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IRISH PLAYWRIGHT MARIE JONES COMING TO SEATTLE

All Nations Cup, a multicultural soccer tournament and arts festival founded by the nonprofit Sister Communities to be held this summer, is welcoming renowned Irish playwright Marie Jones to Seattle for a special presentation of her play “A Night in November” at the **Seattle Repertory Theater** from **June 10th to 12th**. Her plays have run in theaters from Dublin to Broadway—big hits!—so we look forward to welcoming her to the Puget Sound.

All Nations Cup and Sister Communities would like to give local theater critics and journalists the special opportunity to interview Ms. Jones by phone before she crosses the pond to join us for this year’s festivities. All Nations Cup is very excited about her visit and wants to share this excitement with the Puget Sound theater community and the public.

In addition to the presentation of her play, Ms. Jones will be present at the Opening Ceremony as a juror for the All Nations Cup Queen Competition. Her son, as a special concession from the tournament committee, will also be participating in the tournament by playing for the Ireland team.

For more information on contacting Ms. Jones, the tournament, and other events, please visit our website at www.allnationscup.org or call (206) 267-9000.

Biography: Marie Jones

Marie Jones was born in Belfast, Northern Ireland in 1951 to a Protestant family. She is one of the founders of Charabanc Theatre Company, which helped to increase the number of theatrical roles for women. She has written plays for Belfast's The Replay Theatre Company as well as a number of television plays for the BBC. In 1991, she co-founded DubbelJoint Theatre Company, for which she has written a number of plays. Her most well-known play, "Stones in His Pockets," garnered much success, earning Ms. Jones the 1999 Irish Times/ESB Irish Theatre Award for Best Production and three Tony nominations. Following the success of "Stones," "A Night in November" likewise has found success on Broadway and has returned to the Irish Arts Center for multiple runs. Her plays have been performed on the stages of Dublin, London's West End, and on- and off-Broadway. Ms. Jones' newest play, "Rock Doves," premiered in September 2007 at the Irish Arts Center in New York City.

In addition to her work as a playwright, Ms. Jones also has acting credits, with appearances in a number of big-screen and television films, including *In the Name of the Father*. She is the recipient of the John Howard Award for Outstanding Contribution to Culture, Tradition, and the Arts in Northern Ireland. Ms. Jones currently resides in Belfast with her husband, actor Ian McElhinney.

Theater Review from the *New York Times*: "A Night in November"

"Irish Journey From Hatred to Celebration"

By: Anne Midgette

Published: March 20, 2006

"A Night in November" begins one morning in late fall 1993, when a man in Northern Ireland is going through his morning routine of checking under his car for bombs. It ends seven months later at a bar in New York City filled with drunken, joyous Irishmen. This two-act monologue, revived at the Irish Arts Center, is a tour de force that charts one man's personal journey from an unexamined life as a bigoted Protestant in Belfast to an all-out embrace of Irish heritage and brotherhood — even with Catholics.

It could be preachy; instead, it's joyful. The play was written by Marie Jones ("Stones in His Pockets") in 1994 and has since been performed everywhere from Edinburgh to Los Angeles. It has already played in New York, so its opening on, of course, St. Patrick's Day represented a surefire reprise rather than an experiment. All you need is an actor who can inhabit a wide range of characters: the protagonist Kenneth, a welfare clerk; his bloated, cigarette-reeking father-in-law, who drags him to a North-South soccer match where the bigotry and hate prompt his change of heart; his snippy wife; his easy-going Catholic boss; a plane-ful of Irish revelers.

Fortunately, Marty Maguire seizes the bait, throwing himself into the piece with such involvement it's hard to believe he can sustain the energy night after night.

At moments, Mr. Maguire's performance almost seems too much of a good thing. Kenneth's full-throated rejoicing during his rebellious (or liberating) trip to New York is almost too convincing a picture of spending too many hours in a bar. Slightly less hysteria would help the pacing considerably. But this is a small complaint about an engaging evening with that rare commodity, a well-written play with legs.