

No Logo Productions

# Make-up



[www.nologoproductions.com](http://www.nologoproductions.com)

# 1 Make-up

By Andy Moseley

Lady Christina returns to the green room after another performance in another venue above another pub. She's an old school drag artist struggling to come to terms with the always on camera lip-sync drag queens taking over the scene. It wasn't like this in her day; in her day you had to have lived the suffering, not just copy the lines and the moves.

Chris Laneghan, the man behind the make-up is tired of Christina and tired of the metrosexual audiences looking for something a little risqué that they can tell their mother's about. It might be time to ditch the drag, but what's he got to back to? He's been playing the part for so long he doesn't know where Christina ends and he begins. Can he live if living is without her?

As the make-up comes off, he looks in the mirror and sees a different face looking back at him. It's telling him that it's time for Chris Laneghan to finally confront his past, and for Chris and Christina to discover who they are, where they came from and why they need each other.



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## About Make-up

Make-up is a new play written and directed by Andy Moseley and starring Fringe First winner Moj Taylor. It was developed with support from New Perspectives, an East Midlands' based touring theatre company that brings new work to rural and community audiences. The play has confirmed slots at Brighton, Manchester, Buxton and Edinburgh fringe festivals in Autumn 2020 and Summer 2021.

## The play

Make-up is personal and political, moving and amusing. The play tackles equality, diversity and inclusion issues through the story of an old-school drag artist and the person who created her. While Lady Christina is struggling to come to terms with a scene that she feels is leaving her behind, Chris Laneghan, the person behind the make up is struggling to cope with getting older and uncertain about whether he can exist without his alter-ego.

The play is set on Chris's birthday, at the end of what could be Lady Christina's last show. Resentful at the rise of the new drag culture, he is contemplating life without his creation, but as the make-up comes off and he looks in the mirror he sees his estranged father's features reflected in his own.

This acts as the trigger for Chris, and the play, to explore what it felt like growing up in a time and place where being gay was something you didn't tell your parents about, Clause 28 meant that homophobia felt like it came with a government seal of approval and the biggest worry about losing in a limb in the bombing of the Admiral Duncan pub was that your secret would come out.

Understanding how this, together with his father's rejection and the death of a mother that his father didn't want him to see, came to shape the character of Christina and made her his life support system. But, at the same time, it points the way to the reason why Christina has fallen out of love with the contemporary drag scene, opening up the question of who the audience now is, whether mainstream drag culture is losing its identity and what that means to the old-school performers for whom drag was more than just a career choice.

## Beyond the make-up...

While Make-up focuses on a drag artist and the impact of coming out to a parent that doesn't understand, the issues in the play go beyond homophobia and will resonate with anyone who has felt like an outsider growing up in a community where roles and expectations are closely defined, and daring to be different comes with the fear of bullying and ridicule. The struggle to find and express your identity while you remain at home, and moving away to gain the space and confidence to be yourself, are common experiences that make it hard for people to come back.

Make-up is a fictional story that speaks to many people's real life experiences and reminds us of the importance of looking beneath the surface to see who we are.

# 3

## About NoLogoProductions

NoLogoProductions, are a new writing company established by Andy Moseley and Howie Ripley in 2010. The company specialises in fringe festival productions and has had sell-out shows at Edinburgh, Buxton and Camden Fringe Festivals.

Fringe productions include one-act plays *A Beginner's Guide to Populism*, *After We Danced*, *Casual Encounters* and *Are You Lonesome Tonight?* The company have also produced two full length plays *Mistaken for Strangers* and *Boxes* that were performed in London at the Network Theatre and London Theatre Workshop in 2010 and 2016.

The company has also performed across the UK at Birmingham, Oxford, Brighton, Henley, Glasgow and Whitby.

*A Beginner's Guide to Populism* was selected for the 2017 Voila! Europe festival showcasing the best of European fringe theatre at The Cockpit, London.

Make-up is part of the Touring Network (Highlands and Islands) Supported Programme for 2020/2021

## About Moj Taylor



Moj is a professional actor and comedian. He read Hispanic Studies & Drama at Queen Mary University before undertaking a Masters at Drama Centre London. He started comedy when selected for the BBC's nationwide Stand Up If You Dare competition for new comedians in 2013 - being mentored by Mark Dolan and Jasper Carrott. He won a Fringe First award in Edinburgh, as part of the *You Once Said Yes* sellout interactive show in (2011, 2013).

To date, he has delivered over 3,500 talks to over 400,000 teenagers via PUSH: an award-winning non-profit organisation he runs, which inspires student choices and employability. He also delivers comedy workshops for young people to help them develop their soft skills and confidence, with *Comedy Club 4 Kids* at various venues and festivals across the UK (including Glastonbury). He is represented by Anderson Cavendish Management.



## About Andy Moseley

Andy is a playwright, author and director who co-founded NoLogoProductions with Howie Ripley in 2010 and has run the company since 2013. He has masters qualification in Creative Writing from University of East Anglia and Playwriting from University of Edinburgh.

He has devised and delivered creative writing courses in fiction, non-fiction and playwriting for adults of all ages and provides mentoring and support to writers working on first novels or plays. His book *Around the States in 90 Days* was published in 2009 and his first play *Are You Lonesome Tonight?* has been performed in Memphis in 2016 on the anniversary of Elvis Presley's death and in 2019 as part of a festival celebrating Memphis' bicentenary.

# 4

## Bringing Make-up to the stage during Lockdown

Make-up was to have had its official premiere at Brighton Fringe in May 2020, and then go on to Buxton Fringe, Greater Manchester Fringe and Edinburgh Fringe through the summer. If you think you know where this story ends read on.

It is of course true that the summer fringe season never happened, but that's only part of the story. At the start of 2020 Make-up was selected by the Highlands and Islands Touring Network for inclusion in its supported programme, which helps promoters to programme excellent and experimental new work in venues across the Highlands & Islands. A launch event for the programme had been scheduled for the end of April. When that was cancelled, they kindly provided performers with funding to make short promotional videos of their shows. We filmed ours in The Cornerhouse, a community arts centre in Surbiton where we had been scheduled to do a preview show before going to Brighton, in early July.

We put our video into the online programme hosted by Edinburgh Festival Fringe in August 2020. Before that, we released work in progress home footage clips of the show through Brighton Fringe Online on every day that we would have been performing the show in May. We did the same on other days that the show would have been on the stage somewhere had it not been for Covid.

In the meantime, we didn't give up hope of being able to perform live sometime somewhere in 2020, and when Brighton Fringe announced plans to run a boutique version of the Fringe in October, we signed up. After our original venue decided it wouldn't be feasible for them to put on shows, we approached Sweet Venues who said yes, and the show got its official premiere on Wednesday 7 October. Six days before this, and five months after it was originally scheduled, we did the preview show at The Cornerhouse. It was meant to have been on in an intimate studio theatre at the venue. We ended up re-imagining it for a main hall with cabaret tables and social distancing. The show sold out in The Cornerhouse and in Brighton.

And the story continued. The promotional video was submitted to The Marsh in San Francisco when they announced plans for an online festival of solo shows from across the world in October. They liked the video and chose the show. We did a full as live recording at Etcetera Theatre, Camden on Monday 5th October. On Saturday 10th October, as we came off the stage in Brighton, the film was being streamed from San Francisco to an audience around the world. One hour later, we were taking part in a live Q and A, with a host in Berkeley, California.

And still it wasn't the end of the 2020 story. In November, the film of the show was part of Melbourne Digital Fringe, with an exclusive backstage area that included a filmed Q and A session, additional show clips, photos and back stories of all the characters mentioned in the play. Another recording of the show made by Sweet Venues was made available on SweetStream, their digital channel, throughout November and December.

Which brings us to 2021. At the time of writing, the show is scheduled to return to Brighton in June, and also to go to Buxton in July, Edinburgh in August and Manchester in September. We're also included in the supported programmes of the Highlands and Islands Touring Network and North East Arts Touring. All of which makes Make-up a lockdown story that doesn't quite follow the expected script.

# 5

## The Drag Race debate

Drag Race holds enormous commercial appeal, it's brought drag into the mainstream and has made stars out of many of the people who've appeared on it. But is it a force for good, or has it harmed more than it has helped?

Over the years, Drag Race has helped dozens of performers to launch lucrative international careers. In May 2019, season six winner Bianca Del Rio became the first drag queen to headline London's 12,500-capacity Wembley Arena and Drag Race alumni play decent-sized venues all over the world in package tours. But for most performers, drag is not something they can earn a living from and the costs of the costumes and make-up can exceed the money they earn from weekend appearances in small venues that are a world away from Wembley.

When the UK version of the show was announced, alongside the speculation of which drag queens would be part of the first line up, there were several people immediately distancing themselves from the show and expressing concern about what it might do to the UK drag scene. For some the damage had already been done, with the traditional image of the drag artist as a brash, down to earth, exaggerated, often vulgar, stereotype being replaced by something more glamorous, and acrobatic lip-syncing routines taking over from badly sung cover versions.

So is Drag Race selling out a hard fought history for commercial appeal, redefining drag and strait-jacketing it at the same time? Is it doing to UK drag what the WWF did to wrestling? Are we saying goodbye to the drag equivalent of Big Daddy and Giant Haystacks and should we mourn their passing? If this collection of quotes is anything to go by, the jury is out...

"Drag Race remains one of the few places we can see our queer experiences reflected on a platform of this scale. The show, as wacky as it is, does provide queer people with sincere moments of joy, a rare thing in the political environment we find ourselves in where queer people are regularly targeted."

"Many people now look to it as the default of drag or a staple of gayness, when it's basically a drag version of The X Factor. It does as much for the LGBTQ community as The X Factor does for the music industry as it has such a particular stance on drag and gender."

"In this heist of American culture, outsiders can suddenly claim their pop culture-beating heart and the real financial rewards that come with it. It is the ultimate triumph for the art of drag: the creation of an illusion that is satire and yet shockingly real."

"A reality TV-show franchise that has "Barbie"-fied the art of drag: taking a staple of underground queer nightlife and turning it into a basic cable commodity perfectly positioned for the all-important suburban white girl market."

"Drag is, ultimately, about knowing who you are, what society thinks of that and making humor, beauty and art from the mess of it. It's a radical form of self-naming and self-reclaiming that has been brought to the masses in the surprising form of reality TV. But if drag is going to give its fullest gift to the world, it has to grow bigger than the show that elevated it to basic cable."



Photography by Bethany Blake



Photography by Siobhan

# 6

## Workshop and Q and A options

NoLogoProductions are proud to offer a range of workshops, performances and Q and A sessions to explore the issues raised in the play and provide practical exercises to give people confidence and means to address personal issues and express themselves through writing and performing.

We draw on our experience of delivering a wide range of courses and presentations to young audiences and adults. Moj Taylor has delivered over 3,500 talks to over 400,000 teenagers via PUSH: an award-winning non-profit organisation he runs. He also delivers comedy workshops for young people to help them develop their soft skills and confidence, with Comedy Club 4 Kids. Andy Moseley has devised and delivered creative writing courses in fiction, non-fiction and playwriting for adults of all ages and provides mentoring and support to new writers.

We offer an interactive workshop which deals with the themes of identity, gender, family, creativity, and an exploration of societal pressures. The workshop can be run over a half day, or a whole day, with the aim being to help people understand their own identity and those of others, as well as barriers/challenges that can stop us becoming the most confident version of who we are, and ways to overcome them.

The workshop is designed by Moj. It will include readings of scenes of the play, role plays/improvisations, discussions, presentations and wider performance technique exercises. A worksheet which participants can take away with wider links related to the themes of the workshop and the play will also be offered.

Alternatively, we offer creative writing workshops which explore writing prompts, generating ideas for writing, writing about yourself and turning ideas into stories. These workshops are devised and run by Andy Moseley drawing on the highly successful creative writing courses in fiction, non-fiction and playwriting he ran for The Landmark Arts Centre in Teddington.

We also offer a Q&A, with Moj and Andy which can take place after a performance of the show, or as part of the workshop. The Q and A can cover topics from the themes in the play to developing the play during lockdown and our experiences of producing the show in 2020.



# 7

## Other shows - A Beginner's Guide to Populism

The residents of Little Middleton are up in arms about plans to create Middleton Garden City. Parliamentary candidate Antonia Morgan wants to save the village she claims to love and cement her place in its history, but is the voice of the village she claims to love. But is self styled voice of the village Brian Barber really on her side, or is he about to unleash a new hell on the village?

A Beginner's Guide to Populism was written in the aftermath of the Brexit referendum and the election of Donald Trump. It turned into a chillingly accurate prediction of what was to come. It premiered at the Voila! Europe Festival at The Cockpit, London and went on to be performed at Buxton and Edinburgh Fringe festivals.

*'Expertly conceived, written and executed by a team who plainly have an eye for the socio-political zeitgeist.'* Buxton Fringe Review

*'A timely production. It lampoons populism and its insular message with great verve, but without offering simple solutions. The writing is pointed and telling, without feeling didactic.'* \*\*\*\*\* Fringe Guru

*'A Beginner's Guide of Populism' is able to take a fairly worn out topic and give it a fresh face, Part of the cleverness of this play was echoing the current political situation, but not copying it. In this way they are able to demonstrate the dangers without being clichéd.'* \*\*\*\*\* EdFringe Review.com



# 8

## Other shows - After We Danced

Fran and Finn are young and in love in the summer of 1952. When they meet on the beach it is the start of a relationship that will define their lives. What they don't realise is that it's to be the only summer they spend together, and after it ends it will be almost sixty years before they meet again.

A love story inspired by real events, *After We Danced* also aimed to show that drama about people in their 80s doesn't have to be dominated by alzheimers and dementia. The play premiered at London Theatre Workshop in 2015 and went on to have a two week run at Edinburgh Fringe and further productions in London, Birmingham and Buxton.

*'If you are looking for a play that has warmth, examines the human condition, with some fine lines and performances from talented actors, then this could be the new play for you. The writing, and the story are strong enough that I would hope that this play would have a place in the repertoire of many acting companies across the country'* \*\*\*\*\* *Remote Goat*

*'Sweet and romantic, a well-rounded tale that is uplifting and believable. The strong cast inject a sense of energy and innocence into the carefully balanced script.'* \*\*\*\*\* *British Theatre Guide*

*'This accomplished group of actors have created a thoroughly enjoyable play. A production with real heart, proving gentle, touching and amusing by turns.'* *Buxton Fringe Review*



# 9 BOOKING INFORMATION

## AVAILABILITY

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October 2021 to December 2022

## PERFORMANCE AVAILABILITY

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Single nights to full weeks

## ON THE ROAD

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1 performer, 1 director/stage management

## TECHNICAL REQUIREMENT

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PA system with mini-jack input, venue technician where possible, basic stage lighting. Two hour tech-rehearsal

## GET IN/GET OUT

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Minimum one hour required between tech and show start time. Minimum thirty minute get-out after show

## EDUCATION

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Workshops and Q and A available

## AGE GUIDANCE

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14+

## CONTACT

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Contact Andy Moseley for more information and booking requests on 07917226673/[andyammoseley@gmail.com](mailto:andyammoseley@gmail.com)