

**THE MARSH SAN FRANCISCO WINS
BEST SOLO PERFORMANCE WITH DAN HOYLE'S
TAKES ALL KINDS
AT 49TH SAN FRANCISCO BAY AREA
THEATRE CRITICS CIRCLE AWARDS**

SAN FRANCISCO, CA (2 April 2026) — **Dan Hoyle's** journalistic-theater solo show *Takes All Kinds*, now playing at **The Marsh San Francisco** until **April 25, 2026**, received the San Francisco Bay Area Theatre Critics Circle (SFBATCC) Best Solo Performance Award at its 49th Excellence in Theatre Awards for 2025. Directed by **Aldo Billingslea** and developed with **Charlie Varon** and **Michael Moran**, *Takes All Kinds* captures the heart-wrenching, funny, and complex stories of people navigating the present, offering tender and inspiring portraits of everyday Americans turned unlikely changemakers. *Takes All Kinds* will play select dates **now through April 25, 2026** (for performance schedule visit themarsh.org) at **The Marsh San Francisco**, 1062 Valencia St., San Francisco. For tickets (\$25-\$35 general admission sliding scale, \$50 and \$100 reserved, plus a \$3 convenience fee per ticket) or more information, the public may visit themarsh.org.

“I am completely thrilled to receive this recognition from the SFBATCC. It's an honor and a privilege to perform *Takes All Kinds*,” said **Dan Hoyle**. “I share this award with all the collaborators on this show: director Aldo Billingslea, developers Michael Moran and Charlie Varon, lighting designer Alexa Amira, sound designer David Hines, and Stephanie Weisman and the entire team at The Marsh. I hope everyone in the Bay and beyond comes and hears these stories. A huge thank you to everyone who has come and spread the good word. I appreciate you all deeply.”

Takes All Kinds debuted at The Marsh in 2024, played throughout 2025 and continues into 2026, where it received critical raves, and has since toured across America, playing to packed houses. In this 70-minute work, Hoyle recreates real conversations with a wide array of Americans he met on the front lines of today's political tensions — including a formerly conservative

preacher's son who finds purpose in Florida school-board activism after his daughter comes out, Atlanta voting rights canvassers who reignite civic hope with family stories from the Jim Crow era, a former gang member-turned-social worker who undertakes deradicalizing violent extremists, and many more.

“This SFBATCC Best Solo Performance Award is exactly the recognition that Dan Hoyle's *Takes All Kinds* deserves and we are grateful that the critics recognize solo performance as its own category,” shared The Marsh Founder and Artistic/Executive Director **Stephanie Weisman**. “Dan and his creative team have done something powerful and timely: capturing a uniquely challenging moment in American life and bringing forward voices we don't often hear, at a moment when that couldn't matter more.”

Dan Hoyle's brand of journalistic theater has been hailed as “riveting, funny and poignant” by *The New York Times*, with this work receiving praise from audiences and critics alike, including the *San Francisco Chronicle*, which gave the show its highest rating, calling it “something almost supernatural” that “ignites your imagination.” Dubbed “sublime” by *SFGATE* and a “genius celebration of America on the brink. Moving and timely” by *Theatrius*, *Takes All Kinds* cements Hoyle as a defining voice in American solo theater. On tour, the acclaim has followed, with *Charleston City Paper* writing that “Hoyle mined the heart and humor of each American he interviewed, offering invaluable insight to our current national convergence.”

ABOUT THE CAST AND CREATIVES

The Marsh has been home to **Dan Hoyle's** (*Writer/Performer*) world premiere shows *Takes All Kinds* (2024), *Talk To Your People* (2022), *Border People* (2019), *Each and Every Thing* (2014), *The Real Americans* (2010), *Tings Dey Happen* (2007), and *Florida 2004: The Big Bummer* (2004). These shows have all received rave reviews, with *The Huffington Post* praising Hoyle's brand of journalistic theater for its “emotional depth and intellectual breadth.” Hoyle's *Border People* was greeted with unanimous critical acclaim, earning the highest rating from the *San Francisco Chronicle* which praised the production as “a testament to the core-to-nerve ending commitment and courage” of those living on borders of any kind. The critically acclaimed *Each and Every Thing* was declared “smartly constructed and highly entertaining” by the *San Francisco Chronicle* and a “poignant, funny comment on the digital age” by *The Mercury News*. *The Real Americans* was also an instant hit, receiving kudos from major news outlets with *The New Yorker* praising his performance as “smart, entertaining, funny, insightful and surprising.” *Tings Dey Happen* was awarded the Will Glickman Award for Best Play, while *The New York Times* called it “funny and poignant.” When discussing his work at The Marsh with *East Bay*

Times, Hoyle proclaimed “The Marsh is to me the best place in the country to develop new work...there’s nothing else like it.”

Aldo Billingslea (*Director*) is a professor of theater at Santa Clara University (SCU) where he teaches courses in performance and performance studies. Billingslea became SCU’s inaugural associate provost for diversity and inclusion and served as the vice president of the 100 Black Men of Silicon Valley. He also serves on the advisory board of Gritty City Youth Repertory Theater and on the Board of Regents for Archbishop Mitty High School. As an actor, Billingslea has appeared in productions of August Wilson's *Gem of the Ocean*, Joe Turner's *Come and Gone*, Ma Rainey's *Black Bottom*, *The Piano Lesson*, *Seven Guitars*, *Fences*, *Two Trains Running* and *Radio Golf*; Eugene O’Neill's *The Hairy Ape* and *Anna Christie*; Arthur Miller's *Death of A Salesman*; August Strindberg's *Miss Julie*; Tennessee Williams' *A Streetcar Named Desire* and more than two dozen different plays by William Shakespeare. Billingslea has worked in the San Francisco Bay Area at the American Conservatory Theater, Aurora Theatre Company, California Shakespeare Theater, Cutting Ball Theatre, Lorraine Hansberry Theatre, Magic Theatre, Marin Shakespeare Theatre, Marin Theatre, TheatreWorks Silicon Valley, and Shakespeare Santa Cruz. He has also worked at Portland Center Stage, Tacoma Actors Guild, Sacramento Theatre Company, Theatre Three in Dallas, San Antonio's Majestic Theatre, InterAct Theatre Company in Philadelphia, San Diego's Old Globe Theatre, and Shakespearean Festivals of California, Dallas, Marin, Oregon, and Utah.

Charlie Varon (*Developer*) is known for his three decades of creating, performing, and directing new work in San Francisco. He has collaborated with Dan Hoyle for 20 years, on his solo shows *Circumnavigator*, *Tings Dey Happen*, *Each and Every Thing*, *The Real Americans*, *Border People*, and *Takes All Kinds*. Varon’s own shows – all created in collaboration with David Ford at The Marsh – include the plays *Rush Limbaugh in Night School* (1994), *The People’s Violin* (2000), and *Rabbi Sam* (2009), as well as the storytelling/dining experience *Storyborscht* (2017) and Varon’s collaboration with Brian Copeland, *The Great American Sh*t Show* (2019). Current projects include teaching storytelling, coaching writers and performers, and fundraising for Democrats in North Carolina, California’s Central Valley and elsewhere. He has returned to his roots in satire with his surreal *Comic Bonbons*, short audio pieces featuring his impersonations of Bernie Sanders, Alan Watts, Studs Terkel and Pete Seeger, among others.

Michael Moran (*Developer*) is the executive director, co-artistic director, and one of the founders of the Oakland Theater Project, a theater company with a mission to create exquisite theatrical experiences to inspire compassion and forge bonds across socioeconomic and racial barriers. Moran has worked as a professional actor in regional theaters throughout the United States and has directed over 15 productions at Oakland Theater Project. He is the recipient of the San Francisco Bay Area Theatre Critics Circle Award for Best Director in the East Bay.

ABOUT THE MARSH

The Marsh is known as “a breeding ground for new performance.” Launched in 1989 by Founder and Artistic/Executive Director Stephanie Weisman, it annually hosts more than 500 performances across the company’s two venues in San Francisco and Berkeley. A leading outlet for solo performers, The Marsh’s specialty has been hailed by the *San Francisco Chronicle* as “solo performances that celebrate the power of storytelling at its simplest and purest.” The *East Bay Times* named The Marsh one of the Bay Area’s best intimate theaters, calling it “one of the

most thriving solo theaters in the nation. The live theatrical energy is simply irresistible.” In April 2020, The Marsh launched its digital platform MarshStream and hosted more than 700 live streams which provided 300 performers and its youth class participants a platform to continue discovering, developing, and producing art during the COVID-19 pandemic shutdown. Today, The Marsh presents both in-person live performances and content on its MarshStream, continuing to expand its reach to audiences onsite and around the world. The Marsh believes in the power of people’s storytelling and has several classes for the public to create their own works as well as through its developing work performance series: Monday Night Marsh, Tell It on Tuesday, and Marsh Risings. The theater company also collaborates with over 25 San Francisco public schools providing a year-round youth program serving students at its theater and in the classrooms.

FOR CALENDAR EDITORS:

WHAT: By popular demand, **Dan Hoyle’s** journalistic-theater triumph *Takes All Kinds* will continue its limited engagement at **The Marsh San Francisco** into April. Directed by **Aldo Billingslea** and developed with **Charlie Varon** and **Michael Moran**, *Takes All Kinds* debuted at The Marsh in 2024, where it received critical raves, and has since toured across America, playing to packed houses. In this 70-minute work, Hoyle recreates real conversations with a wide array of Americans he met on the front lines of today’s political tensions. *Takes All Kinds* captures the heart-wrenching, funny, and complex stories of people navigating the present, offering tender and inspiring portraits of everyday Americans turned unlikely changemakers.

***Takes All Kinds* is:**

Written and performed by Dan Hoyle

Directed by Aldo Billingslea

Developed with Charlie Varon and Michael Moran

WHEN: **Now through April 25, 2026;** Select Fridays at 7:30pm, select Saturdays at 5:00pm or 8:00pm. See specific performance schedule at themarsh.org.

WHERE: **The Marsh San Francisco**, 1062 Valencia St., San Francisco (between 21st & 22nd Streets)
Parking is available at New Mission Bartlett Garage at 21st St. between Mission & Valencia St.
BART Station (closest): Mission & 24th St.

TICKETS: \$25-\$35 general admission sliding scale, \$50 and \$100 reserved, plus a \$3 convenience fee per ticket.

INFO: For information, the public may visit themarsh.org.

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PRESS: Contact Raymond Harris, CBCO Public Relations & Marketing

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PHOTOS: Downloadable high-res photos are available here:
<http://cbpr.co/press/takesallkinds>