

NoLogoProductions

Make-up



Venue information pack

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 had the pain and suffering and you had to belt the words out like you'd lived them - you could never just copy the lines and pretend.

For Chris Laneghan, the man behind the make-up, drag has become a drag. He's tired of Christina and he's tired of metrosexual audiences looking for something a little risqué that they can go home and 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, it's time to find out who Chris and Christina really are.



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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 during 2019 with support from New Perspectives, an East Midlands' based touring theatre company.

The play had its official premiere at Brighton Fringe in October 2020 and was nominated for Best Production and Best Male Actor at Buxton Fringe in 2021. It has toured across Scotland and comes to Underbelly George Square for Edinburgh Festival Fringe in August.

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 his mother's last days, came to shape the character of Christina and made her his life support system, helps Chris understand his life and why Christina has fallen out of love with the contemporary drag scene. It also opens up the questions of whether mainstream drag culture is losing its identity, who owns the character they see on stage, and what this means for those for whom drag was more than just a career choice.

Beyond the make-up...

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.

While Make-up focuses on a drag artist and the impact of coming out to a parent that doesn't understand their lifestyle choices, 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 bullying and ridicule.

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Reviews

What audiences and reviewers have said about Make-up...

Audience Feedback

'Very moving. It made me think of attitudes still in my wider family. The Q and A was really good too. Thank you Moj and Andy for a brilliant, thought-provoking play'

'That was excellent! Amazing performance, emotional, thought provoking, can expertly carried by the lonely figure on the stage.'

'What a bloody good piece!!!! So well written and constructed! There was so much you brought into that dressing room from 'the outside', from the past and even from the adoring audience at the drag club! It was so engaging and excellently performed!'



Buxton Fringe Review

'The script by Andy Moseley, who also directed, is gripping and intense and Moj Taylor gives us a powerful set of mental images through his quietly angry performance. Layer upon layer is warmly/brutally exposed and we learn and appreciate more and more what has become a muddled life. We come out challenged, disturbed, not quite angry: it's a sharply-observed piece which raises questions, answers some, and raises more.' Buxton Fringe Review



The Wee Review

'A noble and thought-provoking piece, starring an excellent Moj Taylor as Chris and his troubled drag persona, Lady Christina. Moseley and Taylor capture well the tortures and fears of Chris/Christina as she emerges from a performance, offering some poignant dressing-room reflections. A skilled and successful drama, it nudges you to new insight and understanding.' ***** The Wee Review



Scene Magazine

'A coruscating 50 minutes. Moj Taylor creates a highly interesting if not thoroughly likeable performer, who seems to cover a not entirely successful career with bitterness and gall. A totally believable character, who has a lot to say about Queer identity, personality, individualism and the freedom to be who you are. Well worth a visit. Scene Magazine

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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.

Other fringe productions include one-act plays A Beginner's Guide to Populism, After We Danced, Casual Encounters and Are You Lonesome Tonight? 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 was selected for the Touring Network (Highlands and Islands) supported programme for 2020/2022 and also for North East Arts Touring (Scotland) funded programme for 2021. Together with venue funding, this has enabled the play to be performed in cities and rural venues across Scotland

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.



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 Mostyn and Cross.



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 Univeristy 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.

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Bringing Make-up to the stage during Lockdown

At the start of 2020 Make-up was selected by the Highlands and Islands Touring Network for inclusion in its supported programme and was also scheduled to be performed at Brighton Fringe, Buxton Fringe, Greater Manchester Fringe and Edinburgh Fringe that summer. Needless to say, it didn't quite work out like that, but it also didn't follow the usual lockdown story...

Lockdown changed the way Make-up was directed and developed. It couldn't be actor and director meeting in rehearsal rooms to work on scenes and explore aspects of the character, so we turned to Zoom, doing seemingly endless recordings of different scenes, seeing the various ways they could be played and how that changed the dynamics of the play. We then released some of these as work-in-progress clips on days that we would have been performing the show that summer.

Right at the start of lockdown, a launch event for the Touring Network's Supported Programme was cancelled. In July, as an alternative, the network kindly provided performers with funding to make short promotional videos. We filmed a fifteen minute edit of the show and put it into the online programme hosted by Edinburgh Festival Fringe that August.

In the meantime, we didn't give up hope of being able to perform live sometime somewhere. When Brighton Fringe announced plans to run a boutique version of the Fringe in October 2020, we approached Sweet Venues to ask if they'd take the show. They said yes, and the show got its official premiere on Wednesday 7 October. Three days later, and it was playing in the US.

The Marsh Theatre in San Francisco had announced plans for an international online festival of solo shows. We'd submitted the promotional video to them. They liked it and asked us to do a live recording of the whole thing. So, on Saturday 10th October, as we came off the stage in Brighton the recording was being streamed from somewhere in San Francisco. One hour later, we were taking part in a live Q and A, with a host in Berkeley, California. One month later, the recording was part of Melbourne Digital Fringe, and was also available on SweetStream, Sweet Venues digital channel, in the UK.

Our hopes for 2021 were much the same as they had been for 2020. Again, things didn't quite work out as planned, but we did return back to Brighton for a three night run at Rialto Theatre and also played four shows at Underground Venues for Buxton Fringe where the show picked up nominations for Best Production and Best Male Actor.

Our first Scottish production was scheduled for July 30th at Eden Court, Inverness. With five days to go, it fell victim to a Covid outbreak at the venue. We rescheduled it for the following week. Heavy rain on the day meant the electrics were deemed unsafe and it was postponed again. We did, however, manage to shoot another five minute promotional film while we were there.

The Scottish debut finally came in October 2021, a year after the English debut, at Dunoon Burgh Hall. Since then, we have finally played at Eden Court and performed at other venues across Scotland.

Lockdown may have changed the journey, but it hasn't changed the destination. We have tried to turn every setback into an opportunity to further develop the show, bring it to new audiences, and create a unique video archive of a play that has survived and flourished over the last two years.

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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."



Clause 28 - State sponsored prejudice

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Section 28 of the Local Government Act 1988 (often referred to as Clause 28) had the ominous heading of 'Prohibition on promoting homosexuality by teaching or by publishing material' and stated that;

'A local authority shall not-

(a) intentionally promote homosexuality or publish material with the intention of promoting homosexuality;

(b) promote the teaching in any maintained school of the acceptability of homosexuality as a pretended family relationship.'

Writing in the Guardian in 2018 Chris Godfrey noted that 'For Conservative politicians, section 28 was an easy, short-term win. It was an obvious populist gambit to solidify support among the 75% of the population who thought that homosexual activity was "always or mostly wrong".'

The justification for introducing this odious legislation, was "Children who need to be taught to respect traditional moral values are being taught that they have an inalienable right to be gay. All of those children are being cheated of a sound start in life."

Make-up includes references to Clause 28, its impact on children questioning their sexual orientation, and on teachers, both in terms of whether they could admit to being 'gay' and what help they could give to pupils facing homophobic bullying, or wanting someone they could talk to outside of their immediate family.

Fought against throughout the 15 years it was in force (12 in Scotland) the legacy of section 28 continues to the present day. A survey in 2018 compared the perceptions of LGBT+ teachers who experienced Section 28 with the perceptions of LGBT+ teachers entering the profession after its repeal. Responses suggested that Section 28 continued to adversely affect the LGBT+ teachers who experienced it. These teachers were, in 2017-18, less open about their sexuality, unlikely to engage in the school community with their partner and more likely to see their teacher and sexual identities as incompatible. It concluded that, despite advances in equalities legislation, those teaching during the Section 28 era are still deeply affected by their experiences.

The quotes below are taken from articles published by BBC3 and The Guardian.

"After section 28 came in, there was certainly a difference in school environments. A lot of teachers did not want to deal with the subject out of fear. Bigoted teachers were emboldened. A lot of schools pretended that homosexuality did not exist and it allowed a lot of misinformation, prejudice and abuse to go unchallenged. And, of course, it had a terrible effect on young people: students suffered homophobic abuse in silence and teachers and schools did nothing about it."

"I got a lot of flak from pretty much everybody in the school. It wasn't just a select group of kids. Kids in the playground pushing and shoving and calling you a 'fag'. Throwing their drinks on you. Because of Section 28 it meant that a lot of teachers felt like they couldn't step in."

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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.



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Full performance history

Past dates

October 1, 2020 cornerHOUSE, Surbiton - Brighton Fringe preview show

October 7 - 10, 2020 Sweet Werks, Brighton Fringe

October 10, 2020 Marsh Stream International Solo Fest, Marsh Theatre, San Francisco

November 12-14, 16-18, 26-29, 2020, Melbourne Digital Fringe

June 11-13, 2021, Rialto Theatre, Brighton Fringe

July 9-12, 2021, Underground Venues, Buxton Fringe

October 16, 2021, Dunoon Burgh Hall, Dunoon

October 28, 2021, Fersands and Fountain Community Project, Aberdeen

October 30, 2021, Bennachie Leisure Centre, Aberdeenshire

February 24 - 25, 2022 Eden Court, Inverness (Schools performance on 24 Feb)

April 8, 2022, Craignish Village Hall, Ardfarn

Scheduled dates

July 15, 2022, Underground Venues, Buxton Fringe

July 16-17, Kings Arms Theatre, Salford, GM Fringe

July 30, The Rockfield Centre, Oban

August 3-29 (except 15th), Underbelly George Square, Edinburgh





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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



12 *BOOKING INFORMATION*

AVAILABILITY

October 2022 to December 2023

PERFORMANCE AVAILABILITY

Single nights to full weeks

ON THE ROAD

1 performer, 1 director/stage management

TECHNICAL REQUIREMENT

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

GET IN/GET OUT

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

EDUCATION

Workshops and Q and A available

AGE GUIDANCE

14+

CONTACT

Contact Andy Moseley for more information and booking requests on 07917226673/andyammoseley@gmail.com