

THE PRESIDENT

THE BOARD OF GOVERNORS

THE JOSEPH KESSELRING AWARD COMMITTEE

THE JOSEPH KESSELRING FUND AWARD

of

THE NATIONAL ARTS CLUB

present

# THE WASH

by

PHILIP KAN GOTANDA

directed by

MICHAEL PARVA

in

THE KESSELRING MEMORIAL THEATRE

1984

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THE BOARD OF GOVERNORS  
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THE JOSEPH KESSELRING FUND AWARD

National Arts Club member Joseph Otto Kesselring was born in New York in 1902. He was an actor, author and producer of vaudeville sketches. He became a playwright in 1933. One of his best remembered plays was the 1941 production of Arsenic and Old Lace, which was presented at the Fulton Theatre in New York.

Mr. Kesselring died in 1967, leaving his estate in a trust which terminated in 1978 when the life beneficiary died. A bequest was made to The National Arts Club "on condition that said bequest be used to establish a fund to be known as The Joseph Kesselring Fund, the income and principal of which shall be used to give financial aid to playwrights, on such basis of selection and to such extent as The National Arts Club may, in its sole discretion, determine."

A Committee, appointed by the President and Governors of The National Arts Club to administer and implement the Awards presentation, approved of monetary prizes annually to contestants submitted and sponsored by invited Universities and/or other qualified institutions, and who are declared winners by a reputable panel of judges. The prizes are now \$7,500 to the winner and an Honorable Mention of \$1,500. At the sole discretion of The National Arts Club, a supplementary award may be declared consisting of a professional premiere performance in The National Arts Club Kesselring Memorial Theatre of a winning work.

The play The Wash, by Philip Kan Gotanda, was chosen for the Prize this year. He was sponsored by The Mark Taper Forum of Los Angeles, California. The judges were T. Edward Hambleton, co-founder of the Phoenix Theatre; Pulitzer Prize-winning playwright Marsha Norman; and actress Carrie Nye.

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"THE WASH"

by

Phillip Kan Gotanda

(Winner of the 1984 Kesselring Award)

CHARACTERS FOR "THE WASH"

**NOBU:** Nisei (2nd generation Japanese American). 68 years old. Retired produce man. Separated from wife, Masi. Lives alone in the family house.

**MASI:** Nisei. 67 years old. Walked out on Nobu. Lives in a small studio apartment by herself.

**KIYOKO:** "War-bridge". 55ish. Widow. Seeing Nobu. Owns and runs a small Japanese restaurant.

**SADAO NAKASATO:** Nisei. 65 years old. Widower. Seeing Masi. Retired pharmacist.

**MARSHA:** Sansei (3rd generation Japanese American). 32 years old. Single. Older daughter of Nobu and Masi. Works as a dental hygienist in nearby big city.

**JUDY:** Sansei. 28 years old. Married, with a baby. Younger daughter. Has had cancer which resulted in the removal of her right breast. Presently involved in "alternative" treatment. Unable to breast feed.

**CHIYO:** Originally from Japan, but has lived most of her adult life in the U.S. 50ish. Divorced. Friend of Kiyoko. Owns and runs small hair salon next to Kiyoko's restaurant.

**BLACKIE:** Hawaiian Nisei. 55ish. Married. Speaks with thick Hawaiian "pidgin". Works as cook at Kiyoko's restaurant.

**BRAD:** Sansei. Boyfriend of Marsha. Writer. Early 30's.

Mariye Inoue (Judy) appeared last December in Phillip Gotanda's A Song for a Nisei Fisherman with the Pan Asian Repertory Company. She also appeared in readings of Fallen Angels and You Can't Take It With You with Pan Asian. This summer she appeared several times in As the World Turns as Pat, in the CBS series Kate and Allie, and in many commercials. She was a "chorus" apprentice in Northwestern University's famed drama department, and graduated from New York University's Theatre Program. She is managed by Mr. Jadin Wong.

A Staged Reading Presentation of

**"THE WASH"**

by

**Philip Kan Gotanda**

(Winner of the 1984 Kesselring Award)

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**Philip Kan Gotanda** (Playwright) graduated from the University of California, Santa Barbara, in 1973. He received his J.D. from Hastings College of Law, San Francisco, in 1978. His plays include the following: The Avocado Kid, produced in Los Angeles at East-West Players, 1978; Bullet Headed Birds, Asian-American Theatre Co., San Francisco, 1980; A Song for a Nisei Fisherman, Asian-American Theatre Co., 1981, Mark Taper Forum/Lab, Los Angeles, 1981, Mark Taper Forum "New Theatre For Now Festival," 1982, Pan-Asian Repertory Company, New York 1982, and also produced in Seattle and other cities; Dream of Kitamura, Asian-American Theatre, 1982, East-West Players, 1983. A Song for a Nisei Fisherman has just been published in West Coast Plays. Mr. Gotanda has received playwright-in-residence grants from the Rockefeller Foundation through both the Asian-American Theatre Company and the Mark Taper Forum. He has also received Honorable Mention in the C.B.S.-Dramatists Guild Playwriting Contest and Honorable Mention in a playwriting award sponsored by Lecomte du Nouy Foundation.

CAST

**Lili Froehlich** (Masi) began her acting career in Australia where she had her own radio program, toured with a theatre group, and studied drama. She went on to London and appeared on the British stage, the BBC, and continued studying theatre there. In the U.S., she has appeared on the TV networks in such programs as The Martha Raye Show, Kraft Theatre, Lamp Unto My Feet, Producers Showcase, etc. Recent appearances were on FYI, As the World Turns, The Guiding Light, and a Purolater commercial. She has traveled extensively throughout the world and the United States.

**Joey Ginza** (Blackie), Hawaiian born, appeared on Broadway in The King and I and Pacific Overtures, Off Broadway in musicals such as Oh! Johnny, Micki Grant's It's So Nice to Be Civilized, Langston Speaks, and We Love You Always at AMAS Theatre. Regional credits include Genuises at Arena Stage, Flower Drum Song at St. Louis Municipal Opera, The King and I at Carousel Dinner Theatre and The Me Nobody Knows at ACT. He has been featured in PBS's American Playhouse movie The King of America and How to Be Perfect in Three Days, which was shown on October 8th. He is presently features in Whatever It Takes starring Martin Balsam, which is now in production. Ginza has been featured in more than 50 commercials and has sung on the West Coast, and in Las Vegas and Reno.

**Mariye Inouye** (Judy) appeared last December in Philip Gotanda's A Song for a Nisei Fisherman with the Pan Asian Repertory Company. She also appeared in readings of Fallen Angels and You Can't Take It With You with Pan Asian. This summer she appeared several times in As the World Turns as Pat, in the CBS series Kate and Allie, and in many commercials. She was a "cherub" apprentice in Northwestern University's famed drama department, and graduated from New York University's Theatre Program. She is managed by Ms. Jadin Wong.

**Mary Lum** (Chiyo) has performed Off-Off Broadway as a member of The Women's Experimental Theatre, with whom she has worked extensively in the development and performance of Food, Electra Speaks, Daughters and Sister/Sister. Off Broadway she originated seven roles in Hibakusha: Stories from Hiroshima. She co-directed and performed in poet Fay Chiang's Autumn Dusk and Afternoon Shower with the author and is currently rehearsing the role of Liz, the company manager, in The Rehearsal with the Amistad Theatre.

**Fredric Mao** (Sadao) Born in Shanghai, China, received his M.F.A. degree in Theatre from the University of Iowa, Mao made his Broadway debut in the 1976 Prince/Sondheim musical Pacific Overtures. He has portrayed a broad range of roles in some 35 plays at the New York Shakespeare Festival, LaMama Etc., Soho Rep, Milwaukee Repertory Theatre, San Francisco Magic Theatre, Berkeley Repertory Theatre, etc. Also a director in theatre and video work, Mao recently co-wrote and directed a video comedy called As the Wheels Turn.

**Anne Miyamoto** (Marsha) appeared on Broadway as a feisty 80-year-old woman in The Basic Training of Pavlo Hummel with Al Pacino. New York credits include Tom O'Horgan and Eve Merriam's musical The Plagues for Our Time at LaMama, Etc, Madame Butterfly for the Harmonium Opera Company, And the Soul Shall Dance and Rohrer at the Pan Asian Repertory Theatre, Night Song for New Federal Theatre, I Just Wanted You to Know for The Labor Theatre, and at the Family Matinee Theatre at Henry Street, New York Shakespeare Festival, Playwrights Horizon, New Dramatists and the 3L Theatre. In regional theatre she appeared at the Arena Stage, Washington, D.C. in the American premiere of Plenty by David Hare, at the St. Louis, Mo. in Flower Drum Song with Pat Suzuki and in the recent Huntington Theatre, Boston, Mass. production of Plenty. This past summer Ms. Miyamoto utilized her directing talents by staging full-length productions of The Wiz, Anything Goes and Good News for the French Woods Performing Arts Festival, Hancock, N.Y. Originally from Honolulu, Hawaii she has a B.A. from the University of Hawaii in Theatre and an M.A. from New York University in Communication Arts. She wishes to thank her lovely children, Mari, Joshua and Justin, for their support of her career.

**Steve Onne** (Brad/Narrator) is a writer/producer whose career in film and television began in early 1969. His experience included everything from technician to administrator on hundreds of productions (commercials, industrials, public affairs programs, feature movies, etc.). He has developed and packaged three feature movie productions and two television series under his own banner. Currently writing a book about his months spent traveling in China, he has written screenplays, treatments, short stories, poems, and more.

**Mary Mon Toy** (Kiyoko) made her Broadway debut in Truman Capote's House of Flowers followed by The World of Suzie Wong. Off-Broadway, regional and dinner theatre audiences have seen her in The Cherry Orchard, The King and I, Flower Drum Song, South Pacific, Allan Knee's Santa Anita '42, and Cao Yu's Peking Man. TV credits include Nurse, Kojak, All My Children, One Life to Live, Ryan's Hope, in which she plays Mrs. Lem. Feature films in cameo roles include Bob Fosse's All That Jazz and Airplane II.

**Peter Yoshida** (Nobu) was most recently seen at the American Place Theatre in The Longest Walk. He performed the lead role of Yoshito Kawasaki in Double Dutch by Marilyn Seven. He appeared in Peking Man at Columbia University, Whoopie at the Goodspeed Opera House, Legend of Wu Chang at the Studio Area in Buffalo, Santa Anita '42 at the Chelsea Theatre Center and in Mikako Amas as Koko with the AMAS Repertory Theatre. Other credits include The Pleasure of His Company with Cyril Ritchard and Maureen O'Sullivan Coriolanus and Troilus and Cressida with the New York Shakespeare Festival and many productions with Pan Asia Repertory. Mr. Yoshida has also played Ito in Mame at various dinner theatres.

**Kathy Uhler** (Stage Manager) has been stage managing off-off Broadway for the last five years. Some of her credits include The Theatre Company's outdoor production of A Midsummer Night's Dream in the Community Garden on West 89th Street, a children's show called Revenge of the Space Pandas by David Mamet at the 13th Street Theatre, Partners at The Greek Theatre of New York, and Edward II at Riverside Shakespeare Company.

**William J. Plachy** (Lighting Designer) designed lights for Jeffrey Sweet's Holding Patterns for Staret Productions. His two current productions are Oblomor with Robin Swados at the Raft Theatre on Theatre Row and Outward Bound with Imogene Coca, Farley Granger and Henry Morgan at the Apple Corps Theatre on West 20th Street. He has been resident lighting designer for the Cleveland Playhouse and both the New Jersey and Great Lakes Shakespeare Festivals. A member of the United Scenic Artists and the Illuminating Engineering Society, he teaches at the Parsons School of Design and recently published an article describing his lighting of a traveling museum exhibit for Jim Henson's Muppets. Notable New York productions include the revival of Langston Hughes's Mulatto, directed by Samuel Barton; Golden Girl at Theatre for the New City; and David Hare's Teeth 'n' Smiles starring Ellen Greene.

**Peter Harrison** (Set Designer) is currently designing Offenbach's Bluebeard for the Bronx Opera Company. He has recently designed Regina for the Opera Ensemble of New York and the premieres of the new musical works of Al Carmines in the past two seasons for TRG Rep. Other work includes designs for Equity Library Theatre, Theatre at St. Clement's and the Perry Street Theatre.

**Neal Bishop** (Costume Designer) most recently designed the costumes for Jeffrey Sweet's new play Porch at the Lamb's Theatre. He was costume designer and coordinator for Staret Productions' Summer Directors' Festival at the Musical Theatre Works, in which he designed costumes for Jeffrey Sweet's musical revue Holding Patterns, as well as several workshop productions. He has been working as an actor and designer for ten years. Previously he was visual director and fashion coordinator of Saks Fifth Avenue in Houston. He has also done set design and acted in PBS productions in Hawaii.

#### Production Staff of The Wash

Assistant Lighting Designer  
Production Crew  
Program  
Casting Assistance

Martin Goldenberg  
Jerome Christilles  
Thea Dahlberg  
Jadin Wong  
Annamarie Kostura

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