

THE MARSH PRESENTS FIRST LOOK AT NEW WORKS IN FRONT OF YOUR EYES PERFORMANCE FESTIVAL

August 12 – 30, 2026

SAN FRANCISCO, CA (16 July 2026) — **The Marsh**, a breeding ground for new performance, announces the lineup of new plays and musicals for its second *In Front of Your Eyes Performance Festival*, a curated collection of developing work by an impressive roster of nationally-acclaimed as well as newcomer women and nonbinary performers. The *In Front of Your Eyes Performance Festival* will be staged at both the Berkeley and San Francisco locations of The Marsh, offering audiences first looks at an array of compelling new musicals, ensembles, and solo shows. This year's festival will include 18 new stage works, and will showcase each production twice, giving audiences a chance to participate in the dramaturgical process by providing feedback as the artists develop these pieces. Audiences at each show will also see a short "curtain raiser" by an additional roster of artists whose works are also undergoing artistic development with The Marsh. The *In Front of Your Eyes Performance Festival* will be presented Wednesdays – Sundays August 12 – 16, 2026 at **The Marsh San Francisco**, 1062 Valencia Street, San Francisco and Wednesdays – Sundays August 19 – 30, 2026 at **The Marsh Berkeley**, 2120 Allston Way, Berkeley. For tickets (\$15-\$35 sliding scale, \$50 and \$100 reserved, plus a \$3 convenience fee per ticket), Festival Passes (4 Show Flex Pass General Admission \$35, 4 Show Flex Pass Reserved \$125, Full Festival Pass General Admission \$150, and Full Festival Pass Reserved \$250, plus a 5% fee per order) or for more information, the public may visit themarsh.org.

Said The Marsh's Founder, Artistic/Executive Director **Stephanie Weisman**, "Bringing the *In Front of Your Eyes Performance Festival* back was a major goal for 2026. Our 2024 Festival was pivotal in expanding The Marsh's new work development pipeline, with many of the works developed there going on to hit runs on our stages the following year. Each performer gets an

initial presentation, receives feedback, and performs it again, giving audiences a look at exciting new works as they develop in real time. It's our own special version of a Fringe or New Works festival; we hope the Bay Area will join us in supporting this new theatrical tradition."

Festival guests will be able to purchase food, beverages, and cocktails at each of The Marsh's Bay Area venues during the festival and enjoy pre-and-post-show conversations including director talkbacks. At the festival's close, select works will be given special awards from The Marsh, including audience choice awards, giving avid attendees the chance to vote for the Bay Area's next-big performance.

This year's *In Front of Your Eyes Performance Festival* comes after a lauded inaugural run in 2024, out of which came full-scale productions at The Marsh including BroadwayWorld Award-winner Pearl Ong's *Night Driver*, Candace Johnson's acclaimed and oft-extended *Scat-ter Brain: The Music of ADHD*, Kathryn Seabron's lauded *Angry Black Woman 101*, and Marga Gomez's tour-de-force *Spanish Stew*.

The 2026 *In Front of Your Eyes Performance Festival* will feature full-length developing new works from nationally-acclaimed veteran performers and playwrights, as well as new faces, including **Dev Cuny, Catherine Debon, Robyn DeGuzman, Theresa Donahoe, Elizabeth Du Val, Sara Felder, Sherry Glaser, Abbey Glover, Hannah Gould, Candace Johnson, Pearl Louise, Yvonne Martinez, Lauren Mayer, International Sex Club Party Girl, Joyful Raven, Natacha Ruck, Holly Shaw, and Janet Thornburg.**

Each production will be opened by a shorter performance from an additional lineup of artists including **Molly Rose-Williams, Barbara Brady, Stacey Winn, Elizabeth Zitrin, Shayla Kerr-Munsie, Jordan Morgan, Silvi Alcivar, Judith Linzer, Michelle Moghtader, Ipeleng Kgositsile, Ellen Thompson, Pearl Ong, Katie Macks, Christina Aanestad, Irma Herrera, Erin-Kate Whitcomb, Daisy Crane, and Dara Kosberg.**

The lineup of full-length works includes:

Class Act

Written and performed by Sara Felder

Directed by Jael Weisman

7:00pm, Wednesday, August 12 & 7:00pm, Saturday, August 15

The Marsh San Francisco

In ***Class Act***, acclaimed performer Sara Felder turns her sharp wit, circus skills, and Jewish queer lens to her life as a working-class kid from Brooklyn making her way in the world. In this humorous and kinetic work, Felder follows the money from her grandmother's shtetl in Poland to her childhood community in Brighton Beach to the golden streets of San Francisco, telling warm and funny stories punctuated with object-work and juggling routines that help visualize the shame and desire that money can bring.

Sara Felder (she/they) (*Playwright, Performer*) is an Oakland-based performer and writer. Over the last three decades, she has created a body of work that juggles personal narrative, circus shtick, and social justice. Felder's career includes performances with Circuba in Cuba, opening for Joan Rivers in Philadelphia, touring her solo theater shows, and being the script consultant for *Dear San Francisco*, a circus-theater show currently running at Club Fugazi in San Francisco.

Multi-Obie-winning director, **Jael Weisman** (*Director*) is a founding member of the Dell'Arte Players Company and a trailblazer in actor-based theater. With Dell'Arte, Weisman's works have toured extensively in the U.S., South America, and Europe, earning him numerous Dramalogue Awards for directing. He has directed acclaimed productions including *Whiteman Meets Bigfoot*, *Performance Anxiety*, and *Mad Love*. Other noteworthy projects include *The Dragon Lady's Revenge* with the San Francisco Mime Troupe, which traveled to New York and was awarded an Obie; the American premiere of *Red Noses*; *Uncle Gunjiro's Girlfriend* at the Adelaide Festival; and *Mermaid Meat* for the Berkeley Symphony Orchestra. He has collaborated with luminaries like Carlo Mazzone-Clementi and Joe Chaikin and worked with renowned Bay Area performance artists including Jeff Raz and Brenda Wong Aoki.

All the Great New Things to Come

Written and performed by Theresa Donahoe

7:00pm, Thursday, August 13 & 2:30pm, Saturday, August 15

The Marsh San Francisco Studio

Set during the 2020 shelter-in-place order, this journey through memory finds Theresa stuck inside her studio apartment in Oakland having menopausal hot flashes. While cleaning and purging her clutter one day, she discovers a forgotten family photo album that her father had given her years ago. Not only does it have pictures, but letters from her ancestors, including her great-grandmother who was born in San Francisco in 1893. As the world shuts down, the voices of the past come alive, revealing a history that was always closer than she imagined.

Theresa Donahoe (*Playwright, Performer*) is a fourth-generation Bay Area native and actor. She has been seen in movies including *Scream* and *Rent* while working in television and movie casting. Donahoe created and debuted her first solo show, *Late Bloomer* at the 2017 Rogue Fringe Festival in Fresno, California. In Berkeley, she produced her second full length show *Born Again*, which made its world premiere at the 2022 Rogue Fringe Festival.

Lovin Jaleal

Written and performed by Pearl Louise

7:00pm, Friday, August 14 & 2:30pm, Sunday, August 16
The Marsh San Francisco

When Pearl's loved one dies, she finds a written letter asking if she would care for their special needs sibling like a mother. ***Lovin Jaleal*** is a story of fear, courage, and strength, and Pearl's first steps of trying to honor that request.

Pearl Louise (*Playwright, Performer*) is a Bay Area performance artist and mother whose works have been seen at the Fresno Fringe Show, San Francisco's Stage Werx Theatre, and The Marsh. She has performed two solo pieces with The Formerly Incarcerated People's Performance Project (FIPPP), which led to a series of performances at Berkeley Repertory Theatre. Her acclaimed debut solo work *Pass the Nails and Shame the Devil* made its world premiere at The Marsh Berkeley in 2026.

I Didn't Manifest This

Written and performed by International Sex Club Party Girl

7:30pm, Friday, August 14 & 7:00pm, Sunday, August 16
The Marsh San Francisco Studio

In this hilarious origin story, a young woman in San Francisco embarks on a modern dating endeavor in conversation with "The Universe." Setting out to find love by doing less, she finds even her best laid plans to go wrong as a compelling Tinder match becomes the main obstacle to realizing her destiny. ***I Didn't Manifest This*** is the fable of how this young woman found her unavoidable fate and became the International Sex Club Party Girl.

International Sex Club Party Girl (*Playwright, Performer*) is a writer and entertainer based in San Francisco. She has performed at *Monday Night Marsh* in San Francisco and *Tell It on Tuesday* at The Marsh Berkeley. *I Didn't Manifest This* is her first solo show.

For When Things Fall Apart

Written and performed by Elizabeth Du Val

Developed with David Ford

4:00pm, Saturday, August 15 & 5:30pm, Sunday, August 16
The Marsh San Francisco

A search for identity, home, and connection, ***For When Things Fall Apart*** follows a dancer as she decides to leave the art form, turning her back on the only thing she's ever known. In an unfamiliar city across the country, overwhelmed by the pressure of reinvention, she sets out to create a new life while navigating social, economic, and domestic challenges.

Elizabeth Du Val (*Playwright, Performer*) is a retired ballet dancer who has performed with Tulsa Ballet Theatre, Connecticut Ballet, and American Festival Ballet, among many others. Her diverse career also includes touring with *Phantom of the Opera*, performing in *Le Cirque*, dancing with The New York Baroque Dance Co., and traveling the world as a cruise ship performer.

David Ford (*Developer*) has been collaborating on new and unusual theater for three decades and has been associated with The Marsh for most of that time. The San Francisco press has variously called him “the solo performer maven,” “the monologue maestro,” “the dean of solo performance,” and “the solo performer’s best friend.” A week rarely goes by when residents of the Bay Area cannot enjoy one of his productions. Collaborators include Geoff Hoyle, Brian Copeland, Charlie Varon, Echo Brown, Marilyn Pittman, Rebecca Fisher, Wayne Harris, Jill Vice, and Marga Gomez. Ford’s work has been seen regionally at The Public Theater, Second Stage Theater, Theatre at St. Clement’s, Dixon Place, Theatre for the New City (New York), Highways Performance Space (Los Angeles), and Woolly Mammoth Theatre Co. (Washington, D.C.). His work has also been featured in most of the fringe festivals in North America, and at theaters around the Bay Area including Berkeley Repertory Theatre, the Magic Theatre, and Marin Theatre Company. Ford’s directing has garnered several “Best of Fringe” Awards and a Goldie Award.

Cognitive Divine

Written and performed by Janet Thornburg

5:30pm, Saturday, August 15 & 4:00pm, Sunday, August 16

The Marsh San Francisco Studio

Janet moves from Colorado to San Francisco in 1972, where a closed-head injury, a right-wing coup by the sub-personalities in her psyche, a late-in-life love, an even-later-in-life parenthood, and a divorce await her. Those upheavals, along with the shock of becoming an elder, bring her to the stage in this autobiographical piece.

Janet Thornburg (*Playwright, Performer*) has written and performed eight solo shows. Her solo piece, *The Bequest*, was voted Audience Choice Short at the inaugural *In Front of Your Eyes Performance Festival* at The Marsh San Francisco. She is currently developing a full-length show with David Ford at The Marsh.

I'm a Businessman, Man

Written and performed by Abbey Glover

Directed by Joyful Raven

8:30pm, Saturday, August 15 & 1pm, Sunday, August 16

The Marsh San Francisco Studio

On a quest to become the ultimate businessman, Abbey just has to change a few things about herself. How hard can it be? On the brink of achieving everything she’s dreamed of, the facade she’s spent a decade constructing starts to fracture, and instead of enjoying the rewards of her hard work, Abbey is forced to confront her deepest fears and insecurities that she tried to bury beneath her business suit. With wry humor, Abbey explores what happens when we lose ourselves in a society fueled by individualism, competition, and the pervasive feeling of never-enough-ness.

Abbey Glover (*Playwright, Performer*) is a San Francisco-based writer and performer whose work explores themes of self-expression and vulnerability with a signature wry humor that *The Scotsman* indicated “wouldn’t be out of place in either a Greta Gerwig film or a Peanuts comic strip.” Her first solo show, *Abbey’s Box*, premiered at the 2023 Edinburgh Fringe Festival, earning rave reviews from publications including *The Scotsman* and *BroadwayWorld*.

Joyful Raven is an award-winning actor and director celebrated for her bold solo work over the last two decades. Her hit solo comedy *Tales of a Sexual Tomboy* was hailed by the *San Francisco Chronicle* as “one of the funniest

shows now on display on Bay Area stages,” winning Best of the Fringe at the 2016 San Francisco International Fringe Festival before an Off-Broadway run in 2017. Her latest show, *Breed or Bust*, earned five stars from *Theatre Weekly UK* at the 2023 Edinburgh Fringe, where it was nominated for an Offie, and received a Producer’s Encore Award, a gold medal from *TV-olution*, and a Best Comedy nomination at the 2022 Hollywood Fringe. Raven has directed and mentored hundreds of storytellers, co-founded the award-winning Rococo Risqué, co-authored four plays with the Prize of Hope-winning Human Nature, and teaches solo theater at the Berkeley Repertory Theatre School of Theatre.

Assigned at Birth: My Funeral Part 1

Written and performed by Dev Cuny

Directed by Joyful Raven

Choreographed by Kat Koenemann

7:00pm, Wednesday, August 19 & 1:00pm, Saturday, August 22
The Marsh Berkeley

In this raw, dark, and humorous solo performance, Dev invites audiences to their own funeral.

Raised in a charismatic Christian home where salvation, gender, and destiny were tightly scripted, they take us on a journey through faith, shame, desire, survival, and ultimately, the fight to live truthfully. Blending music, storytelling, and physical performance, *Assigned at Birth: My Funeral Part 1* explores what it means to be handed an identity and what it costs to break free from it.

Dev Cuny (they/them) (*Playwright, Performer*) is a Bay Area-based theater artist, storyteller, and facilitator whose work blends dark humor, music, and autobiographical narrative. A former minister and out trans person, their work grapples with queerness, religion, masculinity, and self-construction. They have been seen as a TEDx speaker on belonging and identity. Outside of theater, Cuny works in restorative justice and trauma-informed systems, coaching trainers and facilitators in storytelling and designing spaces that make personal transformation possible.

Joyful Raven (*Director*) is an award-winning actor and director celebrated for her bold solo work over the last two decades. Her hit solo comedy *Tales of a Sexual Tomboy* was hailed by the *San Francisco Chronicle* as “one of the funniest shows now on display on Bay Area stages,” winning Best of the Fringe at the 2016 San Francisco International Fringe Festival before an Off-Broadway run in 2017. Her latest show, *Breed or Bust*, earned five stars from *Theatre Weekly UK* at the 2023 Edinburgh Fringe, where it was nominated for an Offie, and received a Producer’s Encore Award, a gold medal from *TV-olution*, and a Best Comedy nomination at the 2022 Hollywood Fringe. Raven has directed and mentored hundreds of storytellers, co-founded the award-winning Rococo Risqué, co-authored four plays with the Prize of Hope-winning Human Nature, and teaches solo theater at the Berkeley Repertory Theatre School of Theatre.

Kat Koenemann (she/they) (*Choreographer*) is the general manager of Bay Area Dance Week and instructor at Hipline Oakland where she also trains instructors and staff on how to steward an empowering movement space for bodies of all shapes and sizes. She has taught youth in schools through the Dance Moves program, while also teaching adults at Dance FX and performing with the Charleston Dance Project. Koenemann also served in the Peace Corps, forming an award-winning youth dance group in El Salvador, then moved to the Bay Area and performed in the 2013 SF International Hip Hop Dancefest. At Bodywerk Dance Crew, she helped facilitate Bodywerk Oaktown Kids. During the early pandemic, she launched Body Love, a virtual dance class for body-image healing. Koenemann is passionate about welcoming all body types and ability levels to dance, and her teaching style focuses on accessibility, joy, expression, and creativity.

Death & Dad Jokes

Written and performed by Natacha Ruck

Directed and developed by David Ford

7:00pm, Thursday, August 20 & 2:30pm, Sunday, August 23

The Marsh Berkeley

After receiving a phone call from France on an early February morning, Natacha learns a beloved cousin has died and must thread together her family's warring factions. While she navigates dramatic dynamics, she must also tend to her regular responsibilities as life finds its funny way of throwing surprising and humorous curveballs at a woman carrying the weight of the world.

Natacha Ruck (*Playwright, Performer*) is a multilingual storyteller, media producer, and educator. Her documentary work has appeared at the San Francisco Museum of Modern Art, the Jewish Museum New York, and on NPR. Ruck has served as the managing editor of the Duolingo French podcast and senior producer of the Stanford Storytelling Project. She teaches at the University of San Francisco and is the writer/performer of two solo shows: *You're good for nothing... I'll milk the cow myself* and *Confessions of a French Interpreter*.

David Ford (*Director*) has been collaborating on new and unusual theater for three decades and has been associated with The Marsh for most of that time. The San Francisco press has variously called him "the solo performer maven," "the monologue maestro," "the dean of solo performance," and "the solo performer's best friend." A week rarely goes by when residents of the Bay Area cannot enjoy one of his productions. Collaborators include Geoff Hoyle, Brian Copeland, Charlie Varon, Echo Brown, Marilyn Pittman, Rebecca Fisher, Wayne Harris, Jill Vice, and Marga Gomez. Ford's work has been seen regionally at The Public Theater, Second Stage Theater, Theatre at St. Clement's, Dixon Place, Theatre for the New City (New York), Highways Performance Space (Los Angeles), and Woolly Mammoth Theatre Co. (Washington, D.C.). His work has also been featured in most of the fringe festivals in North America, and at theaters around the Bay Area including Berkeley Repertory Theatre, the Magic Theatre, and Marin Theatre Company. Ford's directing has garnered several "Best of Fringe" Awards and a Goldie Award.

Life & Death: A Love Story

Written by Sherry Glaser

Performed by Sherry Glaser & Danny Kitchen

Directed by Ricci Dedola

Compositions by Lawrence Nass

7:00pm, Friday, August 21 & 4:00pm, Saturday, August 22

The Marsh Berkeley

In this dark musical comedy, after suffering a stroke, Patience Wilson must face her mortality and its complications while making sudden life and death choices in the shadow of death. ***Life & Death: A Love Story*** is the tale of how everything changes when death comes knocking.

Sherry Glaser (*Playwright, Performer*) is the star and author of Off-Broadway's longest-running one-woman show *Family Secrets*. Her other shows include *Taking the High Road*, *Comic Confessions from Behind the Cannabis Curtain*, *THE ADVENTURES OF SAM SLAM: Super Activist Mother*, and *OH MY GODDESS! A Comedy of Biblical Proportions*. Off stage, Sherry has published a humorous book titled *MAMA'S 1ST POCKET DICTIONARY: Taking the Dick Out Of Dictionary*.

Ricci Dedola (*Director*) has been directing for the last 36 years. Dedola has been directing Sherry Glaser since 2015 when they took Sherry's show "Oh My Goddess" to the United Solo Theatre Festival on Broadway. She has been

directing at the Mendocino Theatre Company since 2012 and will direct the 2026 season production of *It's a Wonderful Life*

I Didn't Come from Your Rib (You Came from My Vagina)

Written and performed by Lauren Mayer

7:30pm, Friday, August 21 & 4:00pm, Sunday, August 23

The Marsh Berkeley Cabaret

As a woman in her late 60s who grew up with a feminist mother, Lauren is shocked at how what she thought were established rights are now again under attack. ***I Didn't Come from Your Rib (You Came from My Vagina)*** is a hilarious and musical response to these attacks. Using a mix of her own feminist journey, her mother's history, and music, Lauren boldly declares reproductive rights as inalienable with righteous outrage.

Lauren Mayer (*Playwright, Performer*) is a Bay Area solo performer. Her shows *Don't Mind Me, I'll Just Sit Here in the Dark* and *Dear Internet Trolls* have appeared as Marsh Rising events, plus *Psycho Super Mom* at Hillbarn Theatre. She is a five-time recipient of the SF Cabaret Gold Award and the creator of weekly topical comedy song videos that have earned millions of views on YouTube.

Lullaby of a Partisan

Written and performed by Catherine Debon

7:00pm, Saturday, August 22 & 5:30pm, Sunday, August 23

The Marsh Berkeley

Courage and resilience saw Catherine's mother through the Nazi occupation of France and the struggles of raising a child alone, singing resistance songs as lullabies. Now, with history threatening to repeat itself, her daughter searches for her own path to resilience and less fraught expressions of love.

Catherine Debon (*Playwright, Performer*) is a writer, performer and director who has been involved with the performance art scene since she immigrated from France in the mid-80s. Her show *Alma Colorada* won Best of Fringe in 2011 at the San Francisco Fringe Festival. Originally a dancer, she weaves movement, narrative, and musicality when creating solo shows from personal stories.

Tactical Frivolity

Written and performed by Joyful Raven

7:00pm, Thursday, August 27 & 4:00pm, Saturday, August 29

The Marsh Berkeley

Born into a radical theater company, Joyful Raven was tasked from the tender age of five with the daunting mission to save the world from impending doom...using theater. Blending stand-up, drag, storytelling, and clown, Joyful takes audiences on a dystopian and hilarious romp through the looking glass, healing her “hippie trauma” and grappling with the “yoga-to-fascism” pipeline.

Joyful Raven (*Playwright, Performer*) is an award-winning actor and director celebrated for her bold solo work over the last two decades. Her hit solo comedy *Tales of a Sexual Tomboy* was hailed by the *San Francisco Chronicle* as “one of the funniest shows now on display on Bay Area stages,” winning Best of the Fringe at the 2016 San Francisco International Fringe Festival before an Off-Broadway run in 2017. Her latest show, *Breed or Bust*, earned five stars from *Theatre Weekly UK* at the 2023 Edinburgh Fringe, where it was nominated for an Offie, and received a Producer’s Encore Award, a gold medal from *TV-olution*, and a Best Comedy nomination at the 2022 Hollywood Fringe. Raven has directed and mentored hundreds of storytellers, co-founded the award-winning Rococo Risqué, co-authored four plays with the Prize of Hope-winning Human Nature, and teaches solo theater at the Berkeley Repertory Theatre School of Theatre.

Divorced: The Musical!

Written and performed by Hannah Gould

7:30pm, Thursday, August 27 & 2:30pm, Saturday, August 29
The Marsh Berkeley Cabaret

Divorced: The Musical! is a radically honest tragic-comedic journey of healing after divorce. Hannah, a bisexual woman in her late 30s, spirals into deep self-awareness during the year following separation from her husband. *Divorced: The Musical!* chronicles the messy and contradictory process with humor and original music.

Hannah Gould (*Playwright, Performer*) is a theater educator, writer, director, and performance artist based in Santa Cruz. She recently wrote and performed two short one-person shows: *It’s Not You*, and *It’s Me*. This is her first musical.

The Conductress: Adventures in Teaching Gospel Music

Written and performed by Candace Johnson

With creative consultation from Stephanie Weisman and Don Reed

7:00pm, Friday, August 28 & 2:30pm, Sunday, August 30
The Marsh Berkeley

In this much-anticipated follow-up to her hit one-woman musical *Scat-ter Brain: The Music of ADHD*, *The Conductress: Adventures in Teaching Gospel Music* is acclaimed performer Candace Johnson’s musical account of a fiery choir conductress’ eye-opening adventures building harmony and community with a very diverse group of singers.

Candace Johnson (*Playwright, Performer*) is a singer, actress, poet, voice instructor, and director of the University of California, Berkeley Gospel Choir. She is also a voice coach for the Formerly Incarcerated People’s Performance Project (FIPPP), a theater organization supporting artists impacted by incarceration. Johnson excels in opera, musical theater, gospel, and jazz. In 2018, she premiered her first one-woman show, *VOX in a BOX*, a musical biography about discovering her voice. Her debut solo show *Scat-ter Brain: The Music of ADHD* debuted at The Marsh Berkeley at the inaugural *In Front of Your Eyes Performance Festival* in 2024, going on to an extended world premiere run in 2025.

Stephanie Weisman (*Creative Consultant*) founder and artistic/executive director of The Marsh, has led the organization since its inception. Under her guidance, The Marsh has expanded from a weekly performance series to producing more than 500 performances annually on its San Francisco and Berkeley stages. Her contributions have been recognized with the Jerry Friedman Lifetime Achievement Award from the San Francisco Bay Area Theatre

Critics Circle (SFBATCC) and designation as a Local Hero by the *SF Bay Guardian*. Weisman's journalism, prose, and poetry have been published nationally, and she received a grant from the New York State Council on the Arts for her Master's thesis, a poetry performance titled "Dancemasters." Her performances include the opera *Aphrodisia* and two solo performance musicals, *Breed & Rescue* and *Planet DoReMi*. Her latest work *180 Days. To Die. To Live.* played at The Marsh in 2024.

Don Reed (Creative Consultant) is an NPR award-winning storyteller, Theatre Bay Area Outstanding Solo Production winner, and NAACP triple nominee whose past works at The Marsh include *East 14th*, *The Kipling Hotel*, *Can You Dig It?*, *That Don Reed Show*, *The Never Too Late Show*, and *The DMV*. On screen, he appeared in Amazon Prime's *Bartlett* alongside Lin-Manuel Miranda, and his voice work spans *Spiderman*, *Carmen Sandiego*, and *2 Broke Girls*. An excerpt from *East 14th*, told on NPR's *Snap Judgment*, is now part of the graduate writing curriculum at American University.

Enough Free

Written and performed by Robyn DeGuzman

Directed by Joyful Raven

With creative collaboration from Dan Hoyle

7:30pm, Friday, August 28 & 4:00pm, Sunday, August 30

The Marsh Berkeley Cabaret

Enough Free transforms generational trauma into radical healing through a visceral blend of drama, movement, and song. Selected for the 2024 Asian American Psychological Association Convention, the show journeys from the Spanish colonization of the Philippines to modern displacement, channeling everyone from pre-colonial ancestors to Pinay girls torn between MTV and immigrant mothers' expectations. Directed by Joyful Raven in collaboration with Dan Hoyle, this raw, unapologetic tour-de-force offers a brave space for anyone who has ever felt "not enough."

Robyn DeGuzman (Playwright, Performer) is an international solo performance artist who creates collective liberation through drama, movement, and song. After three Broadway touring seasons — in Disney's *Beauty and the Beast*, *Elf The Musical*, and *Miss Saigon* — DeGuzman shifted from performing in other people's stories to telling her own. Her solo work, *Enough Free*, has been featured at the Asian American Psychological Association Convention, The Marsh, Zero to Fierce Theatre Festival, and others.

Joyful Raven (Director) is an award-winning actor and director celebrated for her bold solo work over the last two decades. Her hit solo comedy *Tales of a Sexual Tomboy* was hailed by the *San Francisco Chronicle* as "one of the funniest shows now on display on Bay Area stages," winning Best of the Fringe at the 2016 San Francisco International Fringe Festival before an Off-Broadway run in 2017. Her latest show, *Breed or Bust*, earned five stars from *Theatre Weekly UK* at the 2023 Edinburgh Fringe, where it was nominated for an Offie, and received a Producer's Encore Award, a gold medal from *TV-olution*, and a Best Comedy nomination at the 2022 Hollywood Fringe. Raven has directed and mentored hundreds of storytellers, co-founded the award-winning Rococo Risqué, co-authored four plays with the Prize of Hope-winning Human Nature, and teaches solo theater at the Berkeley Repertory Theatre School of Theatre.

The Marsh has been home to **Dan Hoyle's (Creative Collaborator)** 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” and Hoyle was named “Bay Area’s theatrical prophet” by the *San Francisco Chronicle*. Hoyle’s *Takes All Kinds* received the San Francisco Bay Area Theatre Critics Circle (SFBATCC) Best Solo Performance Award at its 49th Excellence in Theatre Awards for 2025 and *Tings Dey Happen* was awarded the Will Glickman Award for Best Play by Theatre Bay Area.

Someday Mija, You'll Learn the Difference Between a Whore and a Working Woman

Written and performed by Yvonne Martinez

5:30pm, Saturday, August 29 & 1:00pm, Sunday, August 30

The Marsh Berkeley Cabaret

In this charged work, Yvonne explores memories of her grandmother who worked as a “scabmugger,” a turn-of-the-century immigrant woman who patrolled picket lines in early textile strikes, and further supported herself as a sex worker. As the world once again finds itself in need of labor organization, ***Someday Mija, You'll Learn the Difference Between a Whore and a Working Woman*** tells the stories of real-life labor activists from the Bay Area for a new generation.

Yvonne Martinez’s (*Playwright, Performer*) memoir in essays, *Someday Mija, You'll Learn the Difference Between a Whore and a Working Woman* was endorsed by *Shondaland* as “a must-read to learn more about this titan.” Her new book, now play, *Scabmuggers*, is based on her experience as a National Fellow of the Harvard Trade Union Program in 1994. *Publishers Weekly* said *Scabmuggers* is “charged and incisive... Martinez’s story touches on ever-pressing topics: union history, politics, the lines between justice and morality, how solidarity breaks down and how it also shows up in unexpected forms.” while *Theatrius* praised the work as, “brilliant,” and “hilarious.”

Roar!

Written and performed by Holly Shaw

Directed by Joyful Raven

7:00pm, Saturday, August 29 & 5:30pm, Sunday, August 30

The Marsh Berkeley

What happens when a loved one dies, but they won’t stop talking? After her boyfriend dies, Holly makes an unexpected discovery about his true feelings and enters a mysterious game of lost and found with the dead, uncovering surprising talents along the way. As the veil between good people and bad people thins, and the line of the script and real life break down between the living and the dead, Holly blends her deft stand-up chops with storytelling and ritual to create a uniquely haunting solo show about grief and release.

Holly Shaw (*Playwright, Performer*) has spent a lifetime on stage, television, and film. Her credits include starring in the ABC special “*Love Hurts*,” hosting the televised Edinburgh Revue, and working for decades as a flamenco dancer and actor, then later as a stand-up comedian. Now based in Oakland, Shaw performs regularly at clubs and showcases throughout the greater Bay Area and just published her third book, *Queen Lessons*, which was named “very highly recommended,” and given five stars by *Readers Review*. A headlining stand-up comedian all around California, Shaw is a sought-out featured storyteller at various shows including Redwood Nights, Radium Runway Stories, Simply Said, About Last Night, and Alameda StorySlam. She played Psyche in a comedic play, *Psyche and*

Cupid for the Sierra Music & Arts Program, as well as Glinda the Good Witch and Head of HR in the play and film adaptation. Shaw has also had the pleasure of performing previously at The Marsh in *A Very Scrumptious Holiday Carol*, as well as *Tell It on Tuesday*.

Joyful Raven (*Director*) is an award-winning actor and director celebrated for her bold solo work over the last two decades. Her hit solo comedy *Tales of a Sexual Tomboy* was hailed by the *San Francisco Chronicle* as “one of the funniest shows now on display on Bay Area stages,” winning Best of the Fringe at the 2016 San Francisco International Fringe Festival before an Off-Broadway run in 2017. Her latest show, *Breed or Bust*, earned five stars from *Theatre Weekly UK* at the 2023 Edinburgh Fringe, where it was nominated for an Offie, and received a Producer’s Encore Award, a gold medal from *TV-olution*, and a Best Comedy nomination at the 2022 Hollywood Fringe. Raven has directed and mentored hundreds of storytellers, co-founded the award-winning Rococo Risqué, co-authored four plays with the Prize of Hope-winning Human Nature, and teaches solo theater at the Berkeley Repertory Theatre School of Theatre.

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 Rising. The theater company also collaborates with more than 25 San Francisco public schools providing a year-round youth program serving students at its theater and in the classrooms.

FOR CALENDAR EDITORS:

WHAT: **The Marsh**, a breeding ground for new performance, announces the lineup of new plays and musicals for its second *In Front of Your Eyes Performance Festival*, a curated collection of developing work by an impressive roster of nationally-acclaimed as well as newcomer women and nonbinary performers. The *In Front of Your Eyes Performance Festival* will be staged at both the Berkeley and San Francisco locations of The Marsh, offering audiences first looks at an array of compelling new musicals, ensembles, and solo shows. This year’s festival will include 18 new stage works, and will showcase each production twice, giving audiences a chance to participate in the dramaturgical process by providing feedback as the artists develop these pieces. Audiences at each show will also see

a short “curtain raiser” by an additional roster of artists whose works are also undergoing artistic development with The Marsh.

WHEN: **August 12 – 30, 2026**

August 12 – 16, 2026 at The Marsh San Francisco

August 19 – 30, 2026 at The Marsh Berkeley

SHOWS: Wednesdays – Sundays

Specific show dates and times can be found at themarsh.org

WHERE: **The Marsh San Francisco, 1062 Valencia St., San Francisco**

Parking: New Mission Bartlett Garage, 3255 21st St.

(21st St between Mission & Valencia)

BART station (closest): Mission & 24th Street

The Marsh Berkeley, 2120 Allston Way, Berkeley

Parking: Allston Way Garage, 2061 Allston Way between Milvia & Shattuck.

BART station (closest): Downtown Berkeley BART

TICKETS: \$15-\$35 sliding scale; \$50 and \$100 reserved, plus a \$3 convenience fee per ticket
4 Show Flex Pass General Admission \$35, 4 Show Flex Pass Reserved \$125, Full Festival Pass General Admission \$150, and Full Festival Pass Reserved \$250, plus a 5% fee per order

INFO: For information or to order tickets visit themarsh.org or call **415-282-3055** (Monday through Friday, 1:00pm-4:00pm).

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PRESS: Contact Raymond Harris, CBCO Public Relations & Marketing.
raymond@cb-pr.com | 707-789-5274

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