

## Final casting announced for the world premiere of **Outlaws to In-Laws**

7 leading gay writers join forces with short plays set from the 1950s to the present day exploring gay lives against a rapidly changing social history from intolerance, violence and hate to the legalisation of homosexuality and gay marriage



Final casting is announced today for the world premiere of **Outlaws to In-Laws**, seven one-act plays by leading gay writers dedicated to the struggles and joys of gay men connecting with each other over the last seven decades.

From the darkest days of criminality to the legalising of gay marriage, the works by Jonathan Harvey, Jonathan Kemp, Joshua Val Martin, Matt Harris, Patrick Wilde, Philip Meeks and Topher Campbell each represent one of the decades from the 1950s to the present day.

**Outlaws to In-Laws** will get its world premiere at London's King's Head Theatre from 29 August - 23 September.

**Press night is Thursday 31 August at 7.00pm.**

The cast are: Elliot Balchin, Jack Bence, Myles Devonté, Michael Duke, Alex Marlow, James Richard Marshall.

**Outlaws to In-Laws**, directed by Mary Franklin, is a fictional exploration of gay men in the throes of love - young love, risky love, secret love... and good old-fashioned romance.

It is produced by Making Productions in association with the King's Head Theatre.

## THE PLAYS

**Happy and Glorious** is set in the 1950s and written by **Philip Meeks**. On the day of Queen Elizabeth's Coronation, South London lad, Dennis follows a young man away from the celebrating crowds to an apartment overlooking Westminster Abbey. He soon discovers a world far away from his own and within a matter of hours he falls in and out of love. As the new monarch is crowned Dennis' life will never be the same again...

**Jonathan Harvey's Mister Tuesday** is set in the 60s. In their own little love nest, Peter loves Jimmy and Jimmy loves Peter - but only every Tuesday. Peter wants more from Jimmy but Jimmy has a sensitive job, a wife, and baby on the way. Frustrated, Peter makes Jimmy a bleak offer to make sure he won't flee the nest.

**Jonathan Kemp's Reward** is set in the 70s. It's the Queen's Silver Jubilee. Donald, a sweet sixteen American meets Spike, a skinhead at a bus stop in a dodgy part of town. The attraction is instant. Except Spike belongs to the National Front and Donald is black. Will their love take them to a place of reward or punishment?

**Patrick Wilde's 1984** and the Conservative Party Conference is about to start when Tommy and Allan find themselves under Brighton Pier, but the time for hiding in the shadows should be over. Allan, Thatcher's aide, is preparing to help legislate against gay people. Suddenly the political and the personal become a matter of life and death.

In **Matt Harris' Princess Die**, Shane has had yet another disastrous night out with his boyfriend, and worse his fledgling drag career is struggling to get off the ground. All seems lost until he finds a gorgeous, naked stranger in the flat. Can Tyler help Shane find the personal reserves to carry on before things get any worse?

**Topher Campbell's Brothas 2.0** is set in the noughties centres on Dwayne, a muscular, attractive Jamaican immigrant and his overweight, plain university friend, Remi. They are chilling, and chatting... and chatting to guys online but after Dwayne finds a hot date for the night with benefits, he discovers Remi is using a fake profile...

**Joshua Val Martin's, The Last Gay Play** is set in the present. Anyone can get cold feet before getting married but hiding in the chapel belfry isn't the answer. Will the Father get the groom to the altar or does he care more about the church roof than he does about his son's happiness?

## THE CAST

### Elliot Balchin

Elliot's big break was in C4's *Hollyoaks*. His theatre credits include Kenneth Branagh's production of *Macbeth* in both Manchester and its New York transfer, and *Judas Kiss* alongside Rupert Everett, including its transfer to New York's BAM theatre. Elliot recently finished shooting on the feature film *Journey's End*.

### Jack Bence

Jack was recently seen in *The Interceptor* on BBC1 and played Beanbag in *EastEnders*. He was Benson the school bully in all three series of *Bad Education*. His recent theatre work includes *Shitfaced Shakespeare* at Leicester Square Theatre. *Rough Cuts* (Royal Court) and *Swimming* (Soho Theatre).

### Myles Devonté

Theatre includes: *Hospital Chapel 6am* (Southwark Playhouse), *We Don't Have To Change At All* (N16), *Gone to Pot* (Cockpit Theatre), *Exhibit B* (Barbican).

### Michael Duke

Theatre credits include: *Beautiful* (Aldwych Theatre, West End) *Thriller Live* (Lyric Theatre, West End & world tour), *Travels with My Aunt* (Chichester Festival Theatre), *The Lion King* (Lyceum Theatre, West End), *The Rat Pack Live* (Arts Theatre), *Dancing in The Streets* (UK tour).

### Alex Marlow

Theatre credits include: *Halycon Days*, *Just Another Blockbuster*, *A Fairy Affair* and *William B.* (all tours for English Theatre Company), *Peter Schlemiel* (N16), *Salomé* (The Space).

### James Richard Marshall

Theatre credits include: *Macbeth* and *Timon of Athens* (The Factory Theatre), *The Dragon* (Southwark Playhouse), *Fuente Ovejuna* (Tangram Theatre), *King Lear* and *Merry Wives of Windsor* (Shakespeare's Globe). On TV he was in the BBC adaptation of Zadie Smith's *NW*.

## THE WRITERS



### Philip Meeks

As a playwright, Philip's credits include: *Murder, Margaret and Me* which has toured the UK extensively, was a hit at the New York Fringe Festival in 2014 and was staged at York Theatre Royal in March 2017, *Kiss Me Honey Honey!* won a Fringe First at the Edinburgh Fringe in 2013, *Keeping Up With The Joans* was produced by Greenwich Theatre, starring Susan Penhaligon and Katy Manning, and the acclaimed ghost story *Edith in the Dark* which was the first play to be commissioned by Harrogate Theatre in over 20 years. Philip's first play *Twinkle Little Star* premiered in 2006 starring Tim Healy. It's gone on to have productions at York Theatre Royal and the Everyman, Cheltenham. *Murder, Margaret and Me* and *Edith in the Dark* are both published by Samuel French. In television Philip spent several years as part of the writing team of *Emmerdale*. He has contributed to *Heartbeat* and *Doctors* and has developed original series including *Mother Truckers* for Denise Welch and family drama *Last of the Darlings*. He recently developed *Prayers for the Dead* a new crime series for ITV and the sitcom version of *Kiss Me Honey Honey* has recently been optioned. His first play for Radio 4 broadcast this August, an episode of the popular legal series *Brief Lives*.

"After WW2, fear ruled, anybody who threatened traditional British social values was suddenly seen as the enemy. However, upper class queers had the resources to meet at lavish secret gatherings. I wanted to write about this through the eyes of someone from the opposite end of the social scale.

**Happy And Glorious** is meant as a reminder that whatever your gay background, falling in love or coming of age is an experience everyone can share."



### Jonathan Harvey

Jonathan Harvey wrote his first play in 1987, and has since written over 15 more, including *Babies*, *Boom Bang-A-Bang* and *Beautiful Thing*, which was later made into an acclaimed film. He has been the recipient of the Evening Standard, George Devine and John Whiting Awards, and his work has been both BAFTA and Olivier-nominated. He has been hailed as 'the new theatrical voice of his generation'. Jonathan is also a writer for *Coronation Street*, on which he has worked since 2004, and his extensive TV writing includes his series, *Beautiful People* and *Gimme, Gimme, Gimme*. His first novel was published in 2012. Born in Liverpool, Jonathan now lives in London. He originally trained and worked as a teacher, and now runs his own production company, Sixth Floor.

"I have always been interested in gay history in the UK as gay men historically didn't have children (or as many children) as their straight counterparts and so our stories were not handed down to the next generations - and then of course AIDS came along... I am particularly interested in the 60s - a decade when homosexuality was still illegal and therefore blackmail was rife. I wanted to shine a light on that time when consensual sex between two men could see them being sent to prison."



### Jonathan Kemp

Jonathan currently teaches creative writing and comparative literature at Birkbeck, where he was awarded Distinguished Sessional Lecturer in 2010. Jonathan writes both fiction and non-fiction, and was a co-founder of the Planet Martha Theatre Company (1994-98). He is also a DJ, running for the past nine years a monthly club night, Lower the Tone, with the artist Sadie Lee and musician Lea Andrews. He occasionally performs with avant-garde dada-esque dance troupe The Dancing Brodericks. His fiction has appeared in *Chroma*, the online queer literary journal *Polari*, *Brand Magazine*, *Best Gay Erotica 2010*, and *Best Gay Short Stories 2010*. His first novel, *London Triptych*, was shortlisted for the inaugural Green Carnation Prize and won the Authors' Club Best First Novel Award. Myriad published his second book, *Twentysix*, in November 2011 and his second novel, *Ghosting*, was published in 2015. He has also published two works of non-fiction, *The Penetrated Male* (2012) and *Homotopia? Gay Identity, Sameness and the Politics of Desire* (2016).

"Having written about gay men in the 50s & 90s in my novel *London Triptych*, I knew I didn't want to revisit these two decades, so I chose the 70s. From being a child of that troubled decade I knew I wanted to write about racism. Then as I was writing the play, the Black Lives Matter movement formed in the US and in the UK more recently, reports of racism in gay bars surfaced and the interracial love story I was telling in **Reward** became tragically resonant with our present."





### Patrick Wilde

Patrick is a writer and director with 30 years' experience. His numerous directing credits include more recently *The Blues Brothers* (The Arts, London), *What's Wrong With Angry?* (The Arts), *Blondel* - which Sir Tim Rice asked him to revamp and relaunch at The Pleasance in London, and *Keeping Up With The Joans* by Philip Meeks, which was a success at the Edinburgh Festival in 2014. He is a theatre maker and champion of gay stories and writing, and his writing credits include his stage plays *You Couldn't Make It Up*, *Exposure* and *What's Wrong With Angry?*. The latter play became the feature film *Get Real* for which he wrote the screenplay, and won the Edinburgh Film Festival Audience award and several awards at film festivals. It was the opening film at the 1999 LGBTI Film Festival. A sought after TV writer, Patrick has written for established mainstream TV shows including *EastEnders*, *Casualty*, *Holby City*, *Peak Practice* and *Monarch Of The Glen*, as well as the ground breaking *As If* and *This Life*. Although it is now common to see gay characters in mainstream TV, this has not always been the case, and Patrick was one of a few writers responsible for introducing gay characters and story lines to established shows. He's particularly proud to have presented two gay characters in a single episode of *Monarch Of The Glen*. Most recently he directed and co-produced the *The Band Plays On Festival* at Greenwich Theatre (a new gay writing festival). For that Festival he directed *Keeping Up With The Joans* (which went on to tour successfully) and Matt Harris's *Happy Like Us* (Greenwich Theatre).

"My whole gay life was informed by the fact I came out for the first time in 1980. In those first few years of the decade it was so thrilling and life affirming to find a community I belonged to. And then, of course, everything changed. I lost so many friends, it galvanised me as an artist and activist. And not only me. I wanted to write a story of how AIDS changed us, not for the worst, but in the end for the triumphant better."



### Matt Harris

Matt's previous plays include *Venom*, Oval House Theatre, 2003, *Jack The Lad*, The Oval House's First Bites season, C Venue, The Edinburgh Fringe, The Project Arts Theatre, Dublin for the International Dublin Gay Theatre Festival in 2007. Matt formed a resident company TheatreKit at The Rose Theatre, Bankside, producing and developing a range of new work, including *Monochrome*, his play based on Tennessee Williams' short story, *Desire and The Black Masseur*. With the support of The Peggy Ramsey Foundation and The Tennessee Williams Estate, subsequently staged at The Albany Theatre and The Lion & Unicorn Theatre, 2010. *Happy Like Us* was long-listed for The Bruntwood Prize 2013 and won a place at *The Band Plays On*, festival at Greenwich Theatre, October 2013, directed by Patrick Wilde. *Silicon Heart*, Bush Theatre directed by Rikki Beadle Blair in March 2014. His screenplay *Bucolia* was shortlisted for the SWALCFILM film competition and produced in 2016. His short story *Dejeunner Sur l'Herbe* was published in the anthology, *Speak my Language* edited by Torsten Højer in September 2015.

"I originally conceived the show after I discovered I was closely related to Roy Jenkins. As Home Secretary in 1967, he sought to build 'a civilised society'. Amongst a raft of other measures that year he abolished theatre censorship and the decriminalised homosexuality. These two acts alone have had a direct effect on my life. *Outlaws to In-Laws* is a reminder to ourselves and others of the need to celebrate the gains our heroes have made possible and the work still yet to do to achieve true equality for everyone in the UK."



### Topher Campbell

Topher Campbell is a director of film, TV and theatre and an established writer. He has directed plays at numerous theatres across the UK and is a recipient of the 2005 Jerwood Directors Award. For TV he has directed *Doctors* and *EastEnders*. As Producer for BBC Radio Drama he established the Norman Beaton Fellowship. His short films *The Homecoming* and *Mulatto Song* for channel 4 have been shown worldwide. His short film *In This Our Lives The Reunion* was an official selection at the 2009 BFI London Lesbian and Gay Film Festival. In 2000 alongside artist-photographer Ajamu he set up rukus! Federation Ltd. A company dedicated to presenting the best in work by Black Lesbian, Gay, and Bisexual, Transgender (BLGBT) artists. rukus! current projects include the UK's first and only BLGBT Archive now housed at the London Metropolitan Archive. In 2008 rukus! received the Archive Landmark Award by London Metropolitan Archive. As a writer, Topher has written articles on Black Gay contemporary life and history for *Sable*, *AXM Magazine*, *QX Magazine*, *Gay Times*, *Attitude Magazine* and *The Guardian*. Between 2006-08 Topher was a Programmer for the BFI London Lesbian and Gay Film Festival. As former artistic director of The Red Room Theatre and Film Company, he conceived and directed: *Journeys to Work*; the acclaimed multi-media production UNSTATED written by Fin Kennedy, and *Oikos* and *Protozoa* for the Oikos Project. Topher conceived The Jellyfish Theatre the UK's first recycled theatre, nominated for What's On Stage AKA Theatre Event of The Year Award 2010 and Awarded Small Projects Award 2011 by Architecture Journal.

"**Brother 2.0** was inspired by a number of things. I grew into my sexuality in the 90's but I wasn't into gangster rap and I wasn't comfortable with the white mainstream idea of gay culture. Being Black and same gender loving either meant being invisible or on the margins of society - unless it was being objectified, ridiculed or stereotyped. So I wondered how the next generation of Black gay men would get by at the beginning of the digital age. That's why it's set in the 2000's where identity, race, sexuality and desire became something we started to work out online."



### Joshua Val Martin

Playwright credits include *I Belong To The Stars* (Royal Exchange Theatre, directed by Matthew Xia), *Back Seat Betty* (Lost Theatre One-Act Festival: WINNER, Greater Manchester Fringe Festival: WINNER, directed by Esther Dix) and his play *In a Town Somewhere North of Milton Keynes* made the Bruntwood Prize 2015 Longlist. Joshua trained on the respective playwright schemes of the SOHO Theatre and the Royal Exchange Theatre. As a director, Joshua has observed Derek Bond and Nikolai Foster, assisted Sara Kestelman on *Brass* (Leeds City Varieties, UK Theatre Awards Best Musical: WINNER) and is currently on an RTYDS placement at The New Vic Theatre, during which he is both directing and assisting works for their Hoard Festival.

"How does one present a decade that history has yet to mythologise? As my play is to be performed at the very end, how can my play give the audience the celebration they deserve - yet not ignore the present plights of gay men in the United Kingdom and around the world? My play **The Last Gay Play**, tries to speak of the now, using equal marriage as the axis between what has happened in the past, and what we might want of the future."

### Mary Franklin (Director)

Mary is the Artistic Director and co-founder of Rough Haired Pointer. Directing credits include *Christie in Love* by Howard Brenton (King's Head Theatre), *The Young Visitors* by Daisy Ashford (Tabard and Hen and Chickens Theatres), *Noonday Demons* by Peter Barnes (King's Head Theatre), *Murder on the Trading Floor* (Tabard Theatre), *Madame Manet* (Tabard Theatre), *The Diary of a Nobody* (White Bear and King's Head Theatre), the World Premiere of Joe Orton's *Fred & Madge* (The Hope Theatre), *Marco Polo?* (The Hen and Chickens), *The Boy Who Cried* (Hope and Tabard Theatre), *Cleopatra* (King's Head and Hope Theatre), *Feather* (Arcola), *Twelfth Night* (OFS Theatre), *Gormenghast* (Pleasance Dome).

### Making Productions

Making Productions was created to produce bold new plays and existing work in new and exciting ways to engage and entertain its audiences and champion ethnic, LGBT and female creatives. Since 2014, Making Productions has produced the critically acclaimed *Shutters* (Park Theatre) followed by the hugely successful Strindberg play *The Father* (Trafalgar Studios), *Disaster!* (Charing Cross Theatre), *Bug* (Associate Producer, Found111), and *West End Bares* (Novello Theatre). Future work includes the 10th anniversary production of *Doubt – A Parable* by John Patrick Shanley (Southwark Playhouse, September), *Coming Clean*, Kevin Elyot's first play and the first revival in 20 years (opening the Queer Season at the King's Head Theatre in July). *Monochrome* (based on the Tennessee Williams short story *Desire and the Black Masseuse*), *Happy Like Us* (long listed for the Bruntwood Prize and winner of the *And The Band Plays On* at The Greenwich Theatre new writer's competition). *The Leather Boys*, which is an adaptation of the Gillian Freeman novel of the same title. And new writing, *Avon Calling* and *The Man Who Turned Into A Sofa* - the true story of how a man overcome his mental illness with the help of his sofa, which was also a BBC Radio4 play.

**"Making Productions presents an evening of thought-provoking entertainment."** Jill Truman, Culture Whisper

## King's Head Theatre

- est. 1970 -

### The King's Head Theatre

The King's Head Theatre is London's first and foremost pub theatre, led by Artistic Director, Adam Spreadbury-Maher. New writing, revivals, musicals, opera, cabaret and queer work sit side by side in an unashamedly eclectic programme of work. Thanks to an in-house agreement with Equity, we're leading the way when it comes to ethical employment on the fringe whilst our resident trainee director's scheme continues to provide comprehensive, vocational training to the rising stars of tomorrow. With high-profile co-productions, national touring and transfers to and from the biggest arts festivals in the world, we're certainly not slowing down!

## LISTINGS INFO

Making Productions in association with the King's Head Theatre presents

### Outlaws to In-Laws

King's Head Theatre  
115 Upper Street  
Islington  
London N1  
Box office: 0207 226 8561  
[www.kingsheadtheatre.com](http://www.kingsheadtheatre.com)

Dates:

First Preview: 29 August

Press Night: 31 August  
at 7.00pm

Final Performance:  
23 September

Tuesday - Saturday at 7.00pm

Saturday & Sunday matinee  
at 3.00pm

Prices:  
Tickets £10-£25

29 August all tickets £10

30/31 August all tickets £14

All tickets there after are  
from £15

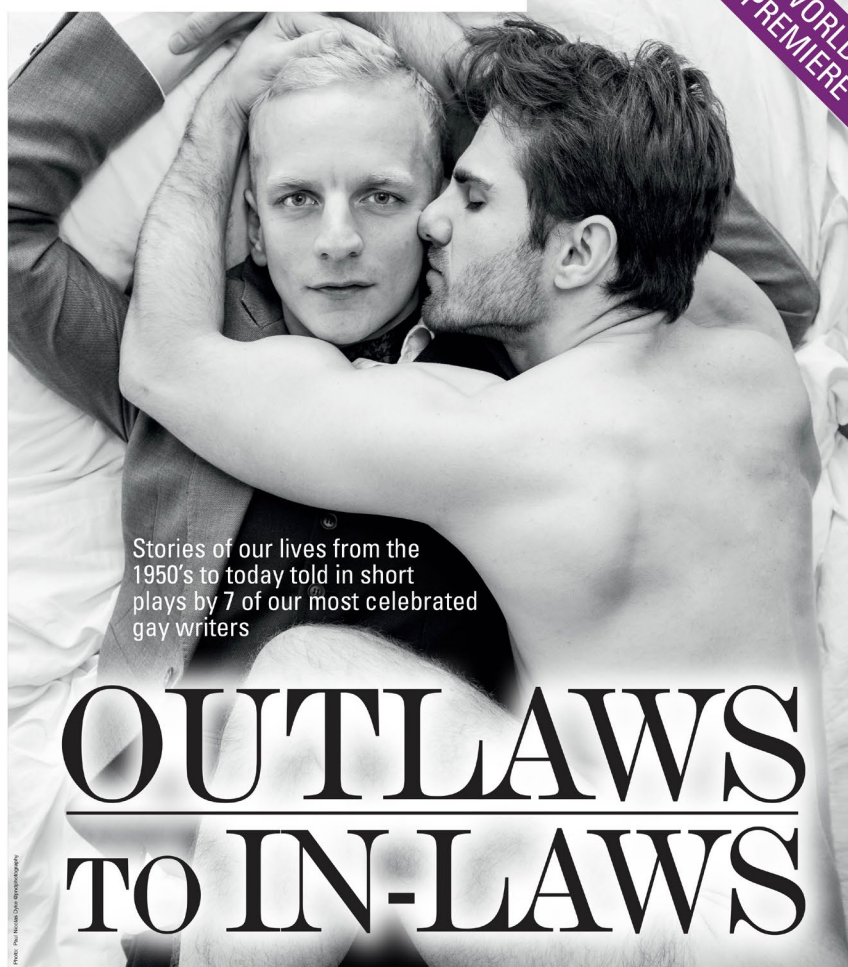
Social  
[@Outlaws\\_Inlaws](https://twitter.com/Outlaws_Inlaws)

[@Make\\_Prods](https://twitter.com/Make_Prods)

### Press contact:

Kevin Wilson  
Kevin Wilson Public Relations  
Tel 07884 368697  
[kevinwilsonpr@gmail.com](mailto:kevinwilsonpr@gmail.com)  
[www.kevinwilsonpublicrelations.co.uk](http://www.kevinwilsonpublicrelations.co.uk)

Making Productions in association with the King's Head Theatre present



Written by  
Jonathan Harvey  
Jonathan Kemp  
Joshua Val Martin  
Matt Harris  
Patrick Wilde  
Philip Meeks  
Topher Campbell  
Directed by Mary Franklin



King's Head Theatre

29 Aug to 23 Sep 2017

Tickets £10-£25  
29 August all tickets £10  
30 & 31 August all tickets £14  
All tickets there after from £15

0207 226 8561  
[kingsheadtheatre.com](http://kingsheadtheatre.com)

[@KingsHeadThtr](https://twitter.com/KingsHeadThtr)  
115 Upper St. Islington N1 1QN