A TANK CORE PRODUCTION
IN COLLABORATION WITH
NEW GEORGES
PRESENTS

EVERYTHING IS HERE

BY
PEGGY STAFFORD

DIRECTED BY
MEGHAN FINN

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THE TANK
presents

EVERYTHING IS HERE

by PEGGY STAFFORD
directed by MEGHAN FINN
choreography by LISA FAGAN

DECEMBER 3 – 20

Presented in collaboration with New Georges

A TANK CORE PRODUCTION
IN COLLABORATION WITH **NEW GEORGES** PRESENTS

EVERYTHING IS HERE

BY **PEGGY STAFFORD**
DIRECTED BY **MEGHAN FINN**

— CAST IN ORDER OF APPEARANCE —

Grant ..... PETE SIMPSON *
Bev ..... JAN LESLIE HARDING *
Janice ..... MIA KATIGBAK *
Bonnie ..... PETRONIA PALEY *
Nikki ..... SUSANNAH MILLONZI *
Voice of Benny Out Front ..... MIKE SHAPIRO

— CREATIVE TEAM —

Playwright ..... PEGGY STAFFORD
Director ..... MEGHAN FINN
Choreography ..... LISA FAGAN
Scenic & Set Design ..... RICHARD HOOVER
Costume Design ..... PATRÍCIA MARJORIE
Lighting Design ..... YANG YU †
Sound Design ..... SHANE RETTIG
Stage Manager ..... OLIVIA JURSIK

— PRODUCTION TEAM —

Assistant Stage Manager ..... ZOË PARRISH
Line Producer ..... JESSIE CHAR
Technical Director ..... PETE BETCHER

Run time: 80 minutes with no intermission

EVERYTHING IS HERE is presented In Collaboration with New Georges, a program through which New Georges helps steward artist-driven independent productions of new works we love; and with support from Clubbed Thumb. New Georges and Clubbed Thumb's support is made possible by Venturous Theater Fund of the Tides Foundation.

EVERYTHING IS HERE was developed with the support of Clubbed Thumb's Winterworks, The Vineyard Theatre, and MacDowell.

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

† Member of United Scenic Artists. Designers in LORT Theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

DIRECTOR'S NOTE

It seems quite a common thing when working on a show – the stars align bringing in little bits of magical coincidence. You'll learn a bit of history of the world of the play and the next day wander into a story about the topic in a magazine. A designer will mention an artist has influenced their design and you'll see their painting in a shop window. The composer that inspired the production will pop on the radio in a taxi cab. Almost overnight, when I started getting closer to the production of this play, I found myself regularly visiting a friend in a facility not so different from that of the characters in ***Everything is Here***. A magical, complicated, coincidence.

There was some discussion about the title of this play. I like the idea of you making what you make of it. For me it's become a little secret I whisper to myself. Like a wish or a prayer maybe. Or just gratitude for the gift of a moment.

The good director William Ball wrote a very good book on directing where he outlined the importance of metaphor. "The more clear and striking the metaphor, the more unified and powerful the production," he writes. What clear and striking metaphor have I chosen for this delicate, very funny, very heartbreaking but mischievous play by the dearest playwright, Peggy Stafford?

It is me in a room with this friend. He is being shaved. His beard is falling, in clumps of coarse hair, to the ground. I am telling him a story. There is a kind of purity in the way he is looking at me. It's not unlike the look of my youngest son when he had his first haircut as a toddler. There is just enough light coming through the blinds to tell it is a sunny day. He suggests we take a walk later. He cannot walk. But I agree, we should. He knows who I am right now. I tell him a joke he has told me many times. I am not sure he knows it is his joke. But he delights in it.

MEGHAN FINN
Artistic Director of The Tank

PETE SIMPSON

(Grant)



Broadway: ***Is This A Room***. Off Broadway: ***Berlindia*** (The Tank), ***The Wind & The Rain*** (En Garde Arts/Vineyard), Annie Baker's ***Infinite Life*** (Atlantic Theater and London's National), ***Is This A Room*** (Vineyard Theatre). A member of Elevator Repair Service, Pete appeared as Tom Buchanan in ***Gatz***. Additional theater: ***The Seagull*** (ERS), ***Measure for Measure*** (Public Theater/ERS), ***Straight White Men*** (Public Theater), ***The Select/The Sun Also Rises*** (New York Theater Workshop), ***North Atlantic*** (Wooster Group), ***Tincat Shoes*** and ***California*** (Clubbed Thumb), ***Lear*** (Soho Rep). Pete is a vet of over 5,000 performances with ***Blue Man Group*** (Off Broadway and international tours, including writing/training/directing contributions).

@peterksimpsonjr

JAN LESLIE HARDING

(Bev)



Jan Leslie Harding was last seen in Abe Koogler's ***Deep Blue Sound*** with Clubbed Thumb Theatre at the Public. Recent: ***Midnight Coleslaw*** (The Tank), ***The Four Lives*** (La MaMa). She appeared on Broadway in Julie Taymore's ***The Green Bird***, and with En Guarde Arts in ***Wilderness*** (Kennedy Center), Reza Abdoh's groundbreaking site-specific play ***Father was a Peculiar Man***, Wellman's ***Strange Feet*** at the Smithsonian (DC), and ***Crowbar*** (New Victory). Jan Leslie is known for her collaborations with many masters of the avant garde, most notably with Theodora Skipitares and The Talking Band at La MaMa, Richard Foreman at BAM, the Ontological Hysteric and the Montreal Theatre Festival, and Mac Wellman. She received an Obie for her work in Wellman's ***Sincerity Forever*** (BACA Downtown).

MIA KATIGBAK

(Janice)



LCT: ***Uncle Vanya***, ***The Headlands*** (LCT3). Theater: Annie Baker's ***Infinite Life*** (Atlantic/National Theatre, London); ***Romeo and Juliet***, ***Out of Time***, Caryl Churchill's ***What If If Only*** (US premiere), ***Henry VI*** (St. Clair Bayfield Award - Best Supporting Role in a Shakespeare Play), ***Awake and Sing*** (Obie Award) all with NAATCO; ***Russian Troll Farm*** (an online and live-edited play; TheaterWorks Hartford/TheatreSquared/Civilians), ***A Delicate Balance*** (Transport Group), ***Dear Elizabeth*** (WP), Ivo van Hove's ***Scenes From a Marriage*** (NYTW), ***Good Person of Szechwan*** (Foundry/The Public). Awards include USA Fellowship (2021), TCG's 2017 Fox Foundation Resident Actor Fellow for Distinguished Achievement, Special Drama Desk Award (2019). She is the actor-manager and co-founder of the award-winning, New York City-based NAATCO.

PETRONIA PALEY

(Bonnie)



Broadway: ***Gin Game***, ***On Golden Pond*** (US). Off Broadway: ***Telling Tales Out of School*** (New Federal Theatre), ***Most Dangerous Man in America*** (TWAS Productions), ***Coriolanus*** and ***Hamlet*** (Classical Theatre of Harlem), ***Electra*** and ***The Cherry Orchard*** (Ensemble Studio Theatre), ***On The Way To Timbuktu*** (Red Bull Theatre), ***Revengers Tragedy***. Regional: ***Macbeth*** (Shakespeare Theatre Company), ***The House That Will Not Stand*** (Berkeley/Yale Repertory), ***On The Way To Timbuktu*** (Penumbra Theatre); ***Trojan Women***, ***The Oedipus Plays*** (Shakespeare Theatre); ***King Lear*** (Yale Repertory); ***Raisin In The Sun***, ***Telltale Hearts***, ***Buses*** (Crossroads Theatre);

Death of A Salesman (Oberlin College), ***Nothing Sacred*** and ***Midsummer Night's Dream*** (Arena Stage). Awards: AUDELCO, ***On The Way To Timbuktu***, ***Electra***, and ***The Trial***; Helen Hayes nomination, ***Trojan Women***.

SUSANNAH MILLONZI

(Nikki)



Susannah Millonzi is an actor, dancer, and choreographer. New York: ***Choreomania 1518*** (workshop, Playwrights Realm); ***Coach Coach***, ***Pageant*** (Clubbed Thumb); ***Berlindia*** (The Tank); ***Fall River Fishing***, ***Hedda Gabler***, ***The Crucible*** (Drama League nom. for Distinguished Performance), ***Uncle Romeo Vanya Juliet***, ***New York Animals*** (Wall Street Journal Performance of the Year), ***Dead Dog Park***, ***Twelfth Night(s)*** (Bedlam); ***Prometheus Bound*** feat. David Oyelowo (Classic Stage Company); ***tough, the tough***, 21st Annual Bessie Awards (Neumann/Advanced Beginner Group); ***The Yellow Wallpaper*** (Wayward Son). Other credits: The Eugene O'Neill Center, Hudson Valley Shakespeare, Shakespeare & Company, Seattle Shakespeare Company (Footlight Award: Best Actor), Boston Theatre Works, Fordham University, American Academy of Dramatic Art. Development director and company member of Bedlam.

PEGGY STAFFORD

(Playwright)

Peggy Stafford is a playwright and screenwriter. Her plays include ***Ambulette*** (RiverArts, Mercury Store), ***Behind the Attic Wall*** (Powerhouse Theatre, The Tank, Mercury Store), ***16 Words or Less*** (Clubbed Thumb, The Kilroy's), ***Motel Cherry*** (Clubbed Thumb, New Georges), ***Jewel Casket*** (New Georges, Dixon Place), and ***Three Miracles and a Giant*** (Annex Theatre, Page 73, HERE). She is a proud affiliated artist at Clubbed Thumb and New Georges. Her film, *16 Words or Less*, garnered national and international awards including Best First Short Film at Boden Film Festival in Sweden, First Time Filmmaker at LA Indies, and Best Short Film at Durgapur Film Festival in West Bengal. Peggy also serves as chair of the Playwriting Program at SUNY Purchase where she created a study abroad program, The Role of the Artist in Peacebuilding, in Belfast, Northern Ireland.

MEGHAN FINN

(Director)

Meghan Finn is a director of theater and film and the artistic director at The Tank. In 2020, she accepted an Obie Award for The Tank's excellence in service to artists. As an artist herself, Meghan's focus is contemporary playwriting and hybrid collaborations with visual artists and experimental writers. She has directed over 60 fully-staged theatrical productions. Her directorial work has been seen at Serpentine Galleries, The Wexner Center, Powerhouse Theater, The Logan Center for the Arts in Chicago, Museo Jumex Mexico City, The Power Plant, Clubbed Thumb, HERE, The Brick, The Bushwick Starr, Soho Gallery, Dixon Place, Soho Rep, Ars Nova, New Georges, The Flea, Carnegie Mellon, MIT, NYU, The King's Head Theater London, the MAC Belfast, the Roes Theater Athens, for OnSTAGE! Festival in Rome/Milan, and others.

LISA FAGAN

(Choreography)

Lisa Fagan is a choreographer, performer, and theater maker dubbed "The High Weird" by critics. Recent work includes ***Friday Night Rat Catchers*** (New York Live Arts, with collaborator Lena Engelstein, upcoming remount in Under The Radar/Live Artery 2026), ***Deepe Darknesse*** (New York Live Arts' Live Artery and The Collapsible Hole), ***1-800-3592-113592*** (MITU580 with performance collective CHILD), and many more. She and collaborator Engelstein are recipients of the

2025 Foundation for Contemporary Arts Grants to Artists in Dance. She has taught dance and choreography at Barnard College, Bard College, The Celebration Barn, and more.

www.lisafagandanceproblems.com

RICHARD HOOVER

(Set & Props Design)

Richard Hoover has designed major projects for the stage and screen. Film: *Soul Men, Henry Poole is Here, North Country, The Mothman Prophesies, Girl, Interrupted, Cradle Will Rock, Apt Pupil,* and the Tim Robbins-directed films *Dead Man Walking* and *Bob Roberts*. TV: *Lackawanna Blues, The Hamburg Cell, Fail Safe, Heat Wave* and *Family of Spies*; the pilot of HBO's *Entourage*, and David Lynch's *Twin Peaks*. Hoover won Tony and Drama Desk Awards for his work on Trevor Nunn's production of Tennessee Williams' ***Not About Nightingales*** (Evening Standard Award, Olivier, and London Critics Circle Award nominations), and received Drama Desk Award nominations for ***Bat Boy: The Musical*** and the 2004 Broadway revival of Arthur Miller's ***After the Fall***.

PATRÍCIA MARJORIE

(Costume Design)

Patrícia Marjorie is a Brazilian multidisciplinary theater artist based in NYC with focus on directing, costume, and props design. Costume design: ***Good Luck in Space*** by Greg Kotis (Manhattan School of Music), ***PUSH PARTY*** by Nia Akilah Robinson (The Hearth and TheaterLab). Props design: ***Reconstructing*** (dir. Rachel Chavkin & Zhailon Levingston, BAM), ***Wolf Play*** (dir. Dustin Wills, MCC/Soho Rep), ***You Will Get Sick*** (dir. Sam Pinkelton, Roundabout), ***Flex*** (dir. Lileana Blain-Cruz, Lincoln Center Theater), ***Ulysses*** and ***The Seagull*** (Elevator Repair Service), and ***Black Exhibition*** by Jeremy O. Harris (dir. Machel Ross). Scenic and costume design: ***Primordial*** (The Tank) and ***The Lydian Gale Parr*** (Target Margin).

YANG YU

(Lighting Design)

Yang Yu is a New York-based lighting designer for performing arts. She is interested in using light, space, and timing to create an emotionally charged environment, as well as visualizing music. Recent credits include ***André de Shields is Tartuffe*** (The House of Redeemer), ***Souvenir*** (Pioneer Theater Company), ***Good Luck in Space*** (Manhattan School of Music), ***The Lydian Gale Parr*** (The Tank), ***Unresolved Rage Game*** (Soho Rep Writer Director Lab), ***Lady Day at Emerson's Bar and Grill*** (Crossroads Theatre Company), ***Lewberger and the Wizard of Friendship*** (Theater Row). Publication: *Collected Light Volume Three: Women in Entertainment Lighting*.

www.yangyudesign.com

SHANE RETTIG

(Sound Design)

Shane Rettig is a sound designer, composer, and music producer. He has written, designed for, and performed with a diverse range of theater and dance companies including Vampire Cowboys, The Public, MTC, Monica Bill Barnes & Co, The New Group, Signature, Roundabout, EST, Ma-Yi, Clubbed Thumb, New Georges, The Flea, New Victory, La MaMa, Soho Rep, Rattlestick, and HERE Arts Center. Music/co-lyricist for ***War is F*cking Awesome*** with Qui Nguyen & William Jackson Harper (2013/2014 Sundance Lab, 2015 Frederick Loewe award). Music for ***The Unknown*** (2005 NYMF, Jonathan Larson Grant). Sound design and original music for the podcasts ***In the Cards*** and ***Henry V*** (Next Chapter Podcasts).

NEW GEORGES

New Georges produces weird, weird-ish, and often impossible plays and—through programs like *In Collaboration…*—serves and supports the exuberant theatermakers who create them.

A pivotal home and launchpad for now three generations of women+ artists, our impact reaches every corner of the culture.

www.newgeorges.org

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Clubbed Thumb commissions, develops, and produces funny, strange, and provocative new plays by living American writers. Clubbed Thumb is a groundbreaker, with a precise curatorial vision and a remarkable track record for launching artists' careers; and an incubator, nurturing plays, collaborations, and above all artists, through thoughtfully deployed resources, opportunities, mentorship and hospitality.

www.clubbedthumb.org

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THE TANK

Founded in 2003, The Tank is an Obie Award-winning, multi-disciplinary non-profit arts presenter and producer, which provides a home to emerging artists working across all disciplines, including theater, comedy, dance, film, music, puppetry, and storytelling. Led by Artistic Director Meghan Finn, Managing Producer Molly FitzMaurice, and Director of Artistic Development Johnny G. Lloyd, The Tank champions emerging artists engaged in the pursuit of new ideas and forms of expression. In doing so the company removes the economic barriers from the creation of new work for artists launching their careers and experimenting within their art form. From the company's home with two theaters on 36th Street, The Tank serves over 3,000 artists every year, presents 800 to 1,000 performances, and welcomes an average of 36,000 audience members annually. The company fully produces a curated season of 8-12 theatrical World or New York premieres each season. In addition to a 2020 Obie Award for Institutional Recognition celebrating our Extraordinary Support of Emerging Artists, The Tank has been honored with 6 Drama Desk nominations for our co-produced work, and an official New York City Council proclamation.

www.thetanknyc.org

MEGHAN FINN.....ARTISTIC DIRECTOR
MOLLY FITZMAURICE.....MANAGING PRODUCER
JOHNNY LLOYD.....DIRECTOR OF ARTISTIC DEVELOPMENT
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EAT THE DEVIL by Nadja Leonhard-Hooper & Dan Nuxoll, directed by Nick Flint, photo by Russ Rowland (March 2019)

ARE YOU AN ARTIST?

The Tank is committed to supporting the work of as many artists as we possibly can. We operate with open submissions, so you can email us and do a show.

For info on how to submit a proposal, please visit:

thetanknyc.org/perform

THANKS TO OUR INDIVIDUAL DONORS

With your support, we can continue facilitating emerging artists and new ideas for a good long time. By making a donation of any amount, you'll help us help artists. To contribute visit:

thetanknyc.org/support

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This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

The Tank's programming is made possible by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

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CURATOR'S NOTE



Welcome to The Tank, a vibrant company with a buzzy venue on West 36th Street. In addition to producing their own shows, The Tank shares our mission of supporting other producing companies. If you haven't seen any shows there, you've been missing out.

Artistic Director Meghan Finn and I have been hoping to work together for some time, and when she sent over this script, I jumped at the chance to share it. It is a quintessential Tank show in that playwright Peggy Stafford twists the lens on what could be a straightforward look at women who are slowing down and the younger generation who care for them. Meghan has a keen eye for discovering distinct new voices and an even greater talent for breathing life into quirky and meaningful stories.

VAL DAY
Artistic Director,
59E59 Theaters

59E59 THEATERS STAFF

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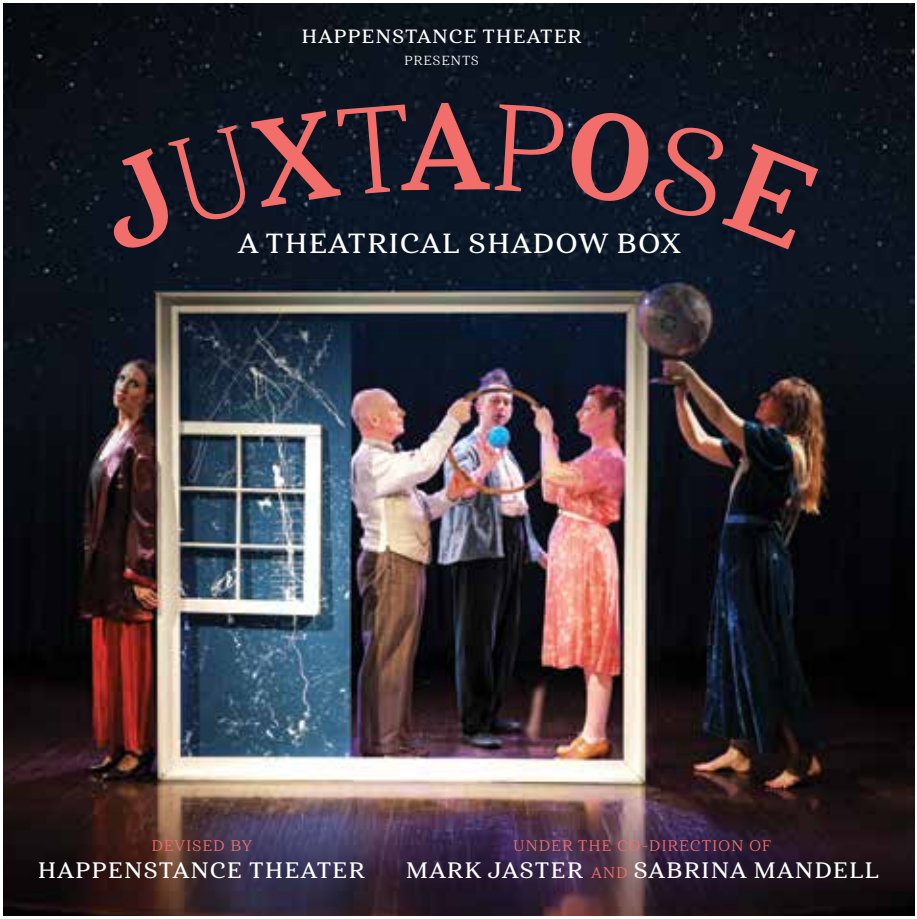
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OUR MISSION

59E59 Theaters was established by the Elysabeth Kleinhans Theatrical Foundation in 2004 to grant professional space and expertise to non-profit theater companies premiering their work in New York City. Under the leadership of Val Day, Artistic Director, and Brian Beirne, Managing Director, 59E59 Theaters presents a year-round curated program of Off Broadway plays and musicals that are nurtured and supported by providing performance spaces and equipment as well as production, ticketing, FOH, marketing, and press support. These theater companies receive 80% or more of the ticket revenue and pay no weekly rent to 59E59.

LAND ACKNOWLEDGEMENT

59E59 Theaters reside on the traditional homelands of the Lenni-Lenape People on the Lenape Island of Mannahatta. We acknowledge the Lenni-Lenape as the original people of the land who were forcefully removed during colonization resulting in erased and excluded peoples and culture. We are grateful for the opportunity to work on the land and honor their elders, past and present alongside future generations for their stewardship and continuing relationship with their territory.

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