different way. It made me feel truly part of it as well as spectating. Really brilliant show. Thankyou.' Audience review

'LIFE is excellent- dark. Playful, serious, funny, brilliantly performed and shimmering with depth. Hard to stop thinking about. Sex and death, ageing, the brevity of life...such preoccupations are touched on with the deft lightness of touch of someone (like late Beethoven?) with mastery and no time to waste. Highly recommended' Audience review

'LIFE is a beguiling trip...themes of art, mortality, perception and the meaning of life interweave in an intoxicating blend...This chamber piece is romantic, funny, surprisingly funny in places and ultimately profoundly moving. This is my second time of seeing. I plan to come a third time in the Fringe run. A must see' Audience review



THE COMPANY

Maria MacDonell is an actor and writer with forty years' experience in the performing and creative arts. Her play *Miss Lindsay's Secret* gathered four and five star reviews in Fringe 2021/2022, has toured extensively in Scotland and England and, due to popular demand, is still touring. In 2022, for *Made In Scotland*, Maria co wrote and performed *The Not So Ugly Duckling* a Play for Grownups with Jo Clifford. *LIFE* comes partly from Maria's experience as an artist's model and reveals the ideas that come to her when she is paid to sit still.

Leo MacNeill – Actor Leo is an emerging actor and writer, based in Edinburgh with experience in theatre, screen and voice work. He regularly performs and presents as part of sibling duo *Them is Brothers Comedy* due to appear at Festival Theatre Studio Sept 2024. Recently he appeared in a variety of characters in *Tales from The Towpath* by Citadel Arts.

Ben Harrison- Director Ben is the Artistic Director of Grid Iron Theatre Company with many years' experience of making site specific theatre and creating work which responds to unusual spaces. Ben is keen to direct *LIFE* because of the quality of the Maria's 'exquisite script', her performance, and the overall concept of the piece.

Roddy Simpson- lighting design Roddy has enjoyed over forty years in theatre and film initially as an actor then a director and film maker. Recent lighting design work includes Mairi Campbell's "Living Stone", the touring version of KT Producing's "A Giant On The Bridge", Skye Loneragan's "Though This Be Madness" and "The Not So Ugly Duckling" by Maria MacDonell and Jo Clifford as well as several productions by Citadel Arts.

Macfin - Costume Molly MacDonell Finlayson is a designer/maker of costume, clothing and textiles. She has varied experience in opera, dance, theatre, film and tv; working extensively as a costume maker at Scottish Opera. For her own label MacFin she creates small collections and one-off garments exploring her love for textile experimentation, fashion/textile history and the urgent need for sustainability. Find out more: www.macfinwear.com and on Instagram @macfin_wear

Georgina MacDonell Finlayson – Sound Design Georgina is a violinist, fiddle player, composer, working in multidisciplinary performance. Her work includes music for film and theatre, original folk composition and arrangement, chamber and orchestral works and has been played by the Scottish Chamber Orchestra, Red Note Ensemble, Nevis Ensemble, and Any Enemy (Aberdeen's **sound** festival and broadcast on the BBC Radio 3). She created sound design for *SUNK* (Nicholas Bone, Sean Hay, Ian Cameron), *The Not So Ugly Duckling* (Jo Clifford, *Made in Scotland*), and is onstage musician for *Miss Lindsay's Secret* (Edinburgh Fringe 2021/22, still touring). Georgina is a founding member of the ground breaking award winning string quartet *Vulva Voce*, currently performs with *Sinfonia Cymru* and is a *Camerata 360* Fellow with *Manchester Camerata*.

Laurence Cook - Dramaturg Laurence Cook is a writer, dramaturg, and audio producer. As a writer and dramaturg he has worked with internationally renowned companies and theatres, including a commission from Germany's leading theatre for young people - [The Land Behind The Curtain](#) (Junges Ensemble Stuttgart). Between 2021 and 2023 he adapted Nobel prize-winning author Olga Tokarczuk's novel [Drive Your Plow Over The Bones Of The Dead](#) with Complicité - 'brilliantly poached for the stage... by Laurence Cook' - *Observer*.

Ian Cameron - Movement Consultant Ian is an award-winning performer, puppeteer, director and visual artist. Productions incl Shona Reppe's 'Cinderella'; Magnetic North's 'A Walk At The Edge Of The World'; Catherine Wheels Theatre multi award winning 'White' and 'The Voice Thief' and Red Bridge Arts 'Black Beauty' and 'Stick By Me' with Andy Manley. He has performed in the English National Opera; The Royal National Theatre; London Sinfonietta; The Royal Exchange Theatre Manchester and Theatre Sans Fil in Montreal; He is currently co-artistic director of Plutôt La Vie (with Tim Licata). For twenty years he worked as a Clowndoctor.

Kate Taylor, KT Producing - Consultant Producer Giant on the Bridge (Made in Scotland 2024) Not so Ugly Duckling (Made in Scotland 2022) A Mothers Song 2022. When Mountains Meet 2024, Mairi Campbell's Living Stone 2024

Jana Robert – Tour Producer Jana has significant experience in the Scottish arts sector across several genres: curating, implementing and administering complex, large scale, often multi art-form festivals, projects and events, budget management and book-keeping of project and company budgets, project leadership, partnership building and networking

Ruth Marsh – PR experienced PR in arts marketing for major Scottish festivals incl Scottish Queer International Film Festival, Glasgow International Comedy Festival, Cromarty Film Festival. Worked on Miss Lindsay's Secret in 2022.

Eva McKenzie - Marketing and Community Co ordinator. Experienced freelancer and artist, specialising in community engagement, participatory practice and visual art. Eva currently works with WHALE Arts, Edinburgh Performing Arts Development and Creative Edinburgh

Rachel Amey BSL, Caroline Jaquet Audio Description – Experienced access professionals who will work on LIFE for some performances

Images

<https://drive.google.com/drive/folders/1RUZBp5IMr-4c2FS2UspE8jNE16gYcgpw?usp=sharing>

promotional video PRE Fringe 2024.

<https://youtu.be/jW999P0EeGo>

Mark Coleman has been replaced by Leo

MacNeill in the role of The Artist

PRODUCTION

Duration 65 mins. No interval.

Dimensions 6 m wide 4m deep (with 4 onstage tickets at easels)

4m wide 4 m deep (without onstage tickets at easels)

Get in 4 hours including break. Get out 1 hour

Blackout required.

Travel one van

Accommodation 3 x single Company – two actors and one technician

VENUE

Suitable for small to mid-scale venues, fully equipped performance spaces and some community halls. Raked seating preferable. The four onstage tickets seated at easels are optional and the play can be performed without them as required in the smallest spaces. The play is available to play in art spaces (galleries, studios) where theatre lighting can be used.

TECHNICAL

Please see Tech Spec attached. We can adapt our requirements through discussion with our technician.

SHOW FEE

£850 negotiable

TARGET AUDIENCE

All ages 12 plus. Women especially, of all ages. Artists, writers, students.

WORKSHOPS Maria is available to model for free for a portrait class taught by your local art tutor.

COMMUNITY VOLUNTEERS

In some venues we would welcome the help of two community volunteers – one to engage with onstage tickets holders (taking coats and bags, settling at easel) and one to hand out/gather up paper and pencils to main audience.

We plan to employ our own community and marketing coordinator to work with you to reach your audiences and visual arts groups.

SUSTAINABILITY

LIFE has a strong sustainability ethos and is designed to tour in the smallest vehicle possible. All set, art equipment and materials has been donated by a charity which is closing down. With every venue we are keen to discuss the measures we can mutually take to ensure this production has the smallest carbon footprint possible.

EQUALITY, DIVERSITY AND INCLUSION

Drawing is an option, not only for the play's setting, but in recognition that people absorb information in different ways. With drawing clearly offered as an option rather than a requirement we see that audience members know what is right for them. Many report that drawing and doodling heightens their focus. We have drawing materials especially designed for those who need support with motor skills.

TRIGGERS

LIFE is entertaining and humorous, while also dealing with difficult themes.

ENQUIRIES

To Maria MacDonell (pronounced Mar eye yah)

Maria.macdonell@btinternet.com 0775 257 0273

www.mariamacdonell.com <https://app.spotlight.com/9714-5648-3408>

APM Associates ww.apmassociates.net. Agent Allan Scott Douglas.

LIFE

REVIEWS AND RESPONSES

PROFESSIONAL REVIEWS

Reviewer: Wendy McEwan ☆☆☆☆ North West End UK

<https://northwestend.com/life-maria-macdonell-scottish-storytelling-centre/>

The play is beautifully written and invites curiosity. We hear about creativity as rebellion, the male gaze in art (“He was terrified of the freedom in my eyes, so he painted submission”), and above all, the uncomfortable truth of mortality. Estelle is no passive muse – she declares her reality through speech and movement, with her silklike gown, from Glasgow designer Macfin, flowing with her. I think I will go and see this play again, and I think you should go and see it too.

☆☆☆☆ Corr Blimey Review by Josie

<https://corrblimey.uk/2024/08/09/review-edinburgh-festival-fringe-life/>

‘innovative, unique, and inspiring... introduces us to vast and complex themes and messages unlocked in what we create. You get the sense watching this play that we are not all just communally watching but thinking, generating, and crafting art. After all, that is what theatre is for.

By [WJQuinn](#) Quintessential Review <https://theqr.co.uk/2024/08/20/edfringe->

[review-life/](https://theqr.co.uk/2024/08/20/edfringe-review-life/) ★★★★★ ‘Superb storyteller and theatre-maker **Maria MacDonell** is staging a truly immersive show at this year’s Fringe. A lively, thoughtful, and touching play, and a bold attempt to do something new.’

★★★★ Edinburgh Guide : Angela Milton

<https://edinburghguide.com/festival/2024/life-2024-scottish-storytelling-centre-review-21574>

In MacDonell’s capable hands, Estelle is a spiky, irascible and yet vulnerable figure. It is to her credit that, despite Estelle’s foibles, we are invested in her story. MacDonell’s writing crafts a woman who has been badly treated by different people in her life and has grown a shell with gritty layers that slowly unpeel as we hear her life story, exposing the wounded woman underneath. The artist gently probes, swirling around her like the paintbrushes that have flown across myriad canvases through the years. He hears and knows what she is about to say, sometimes speaks it with her. He is a puzzle, but warm and guiding nonetheless, in a flamboyant and yet still subtle performance from Leo MacNeill. When the reason for this particular class is revealed, it is not – by then – unexpected, but it is tinged with sadness.

AUDIENCE reviews on Fringe website.

John McEwen

"Life" is excellent - dark, playful, serious, funny, brilliantly performed and shimmering with depth. Hard to stop thinking about. Sex and death, ageing, the brevity of life, immortality: a portrait (a life?) is never finished, it just stops: such preoccupations as these are touched on with the deft lightness of touch of someone (like late Beethoven?) with mastery and no time to waste. Heartily recommended.

Charity

Ooooft! What a fabulous show. Funny, deeply moving, graceful and raw. This show invites audience to a drawing class complete with paper, pencils and even with the option of onstage easels! The performance is delightful, powerful and shares deeply profound observations about life love and death. I was so enchanted I didn't draw a single line but was so impressed by the audience around me who sketched ferociously, absorbing the performance and committing their experience to paper. Highly recommend for the writing, the creative format, the brilliant performances, beautiful music and movement. Inspiring and truly memorable'.

Jan

My first show at the Fringe this year, and what a fantastic start! The performance offers captivating reflections on life and aging, culminating in an unexpected twist. Sparkling throughout, Maria MacDonell delivers a mesmerizing performance in this excellent show. Plenty of food for thought and truly a must-see! (He came to see LIFE twice)

Rick Conte

I love the concept. The audience is taking part in a drawing class, we can hear the thoughts of the model, as well as her words spoken aloud...and something is slightly otherworldly about our teacher! innovative and fun. deep and colourful. what a lovely piece of theatre-highly recommended!

Mairi Campbell

Life is set in an art class, where the audience is invited to draw as the piece plays out. A tense relationship between the teacher and model holds the thread of the narrative until the shift is revealed. A beautiful piece.

Barbara

An incredible performance from Maria in this intriguing, thought-provoking play. I wasn't sure what to expect (hadn't seen the trigger warnings) so was surprised at some of the darker themes but still found it very enjoyable. The drawing was a fun element and you don't have to show if that worries you! Highly recommend

Jackie

Quirky Not what we expected but enjoyable Lovely story well told and portrayed

Took me back to art student days. Worth a watch but deep ★★★★★

Mark

LIFE is a beguiling trip- a combination of storytelling, poetry and music disguised as a drawing class. Themes of art, mortality, perception and the meaning of life interweave in an intoxicating blend. While this might in other hands easily drift into pretension or pomposity this never does. This chamber piece is romantic, playful, surprisingly funny in places and ultimately profoundly moving. Leo MacNeil's art teacher and Maria MacDonell's model ask us to ponder the notion that every single one of us is an artist- even if we can only manage to draw stick men! This is my second time seeing LIFE. I plan to come a third time later in the run. (He did) A must see.

Abel Zhang

"Everything you can imagine is real." That's theatre for you. At the end I found myself wiping away tears and using them to add depth to my drawing.

Justin Skelton

Such a wonderful show! An extraordinarily challenging extremely comforting experience...Leo and Maria have a stunning stage chemistry and the combination of the powerful and emotive text make this a funny and then heartbreaking hour. This one should run and run

Mark

I loved the richness of the text, the juxtaposition of allegory and reality and the deft and sympathetic playing of the actors. It was also a vivid reminder of my own experience as a model, the fixation on tiny details in the room, the need to mentally focus and the peculiar effect it has on one's perception of time. Bravo

Morna

a beautiful piece that invited the audience to become part of the action whilst watching the piece being created. The ideas, the words , the choreography worked together with the costume to gently create flourishes of colour across the canvas of the stage whilst the shape of the piece reflected an artist's process, starting with just the bare bones of an idea , then sketching, next introducing new ideas, then rest, going back to the theme , trying again, refining until there is nothing else to do but let it be. It was a discourse about life and death and age and the dynamics of relationships including the mystery and imperfections and disappointments of life where the sitter often seemed more in command than the

artist yet was also looking to the artist for help but the artist no more able to provide answers than the sitter. The idea of the audience also being artists, with some onstage, supported the symbiotic nature of the protagonists relationship playing with who was subject, who was artist, who audience, who performer , who creator, who created - the dramatic tension held in the relationship between the artist and the sitter - both needing each other in order to exist. It was a complex , intricate piece presented with expert simplicity and ending cheekily with a tableau pinched from Michaelangelo - not here the creation of Adam but quiet homage paid to at least one daughter of Eve. The pocket watch ticking reminding us that we are all working against the clock and occasional sound effects reminding us of the links between life and art.

And then just when we thought it was done, lines blurred again, with the actor who played the sitter telling us our drawings , if we individually wanted , could become part of a gallery of audience drawings of the piece thus meaning of course that we then became protagonists of sorts - and in a play called Life what better epilogue than to remind us of free will and playing our part. A very clever play that, like all good art, works away on your subconscious , as your memory goes back to it again and again to check what else was there.

Audience comments written in our visitors' book.

'Loved the poetry and being able to draw while stitching it all together. A brilliant show. So much in it. Thankyou.' 'A privilege and delight. Wonderful. '

'A beautifully intricate show, a delight to be able to draw during it and to see the four audience members on stage. A lovely mix of realities and narratives. Fabulous performances- and something new! Thankyou.'

*'Such a moving and fascinating piece of theatre. I loved the way it gradually revealed itself'
'darkly humourous with a riveting ending'*

'Incredibly moving, boundless fun, combinations of all the art forms I love. Thankyou so much for something so original.'

Audience comments in visitors' book cont.

'What a gorgeous show to experience. The drawing element made me watch the show in a different way. It made me feel truly part of it as well as spectating. Really brilliant show. Thankyou.'

'I really loved this play. So well performed'.

'Amazing, intelligent piece'

'An amazing and powerful show'

'Marvellous, unusual, perfect'

'Loved the movement and vitality of the piece'.

'Thankyou. A powerful experience being witness and participant- made the play and the words even more powerful'

'A fresh piece of theatre! As a non artist it was a new experience. Very natural performances'.

'really innovative and inspiring. Thankyou'.

'had me gripped from the start' 'fabulous acting, performance and concept'

'I feel inspired and for months I have HAD NO INSPIRATION for anything. Thankyou.

Extraordinary'

'An incredible adventure, so complex, so nuanced, so beautiful. Let LIFE continue'

'fantastic- left feeling the overwhelming urge to hug my mum'

LIFE filled me with joy, made me laugh, made me cry. What more could you ask of a show?'

PRESS RELEASE : LIFE A play with drawing

A tale of the unexpected, or the inevitable?

LIFE is an exciting new theatre piece from actor and writer MARIA MACDONELL, whose play Miss Lindsay's Secret gathered four and five star reviews in Fringe 2021/2022 and is still touring. LIFE is set in a drawing class. The audience is given paper and pencils and gently invited to draw, or doodle if they wish. Four on-stage tickets are available seated at easels. LIFE is written and performed by Maria MacDonell (Estelle) with Leo MacNeill (The Artist)

LIFE is inspired by MacDonell's experience as a portrait model. *'My mind wanders when I am sitting for a class, being looked at so intently. I wonder what would happen if I was naughty. I wonder about the tutor and students. Why have we all come together now and by being here, concentrating together, will we make something momentous happen? It feels a lot like theatre.'*

MacDonell has been working in the performing and creative arts for forty years. *'We need to see older actors on stage'* she says *'and to hear dynamic stories about their lives. Leo, of acclaimed comedy duo Them is Brothers, brings an intriguing young energy to the enigmatic onstage relationship. There are forty years and ten inches between us.'*

LIFE is about all of us, sharing one difficult certainty. It deals with this through memory, humour, storytelling and art. LIFE is about abuse and how we hide it; female ageing, the male gaze; women as objects; humanity's need to frame experience as folk tale; our legacy through art, our faces and the stories they tell; our personal truth and whether we hide or show it; LIFE is about love and respect. It is about the act of making theatre. Some venues may wish to offer a trigger warning for potentially distressing themes.

'Don't we all tell stories to make sense of nasty things, like working stuff out in our dreams?' (Estelle in LIFE)

LIFE Creative team is Maria MacDonell -writer, actor playing Estelle; Leo MacNeill- actor playing The Artist; Roddy Simpson- Lighting design; Macfin - Molly MacDonell Finlayson, Costume; Georgina MacDonell Finlayson - Sound; Laurence Cook - Dramaturg; Ian Cameron - Movement Consultant; Kate Taylor, KT Producing, Consultant Producer

LIFE is set in a drawing class taught by The Artist. Audience is gently invited to draw or doodle during the performance. *'There is no pressure to draw'* explained MacDonell *'we won't ask to see pictures. People absorb information in different ways. We are discovering this is really borne out in LIFE. Some people find drawing really immerses them in the story. Others prefer not to draw, or to stop drawing. We are really interested in what happens when we all come together to experience a life story as it is revealed'*. LIFE has been made with support from Keep it Fringe and Edinburgh Performing Arts Development through their Supportive Conversations scheme.

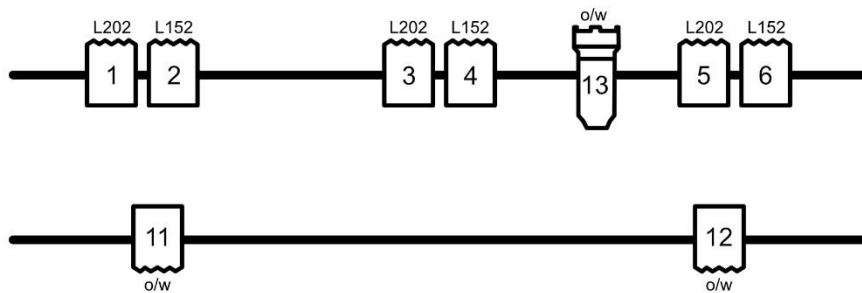
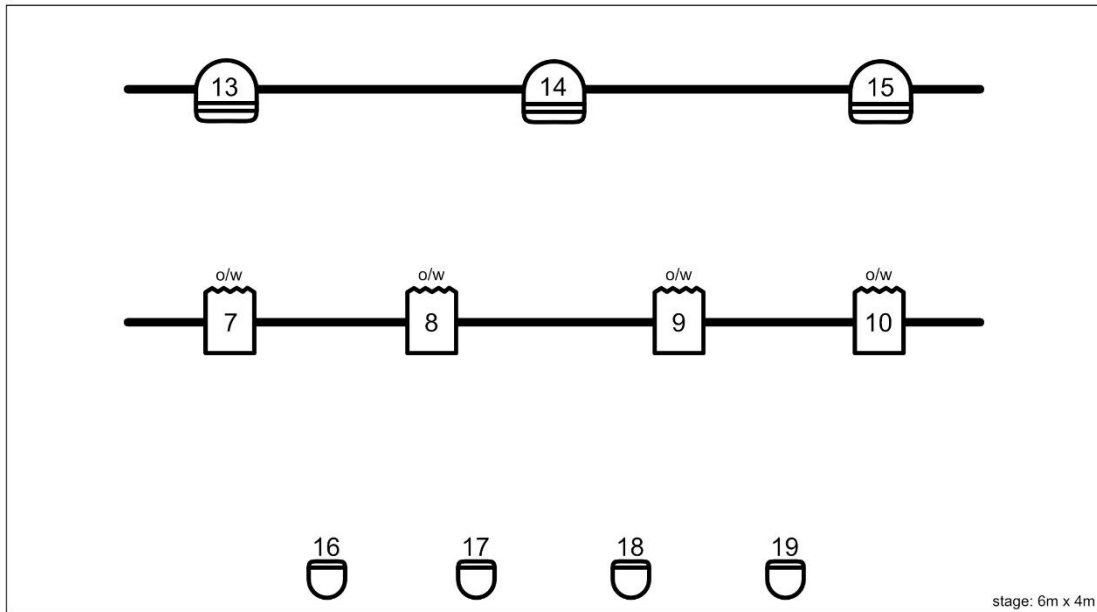
Images and video (credit Roddy Simpson) :

<https://drive.google.com/drive/folders/1RUZBp5IMr-4c2FS2UspE8jNE16gYcgpw?usp=sharing>

Pre Fringe video <https://youtu.be/jW999P0EeGo> (NB Leo MacNeill replaces Mark Coleman)

LIFE by Maria MacDonell

Tech Spec



Key	
	Zoom Profile
	Fresnel
	LED PAR
	LED Mini-PAR <i>provided by the Company</i>

LX Notes
The company will be touring with the 4 LED Mini-PARS.
We'll use the venue's FOH Generic Fresnels & Zoom Profile.
<i>(Gel colours don't have to be exact - basically Cool & Warm Washes)</i>
<i>Please advise if LED PARs are not included in your rig.</i>

LIFE	
LX Plan	
Venue:	Generic
Designer:	Roddy Simpson
	26/08/2024

SOUND

3.5mm Jack from the Company's Mac Laptop into the Venue's Sound Desk & PA

SET

Provided by the Company

LIFE set.

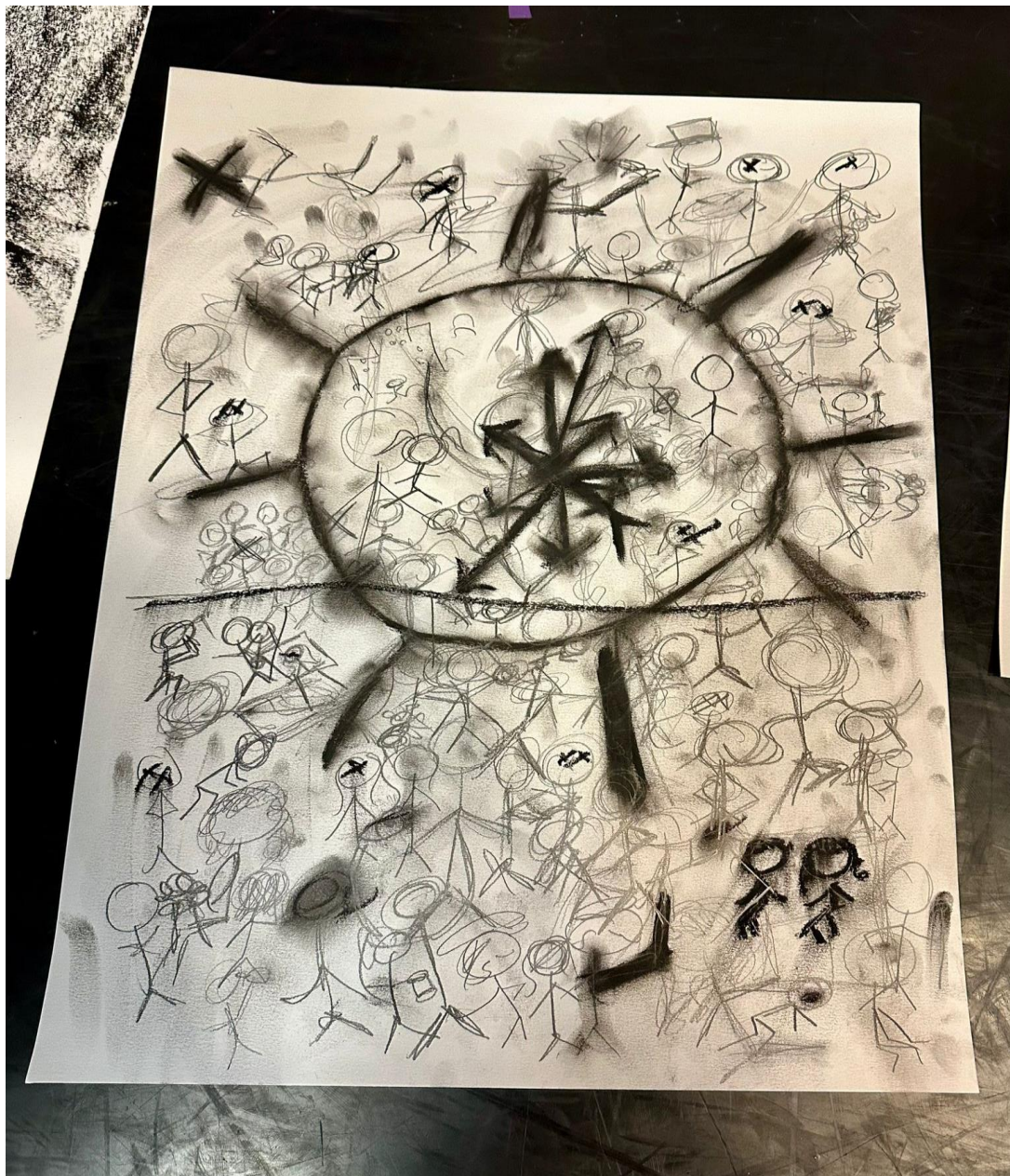
Artist's chair. Model's chair.

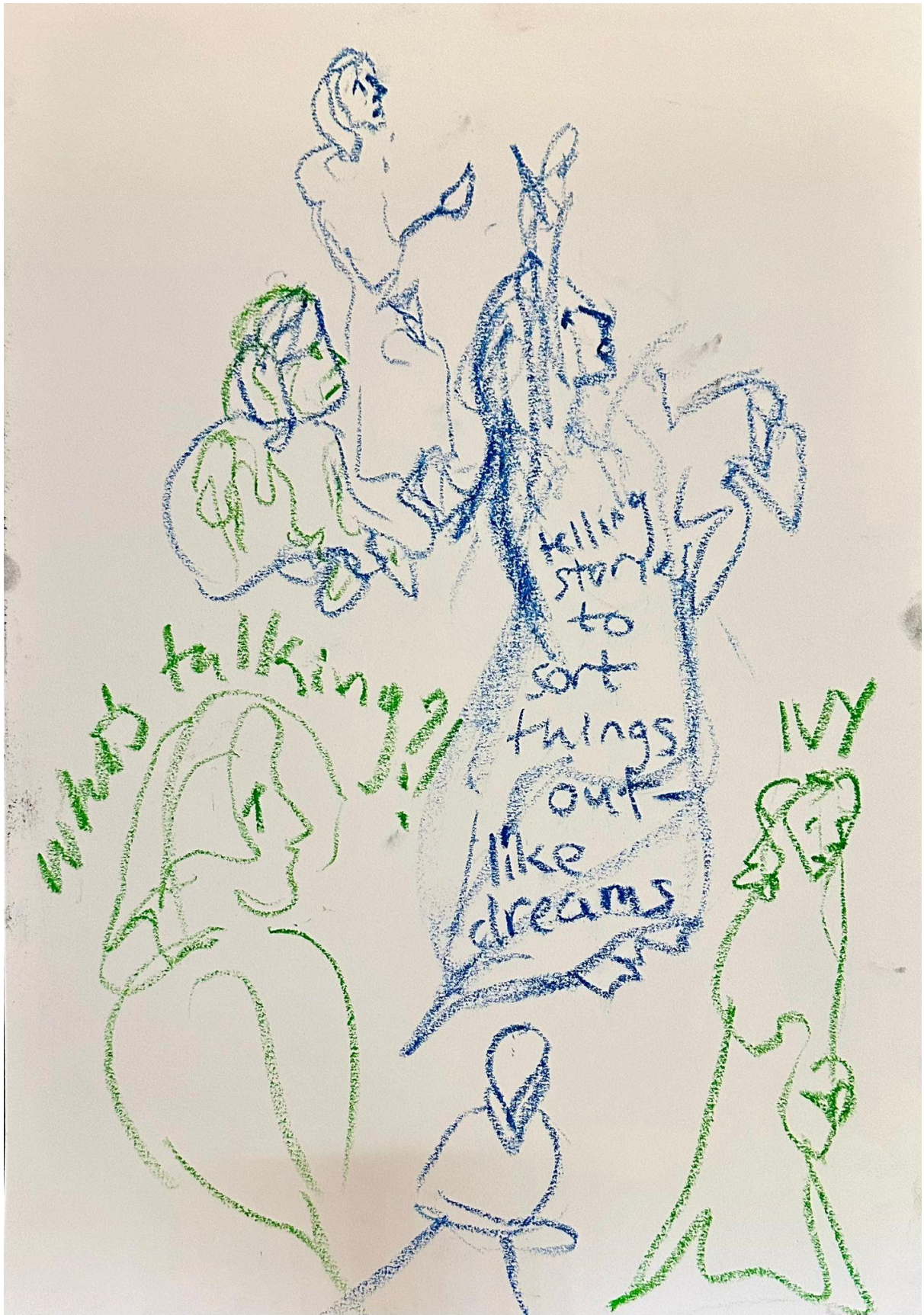
Where space allows- four onstage easels with folding chairs.

Hatstand for onstage audience.



SOME AUDIENCE DRAWINGS (we have hundreds of drawings!)





telling stories
sort of things out
like dreams
like dreams



OUR FRINGE 2024 POSTER FOR LIFE

This will be changed to carry review stars from Fringe and relevant information on tour.

For more information: Maria MacDonell 0775 257 0273 maria.macdonell@btinternet.com



LIFE

written and performed by Maria MacDonell with Leo MacNeill

Miss Lindsay's Secret

★★★★★
Absolutely brilliant
Sinners Review

★★★★★
A delight
British Theatre Guide

★★★★★
Blown away!
Corr Blimey

★★★★★
A gem
Edinburgh Guide

★★★★★
Captivating
The Wee Review

Scottish Storytelling Centre V30

£14 / £12 (£8 preview) • Duration 1hr 5

wed
Preview: 31 July @ 1:15pm

fri sun tue thu sat
2 • 4 • 6 • 8 • 10 August @ 1:15pm

sun tue thu sat mon
18 • 20 • 22 • 24 • 26 August @ 5:00pm

supported by
fringe

EPAD



mariamacdonell.com

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@macdonellmaria

photography & design by roddy simpson