

Mary Mon Toy

THE WASH

BY

PHILLIP KAN GOTANDA

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Please return to:

Center Theatre Group
Mark Taper Forum
135 North Grand Avenue
Los Angeles, CA 90012
(213) 972-7353

CHARACTERS

PETER

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

MARY

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

MARY

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

FRED

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

ANN

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.

MARIA

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.

JOEY

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

STEVE
ONNB

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

THE WASH

(STAGE: Center is NOBU's place, the "old" family home. Up right is KIYOKO's restaurant. Up left is MASI's small studio apartment. Down right and left are small areas for MARSHA's and JUDY's places, respectively. Also, the down area is used to play several scenes that take place elsewhere.)

The set should be realistic but elemental, allowing for an underlying "abstract" feeling. Nobu's place is the most "complete", with Masi's and Kiyoko's places more minimal, and, Marsha's and Judy's places being represented by only a table and chairs.

The set as a whole must be constructed so that entrances, exits, and cross-overs may be easily viewed by the audience. This is because actor's movements from one area to another, both as focus action and as half-light action, are in integral part of the story telling.)

(The play takes place in the present over a period of 6 months - July to January. Clothing that reflects the seasonal changes might assist in showing the passage of time.)

ACT I

Scene 1:

(Nobu's place, the old family home. Along the up stage area is the kitchen. Stage left is a door that leads to the outside, the proverbial side door entrance into the kitchen that everyone uses. Stage right of the kitchen along the up stage side is a door leading to the hallway and bedrooms. A sink, refrigerator, stove. There is a kitchen table with a PILE OF DIRTY CLOTHES on the floor next to it. On the stove a pot of water is boiling.)

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MATTER OF FACT ATTITUDE

In the wash rack there is a tea pot, some dishes, chopsticks, etc. Down right a TV is on quietly. A long sofa is angled facing TV. Small coffee table in front of couch.)

(NOBU asleep, lengthwise on the couch, facing the TV. Newspaper is sprawled over his chest. Mouth open, snoring. TV lights come up first. Nobu can be seen in the flickering light of the television. Sound asleep, soft snoring. Lights come up. Nobu awakens with a start, newspaper falling to the floor. Pulls himself upright and just sits and stares into space for a moment, trying to awaken. Then picks up the newspaper, tosses them in a heap on the coffee table. Shuffles over to the stove and turns the boiling water off. He gets a plate and a pair of chopsticks from the wash rack, puts the two hotdogs that were boiling onto the plate. Then he gets some tea out and puts it into the teapot which he has taken from the rack. About to throw out the hotdog water to boil some new water, then stops. Thinking. Proceeds to just pour the HOTDOG WATER INTO THE TEA POT and use it to make tea. Nobu reaches into the refrigerator and pulls out a bowl of cold rice, covered over in cellophane and a small bottle of French's Mustard. He uncovers the rice, scoops some of it into a ~~rice bowl~~ *PLATE* using his chopsticks, pours hot tea over it. It starts to spill, quickly bends down and slurps up the excess. He opens the mustard and using his chopsticks again, shovels a healthy portion of mustard onto his hotdogs. Licks the mustard off his chopsticks. Then he carefully makes his way back to the couch with the plate of hotdogs and bowl of rice. Sets the food down on the coffee table and begins to eat while watching television.

While he's eating, MASI enters through the side door with two large brown paper bags. She's struggling to open and close the door with both hands so full. Nobu turns around and notices her but gives no greeting and makes no effort to help her. Instead, goes back to eating and watching TV. She is not upset by his actions. She appears to have no expectation from him to assist her. Business as usual. Masi sets both bags on the kitchen table and catches her breath. She proceeds to put vegetables from one of the bags into the refrigerator. (Tomatoes and Japanese eggplant.) *STAY IN KITCHEN.*

- MASI: (Putting vegetables into refrigerator)
If you have any more dirty clothes I can take 'em now. Nobu?
Is this everything?
- NOBU: (Not turning, eating)
Want some hotdog? *Rossi*
- MASI: No, I ate before. Got these from Mr. Issetti. The tomatoes are soft so eat 'em right away.

MOVE TO NOBU

(Getting up and folding paper bag. Puts it into drawer. She knows this place well. Walks over and checks his shirt collar from behind.)

No more clothes?

NOBU: (Brushing her hand away)
No, already.

(Masi goes over to the other bag and begins unpacking the freshly washed clothes in neat piles on the kitchen table.)

MASI: (Unpacking)
I just finished cleaning Dr. Harrison's place. You should see the bathrooms. If you see 'em walk down the street they look so clean and neat. But the toilets, "kitanai" ((dirty)).

(Finished unpacking, Masi takes a cup out of the rack and pours herself a cup of tea. She walks over to the couch and sits down next to Nobu and watches TV. She takes a sip of tea and makes a face. Nobu notices.)

NOBU: Hotdog water.

(Masi decides not to drink. Nobu's done and sets the plate on the table. Masi gathers up the dishes and brings them to the sink. Masi then proceeds to pick up the old clothes on the floor, fold them and put them into the same paper bag that she brought the clean clothes in)

MASI: (Gathering clothes) *KITCHEN*
Have you talked to the kids?

(No response)

Marsha said she stopped by. (Beat) You know if you don't see Judy's baby pretty soon...Nobu?

(No response)

You should talk to Judy. Just call her up and...

NOBU: (Interrupts)
Hell, if she doesn't want to see a doctor, it's her own fault. I told her over and over gotta see a doctor. Think she listens to me?

(Masi gives up trying to talk to him on the matter. Finishes putting clothes in bag)

MASI: No more dirty clothes, Nobu?

(Nobu shakes his head without turning away from TV)

Alright, then I'm going.

(Masi leaves with bag of old clothes. Nobu continues to watch TV for a few moments. Then turns and stares at the door. Dim to half, with TV light partially illuminating Nobu, then dim to darkness.)

Rewrites-Replaces P.5/WASH/I-5
April 16-17, 1984/L.A.

(Marsha ~~lit in pool of light.~~ She's talking to her sister
Judy)

MARSHA: (On phone) Mom will only do his wash. That's all she's going to do. Yeah, Judy, I'm doing fine, fine. Brad's his usual self. Can't drag him away from the T.V. Yeah, well when we move in together I can do that. Dad won't find out. We'll put in two phones. One for me and one for Brad. They always call before they come to the City anyway. Judy, I've been thinking... Yes, I've been known to do that on occasion. You have to come with me to visit Dad. I don't care about that stuff with you and Dad - that's not important now. No, he's not doing alright. He can't even cook for himself - he has to go out and eat all the time. It's wrong because he should be eating at home. Judy, you have to come with me to see Dad. He needs us. Mom can take care of herself. She doesn't need anybody. Judy? Don't you care what happens to this family? At all?

(Dim to darkness)

Scene 3:

(Kiyoko's restaurant. Up right stage. On up side wall there is a service window. Left of it is a swinging door that leads into kitchen. Small counter space with 3 or 4 small stools. down there are 1 or 2 small tables with chairs)

(Lights come up. BLACKIE can be seen in the service window. Small, dark, rat-like. Speaks with a thick pidgin. He is taking a big swig of Budweiser beer. KIYOKO appears and gives him a dirty look. Blackie's embarrassed. He's obviously been caught in the act. Kiyoko just stares. Blackie tries to offer some explanation.)

BLACKIE: It makes my cooking get mo' better.

(Kiyoko stares, no response)

It makes me get mo' better.

(Kiyoko continues to stare)

I'm thirsty. I wanted a beer.

KIYOKO: (Taking bottle away) You're always thirsty, you're always hungry. You're the cook. You're supposed to cook the food, not eat it all up. Now go wipe the tables. Go To work! Go!

(Hands him a towel and scoots him out the swinging door)

BLACKIE: It makes my cooking get mo' better. If I feel better, my cooking gets mo' better. It does.

KIYOKO: ^{Stronger} Your face gets red like a tomato and everything tastes like "shoyu." ((soy sauce))

(Blackie stops and scratches his butt. Kiyoko notices)

KIYOKO: (Knocks his hand away) Don't scratch your oshiri ((butt)). You're the cook, 'member?

(Nobu enters, walks over and is about to greet them. However, Kiyoko grabs the towel from Blackie and walks passed Nobu ignoring him.)

BLACKIE: (To Nobu) Boy, you in the dog house.

NOBU: What?

(Kiyoko finishes taking a few quick swipes with the cloth at a table, then heads back towards Nobu and Blackie. Nobu is just about to say hello again as Kiyoko walks passed leaving him hanging there in mid-greet. She moves behind the counter and starts wiping)

BLACKIE: (To Nobu) You in the dog house. But it will pass. (Exits into kitchen area)

NOBU: (Moving to counter and seating himself)
What? What?

(Kiyoko tosses a small plate of "tsukemono" ((pickles))
in front of him and continues to wipe around him)

NOBU: (Looks at the plate of tsukemono)
You know I don't like this kind of pickle.

KIYOKO: (Looks at him hard, tossing towel on the counter)
I'll get your tea.

To SHREE
(Kiyoko exits into kitchen. Blackie pokes head out of
service window holding Nobu's plate in one hand.)

BLACKIE: We drop food on the floor, we pick it up. If we like you...

(Mimes throwing the food away)

But, if you in the doghouse...

(Gives Nobu a knowing look and withdraws. Kiyoko enters
with Nobu's tea.)

NOBU: (To Kiyoko)
I like eggplant. You know that. You always give me eggplant
pickle.

KIYOKO: (Pouring tea)
(MOVE) ~~Out of season.~~

NOBU: Masi brought some by yes-
terday with the wash.

KIYOKO: ~~Nobu-chan, I said I'd~~
STAY ~~do the wash for you.~~

NOBU: No, no, too much trouble. I can do it myself. I don't like
cucumber pickle.

STAY
STAGE KIYOKO: ~~Nobu, how could you forget?~~

NOBU: I didn't. You did.

KIYOKO: ~~I kept dropping hints...~~

NOBU: I like eggplant. You know that.

KIYOKO: ~~All last week.~~

NOBU: Eggplant! Eggplant!

KIYOKO: (Pause, glaring at him)
~~WE RAN OUT!~~ *(Sarcasmic)*

EXIT
(Kiyoko stomps into the kitchen. Nobu sits there,

(Masi gradually brought up in
half-light at her place. She is
at counter preparing two cups of
instant coffee. She appears
tentative and uncomfortable.
Almost as if her discomfort came
from her awareness of the full-
light scene with Nobu and Kiyoko.)
(She even spills some coffee when
Kiyoko yells at Nobu. Masi even
appears to glance back towards
Nobu. In fact, though, as next
scene comes up and Sadao is lit
we see that Masi has been looking
back towards Sadao not Nobu. And
that her discomfort if from
his presence not Nobu's and
Kiyoko's.)

stunned at being shouted at by Kiyoko, and, very puzzled. Suddenly it dawns on him that he forgot her birthday.)

(Masi dims to darkness)

NOBU: Birthday...her birthday...

(Blackie brings out a plate of food and sets it down in front of Nobu. Blackie watches, sipping on a beer. Nobu is about to put a fork load into his mouth, then stops. Looks at food, then looks up at Blackie. Blackie makes a barking sound and grins.)

(Dim to darkness)

Scene 4:

(Masi's place. Small studio with the usual conveniences. Sadao is lit in a small pool of light as he sits on a sofa. Everything else is dark)

SADAO: So she said, 'How come you still wear your wedding ring?'. I didn't know what to say. Speechless. Then someone else said, 'Sadao, you always complain about not meeting people, not being able to start a new life - how come you still wear your ring?'. They weren't being mean. That's why we were there. To ask those kinds of things. I couldn't say anything. It had been about a year and a half but still... We were all sitting around in somebody's living room. I began to cry. It became very quiet in the room. I could hear myself crying. Like a little boy. I remember thinking, 'How strange. I am crying in front of all these people that I don't know. And yet I feel no shame.' The room was perfectly still. All you could hear was my crying. Then I heard a tapping sound. I looked up and noticed a woman sitting across from me. She was nervous I guess, because she was slapping the sandals she was wearing against the bottom of her feet. Tap, tap, tap...

(Pause)

I said I didn't know why. It just never crossed my mind to take it off. 'Why should I?' I said to them. Then one of the widows, the one who had formed the group said, 'Because you're not married anymore'.

(Lights come up on the rest of the apartment area. Masi is at the small kitchen counter fixing 2 cups of Sanka coffee. She wasn't quite prepared for him sharing such personal details of his life and is a bit unsure how to respond. Sadao in turn fears he may have gotten a bit carried away)

MA SI: (Bringing coffee over) *IN KITCHEN*
Cream? It's non-dairy creamer.

(Sadao shakes head)

If you want tea?

SADAO: No, this is fine. I ran on a bit, didn't I?

PAUSE MA SI: No, no, it's alright. *HE TASTES* (Pause) It's just Sanka.

SADAO: Good. Otherwise the caffeine keeps me up all night. Have you tried decaffeinated coffee?

(Masi motions to the Sanka, unsure as to what he means)

No, the bean. They actually make a decaffeinated bean.

MASI: No, we never did anything like that. Just instant. Yuban makes a good instant coffee. That's what I usually drink. But I don't have any since I moved over here.

SADAO: No, I've never tried it.

MASI: I'll have to get some next time I go shopping. (Humorous)

SADAO: They have this process they use. On the bean. I mean they don't grow a decaffeinated bean. I don't know what's worse. The caffeine in it or the chemicals they use to get the caffeine out. (Laughing at his own joke. Gathering momentum) I have a little grinder. A Braun? You know a Braun?

(Masi doesn't know what it is. Awkward pause)

MASI: We never did anything like that. We just drink instant. SIP
COFFEE

SADAO: I like Sanka. I have to drink it all the time. Doctor's orders. (Imitating) 'If you drink coffee Sadao, drink Sanka!'

(Laughs valiantly at his attempt at humor. Masi stares at her cup. Sadao notices and offers a feeble explanation)

Blood pressure...

(They both drink in silence. Suddenly Sadao remembers something)

SADAO: Oh. Excuse me. I'll be right back. I left something in the car...

(Sadao's voice trails off as he exits. Masi sits there uncomfortably. This isn't working out. Sadao appears with a fishing pole and reel wrapped up like presents)

MASI: (Surprised)
Sadao, what's this?

(Nobu lit in a half-light at his place watching TV. His face illuminated by the flickering screen's glow.)

(Sadao holds out pole)

I can't.

SADAO: No, no, it's for you.

MASI: But Sadao...

SADAO: No, no, it's for you.

MASI: (One hand on it) Sadao, you shouldn't have.

SADAO: Go 'head. Open it up.

MASI: (Takes it and begins unwrapping it)
No, I can't accept this. I don't have anything for you.

(Masi unwraps pole, which is broken down into pieces. Sadao sets reel on table and takes pole from Masi and proceeds to put it together)

SADAO: Here, let me show you.

(Puts it together)

There.

(Hands it back. Remembers reel, hands it to her)

Oh, and here's this.

(Masi takes reel. She now has a reel and pole in both hands. Sadao realizes she can't unwrap it with both hands full and takes pole away so she can unwrap the reel. She unwraps it. Sadao promptly takes it away from her and puts the pole and reel together)

SADAO: See, it goes like this. And then you're all set to catch fish.

(Hands it back to Masi)

I told you I was going to take you. Now you can't refuse.

MASI: Yeah, but...

SADAO: Thought I was kidding, huh?

MASI: But this is so expensive. I know how much these things cost, 'cause of Nobu. I don't know anything about fishing. He's the fisherman. I just pack the lunch and off he goes.

SADAO: Well, this time you're going and it's lots of fun. Economical, too. You get to eat what you catch.

MASI: But you have to do all that walking.

SADAO: No, who said that? We sit on the bank and fish from there. We'll pack a good lunch - I'll make it - you bring the cards so we can play black jack. We have to practice.

MASI: I don't play.

SADAO: That's why we have to practice so we can go to Tahoe. If there's a good game on we'll have to watch it. I'll bring my portable TV. I love the Giants.

MASI: What about fishing?

SADAO: Only if we have time. See, this is how you cast out.
(Demonstrating) You hook your index finger around the line

here. Turn the bail and...(Casts)

(Nobu, still lit in half-light, gets up to phone Masi.)

MASI: (Attempting a joke)
You forgot to bait the hook.

(Sadao doesn't catch on. Masi tries to cover)

Do you use those salmon eggs?

SADAO: (Finally catches on, laughs)
I use worms.

MASI: (Embarrassed by the failure of the joke)
You don't use those red salmon eggs?

SADAO: No, too expensive. My garden has lots of them, worms. I just dig up between the rows. They're lots of them, yeah. The tomatoes and cucumbers don't mind.

(Phone rings. Masi goes over and answers it. It's Nobu. Slowly lights dim on Sadao and rest of apartment and just Masi and Nobu are lit)

MASI: Hello.

NOBU: (Lit in small pool of light)
You coming to pick up the clothes?

MASI: Nobu? I was just there. You mean next week? Don't worry, I'll be there. I do it every week, don't I? Nobu?

NOBU: I'm not worried. You alright?

MASI: Yes, I'm alright. Did you want something?

(No response)

I got more vegetables. Do you need some more?

NOBU: No. (Pause) Can you bring more eggplant?

MASI: I don't have anymore.

NOBU: Alright, then.

MASI: I'll ask Mr. ^{Rossi} Issetti. He can always get lots more.
(Pause) Was there something else? Did you want something?

NOBU: No.

(Pause)

MASI: Nobu, I have to go now.

NOBU: I went fishing so I got a lot of dirty clothes.

MASI: Alright. Don't worry, I'll be by.

NOBU: I'm not worried.

MASI: Bye.

NOBU: Bye.

~~(Masi dims to darkness. Nobu remains lit in half-light.~~
He decides to visit Kiyoko and we follow him as he leaves his house and journeys towards Kiyoko's place in half-light. As he does, lights come up full on Judy and Marsha's scene.)

(Judy and Marsha seated at a table at Judy's place. Baby is in bedroom)

MARSHA: What if they get a divorce? What happens then?

JUDY: Divorce? Come on, what the hell for? They're old fogies, Marsha. You always do that. That pisses me off so much. Blow things outta proportion.

MARSHA: You should've come with me to visit Dad.

JUDY: They'll work it out. It's no big deal. So they're apart for a month or two? God, Mom can use a vacation.

MARSHA: Judy, don't you understand what's going on?

JUDY: (Not listening) It's like he thinks they're two animals and the highest form of communication is a grunt.

MARSHA: I'm having Mom and Dad over next week. You coming?

JUDY: I told you Fred and I have bowling that night.

MARSHA: Who's going to watch the baby?

JUDY: That's right, Mom'll be over your place.

MARSHA: When I was driving into town I saw Mom. She's starting to act kinda funny.

JUDY: What?

MARSHA: She was walking down 2nd Street with this...man. She introduced him to me - a Mr. Nakasato.

JUDY: (Incredulously) You think the two of them... God, Marsha. Was she carrying his baby or something? Good for her. She's making new friends. She's growing.

MARSHA: So what if she grows right out of the marriage?

JUDY: Jesus, you always do that. So what's the big deal if they do get a divorce? Huh? Can you imagine spending your whole life with a man like that? It'd fucking drive me insane. AHH!

MARSHA: You're so selfish. You know that, Judy? Sometimes you're so selfish. You can't even come to Mom and Dad's dinner. All you can...(Continue)

JUDY: (Overlapping) Whoo! Don't lay that shit on me. Your dinner, not Mom and Dad's. Marsha's little dinner party.

MARSHA: (Continuing) ...think about is a babysitter for your damn bowling. That's all you and Fred do. Can't even stay home with the baby.

JUDY: After all the crap she's taken from him I hope they do get a divorce. Maybe it's the best thing for both of them. Maybe you're just getting in the way by giving this stupid dinner in the first place.

MARSHA: You better be there.

JUDY: No.

(Dim to darkness)

Memorize (UNDERPLAY)

16/Gotanda/The Wash/I-16

Scene 5:

(Kiyoko's restaurant. Kiyoko, Chiyo, Blackie. Playing 5 card stud. One card down and 2 up, already dealt. Chiyo dealing, Kiyoko to her left, Blackie to her right. Chiyo wears a visor. 5 empty beer bottles in front of Blackie, working on 6th. He is not drunk, tho.)

CHIYO: He's got a wife. You said so yourself.

KIYOKO: ~~They're separated.~~

(LOOK AT HER)

CHIYO: He wants to get back together. I know his kind. She left him. They can't get over that. [He only wants you for one thing.] Your tempura. Yeah. He's over your restaurant everyday, desho ((isn't he)). Free meals. He's eating up all your profits. TP

(Just as Chiyo is saying her last line, they notice Blackie. He's chugging the entire beer. Making strange strangling noises. They stare. Blackie finishes, burps with satisfaction, notices them staring)

BLACKIE: You gotta drink beer when you're playing poker or you aren't playing poker. You're just playing cards. I don't like cards, hate cards. (Holds up beer) I love poker.

KIYOKO: (To Chiyo) ~~I don't want to talk about it anymore.~~

BLACKIE: Neither do I. Deal.

CHIYO: Wait, wait. Someone didn't ante. Well, look. We only bet once, a nickle right? (Counting) See. Someone didn't ante.

KIYOKO: ~~I did.~~

CHIYO: So did I.

(They both turn to Blackie)

BLACKIE: Huh? Oh, yeah.

(Blackie tosses money in. Chiyo starts dealing with commentary)

CHIYO: (To Kiyoko) Two 6's, a pair of saxophones.

(To Blackie) A 3 of diamonds gives you...nothing.

(To self) 8 of puppy toes to the dealer, working on a possible club flush.

(To Kiyoko) Pair of saxophones is high.

KIYOKO: ~~He's not old. Check.~~

CHIYO: Blackie.

BLACKIE: What?

CHIYO: Your bet.

BLACKIE: Oh. (Studying cards)

CHIYO: (To Kiyoko) I just think he's a little old for you.
(To Blackie, impatiently) You're queen high, working on a possible nothing. (Motions to own cards) Possible club flush here and (Motions to Kiyoko) a pair of saxes there, possible 3-of-a-kind.

KIYOKO: ~~It's not important.~~

(Blackie finally decides and is about to bet but Chiyo ignores him and goes right ahead. Following he watches back and forth)

CHIYO: Dealer bets a nickle. Is he good in bed? *(Look at Blackie)*

KIYOKO: ~~He's 68 years old. I raise you a dime.~~

CHIYO: Then it is important. See you, and I bump you a quarter.

BLACKIE: (Joking) Is this what they call girl-talk?

(They stare at him)

CHIYO: Are you in or out?

(Blackie sheepishly checks hand, then their faces. Decides to stay in. Begins to put money in, going one bet at a time back-tracking over the bets he missed.)

KIYOKO: ~~I call.~~ (Tosses quarter in)

(Chiyo starts to deal again)

CHIYO: (To Kiyoko) 9 of spades. No help there.

(To Blackie) A trois. Oh, a pair of 3's.

(To self) And for the dealer...another club. Read 'em and weep. 4 puppy toes looking mighty pretty. Flush looking very possible.

(To Kiyoko) Pair of saxophones still high.

KIYOKO: (Irritated with Chiyo)

~~Check.~~

(Looks at Blackie ^{IS CARDS} who's not paying attention)
~~He checks, too.~~

CHIYO: Nobu's a very nice man.

(Bluffing, dramatically puts out money. Blackie impressed)
Fifty cents.

BLACKIE: (Impressed. Repeating to himself)
Fifty cents?

KIYOKO: ~~He's not old. Fifty cents and I raise you a dollar.~~

(MAD)

BLACKIE: (Repeating to himself incredulously)
One dollar?

CHIYO: I said he was nice, didn't I?
(Decides to give up bluff and tosses in dollar)
Call you. You got the three-of-a-kind?

KIYOKO: ~~Pair of sixes, that's all. You got the flush?~~

CHIYO: Pair of eights! Hah!

(Kiyoko's disgusted. Chiyo about to grab pot when Blackie puts down his cards. Chiyo and Kiyoko can only stare in disbelief)

BLACKIE: (Puffing up like a rooster)
Excusez-mois's, but I got three trois's.

(Blackie shovels the pot in. Kiyoko pushes the cards to Chiyo to wash. Chiyo examining the cards skeptically)

KIYOKO: (To Chiyo) ~~Your wash.~~ (To Blackie) ~~Blackie, cut.~~

(Blackie cuts the shuffled deck and Kiyoko begins to deal)

~~Draw. Aces, deuces and the seven with the "shoyu" ((soy sauce,)) stain on it.~~

CHIYO: (Shuffling cards from last hand)
How come he doesn't like me?

KIYOKO: (Dealing)
~~Nobu? He likes you.~~

CHIYO: How come he never talks to me?

KIYOKO: ~~He talks to you.~~

CHIYO: I don't think he likes me. You think I talk too much?

(Kiyoko gives Chiyo a bothered look)

I don't know. I wish I had someone to talk to. A man, I mean.

BLACKIE: (Sipping on a beer)
What about your son, he's at home? He's all grown up now.

CHIYO: He was growing up until about 20 and then he started growing backwards. He's about 11 now. Besides, I don't mean anything like that, not a son. I mean an adult male. A man.

(Cards are dealt. Kiyoko and Chiyo examining cards. The following lines are more thinking out loud than speaking to each other. Blackie, however, looks from one to the other, very interested in what they are saying)

KIYOKO: ~~You have a one-track mind, Chiyo. You've been watching too~~

Blackie: I DON'T THINK SO EITHER.
Blackie: YEH

~~Many soap operas.~~

CHIYO: Nobu's not that old, I guess.

~~KIYOKO: The world's not like that. Men
just don't fall into your lap.~~

*Lean Back
(To Self)*

CHIYO: White hair doesn't bother me.

~~KIYOKO: You have to settle for what you can get sometimes.~~

Lean Back

CHIYO: Its' no hair I can't stand.

~~KIYOKO: There's nothing worse than being an old woman...~~

Low Key

(Pause, notices something)

*Lean
Forward*

~~Hey, someone didn't ante again.~~

(Chiyo and Kiyoko both look at Blackie)

BLACKIE: Oh, yeah. (Tosses in ante)

CHIYO: You're either very smart or very dumb. We haven't figured out which.

(Blackie looks hurt)

Just kidding, just kidding.

~~(Kiyoko and Chiyo exchange amused glances. Chiyo pats the top of Blackie's head. Blackies burps loudly. Kiyoko and Chiyo are grossed out. Blackie grins mischievously. Dim to darkness)~~

(Marsha's place. Nobu seated at table. An ashtray sits on table. Marsha answers the door and Masi enters.)

MARSHA: Hi Mom. Come on in. Dad's already here.

(Masi enters. Masi and Nobu look at each other)

Judy, Fred and the baby couldn't make it.

MASI: Bowling?

MARSHA: Sit down, sit down. Dinner's almost ready in a minute.
Dad, coffee? Tea, for you Mom?

(Marsha exits)

MASI: Place is cozy, neh((isn't it)).

NOBU: ^{Yeah,}
^ Like the rooms back in Camp.

MASI: Nobu, the Camps were over 40 years ago.
At least she's clean. Not like the younger one.

NOBU: How you been?

MASI: Alright.

NOBU: Isogashii no?((Busy?))

MASI: No. The usual.

NOBU: I called the other night...

(Masi doesn't offer an explanation)

How you been? You been...

MASI: (Interrupts) Nobu, I saw you Wednesday. When I dropped the wash off. 'Member? I'll get your coffee.

(Masi exits. Returns with coffee)

NOBU: Jesus Christ, Mama.

MASI: (Putting cups down. Coffee and tea)
What?

NOBU: You always do that. When I'm talking to you. You cut me off.

MASI: I do not. When?

NOBU: Just now, just now. Before, when I asked how you are.

MASI: (Putting cream and sugar into his coffee)

I do not.
(Slides coffee towards Nobu. He notices the coffee)

NOBU: You put the cream and sugar in. That's not mine.
(Pushes coffee away. Masi realizes what she's done)

MASI: That's right, you like to put the cream and sugar in yourself.

NOBU: I like to put it in myself.

MASI: (Pushing cup towards him)
It's the way you like it, the same thing.

NOBU: (Pushes it back to Masi)
No, it's not the same thing.

MASI: Alright, alright, I'll drink it myself. Here, you can drink mine.

(Masi shoves her tea to Nobu and grabs the coffee cup)

NOBU: What are you...wait, wait.

MASI: I don't mind.

(Masi starts to raise cup, but Nobu takes it from her hand)

NOBU: It's no good for you Mama. Your blood pressure. 'Member what Doc Matsumoto...

MASI: (Interrupts. Grabs cup back)
Who gives a damn. You make such a fuss about it."Monku, monku, monku."((Kvetch, kvetch, kvetch)). I'll drink it.

NOBU: (Grabbing the cup)
It's no good for you Mama.

(Both holding on to the cup. Coffee spills on table)

MARSHA: (Appears) Having a good time?

NOBU: (To Masi) Clean it up.

MASI: I'm not going to clean it up.

(Marsha grabs a towel and starts to wipe up the mess)

MARSHA: (Wiping) Dad, Mom's taking a ceramics class. Did you tell him? (Grabs ashtray and gives it to Nobu) She made this.

(Nobu stares at it)

MASI: It's an ashtray.

NOBU: You don't smoke.

MASI: I'll get Papa's coffee.

(Masi exits with cup)

MARSHA: Dad, just say you like it. That's all you have to say.
Just say it's nice.

NOBU: Yeah, but she doesn't smoke. Why make an ashtray if you don't smoke?

(Masi returns with Nobu's coffee.)

MARSHA: I'll go check the roast.

(Marsha exits. Masi snatches the towel from Marsha and starts wiping where Marsha has already wiped)

NOBU: (Holding ashtray)
Is this where you go all the time? I call in the evening. I guess that's where you must be. It's a nice ashtray.

(Pause)

Remember those dances they used to have in the camps? Boy, you were a good dancer.

MASI: You couldn't dance at all. You were awful.

NOBU: Remember that fellow Chester Yoshida? That friend of yours from the Camps?

(Masi Shrugs)

Remember that dance you were supposed to meet me out front of the canteen? We were all going to meet there and then go to the dance together. Your brother, Mitzi, Chester, and a couple others. Everybody else, they went on ahead. I waited and waited...

MASI: Nobu, that was 40 years ago.

NOBU: Yeah, I know but remember you were supposed to meet...

MASI: (Interrupts) That's over 40 years ago - How can I remember something like that?

NOBU: You didn't show up. Chester didn't show up either.

MASI: Nobu, didn't we talk about this? I'm sure we did. Probably something came up and I had to help Mama and Papa.

How am I supposed to remember that far back? Chester died in Italy with the rest of the 442 boys. How in the hell am I supposed to remember that far back?

MARSHA: (Entering) Dad, you want to help me cut the roast?

(Nobu and Marsha exit. Masi sits there for a moment. Picks up the ashtray and looks at it. Then sets it down in disgust)

(As Masi dims to darkness, cross-fade to Brad)

The Wash/Gotanda
Rewrite - Insert at Top of P.25 after
Marsha and Nobu exit into kitchen.
April 12, 84/L.A.

(Cross-fade to Brad lit in pool of light. Typing away at his typewriter while seated in front of a small T.V. with his Sony Walkman on his head. Head bobbing, typing, glancing up to watch T.V. RINNG! "Brad doesn't notice his phone ringing. RIN... Brad's phone machine clicks on and we hear his message....)

"Mr. Roboto's Phone Answering Machines". The number there is

BRAD'S PHONE MESSAGE: (Opens with HIROSHIMA's music) You've reached 863-0154. From 9:30 to 5:00 I can be reached at 459-7689. After that you probably can reach me at 936-1691. I'm not here right now so at the tone leave your name, a short message, time of call, and I'll get back to you when I can. Ciao...

(Pause. Waiting for beep)

...Hold on...(Still waiting) Here it comes... Any sec...Beep!

(Brad still hasn't noticed the call)

MARSHA'S VOICE: Brad? Brad, are you there? Brad, if you're there pick up the phone. (Pause) Give me a call when you get in - It's about 9:45. This is Marsha. Mom and Dad just left, you should've come. (Pause) Can I come over tonight?

(Pause. Marsha hangs up. Dial tone. Machine shuts off)

(Brad takes off head phones to check if he heard something. Notices the red light blinking on the machine but is a little to busy to check it just at the moment. Goes back to typing)

(Dim to darkness)

(Masi's place. Judy bottle feeding Timothy.)

MASI: I'm busy tonight. You have to watch Timothy yourself.

JUDY: How come you still do his wash? I mean, that's stupid Mom.
What's the point of moving out on somebody if you still do his
laundry.

MASI: Who's going to do it then. You going to do it?

JUDY: That's not what I meant. I mean Dad'll do it if you don't.
I mean, who cooks his meals?

MASI: (Shrugs) I just do his wash.

(Masi touches the bottle that Judy's feeding Timothy)

JUDY: (Defensively) It's still warm.

(Masi takes the baby from Judy)

MASI: I nursed you kids the first 8 months. I never used a bottle.
I wish you could breast feed Timothy. It feels good.

(Comment makes Judy uncomfortable)

JUDY: If I don't get some sleep soon I'm gonna be a zombie. Fred's
so damn lazy. I even kick him "accidentally" when Timothy starts
crying. Think he wakes up to feed the baby? Every night,
3:35, like clock-work he starts to cry - It's killing me.

MASI: (Holding Timothy and bottle feeding him)
Dad used to.

JUDY: Used to what?

MASI: Get up at night and feed you kids.

JUDY: Dad? You kidding me?

MASI: He used to sing this lullabye. No wonder you kids would cry.
And change your diapers, too. Not with you. Not at first.

JUDY: That's right. I was supposed to be a "James" or something.

MASI: In the beginning I even breast fed you kids at night. Then
after that just during the day.

(Judy taking baby back from Masi)

JUDY: He doesn't seem to mind the bottle. Do you Timothy?

(Dim to darkness)

Imagine
it's 3rd joke

LAUGH FROM LAST JOKE WHEN LIGHTS
COME UP,

(Kiyoko's restaurant. Evening. Poker game in progress.
Kiyoko. Chiyo. Blackie. Raucous. Loud laughter. Chiyo
has just told a joke. Blackie attempts to top it)

BLACKIE: (Standing) You wanna see a one eared elephant?

(Blackie turns his back to them. Pulls one of his pants
pockets out and turns around. As he stands there with
the "one ear" sticking out, he starts to unzip his zipper
to get the "trunk" out... Stops in mid-zip. Laughter)

KIYOKO: ~~Yarashii! Nasty!~~

CHIYO: Where's the trunk? Where's the trunk?

(Chiyo reaches for Blackie's zipper. Blackie knocks her
hand away, momentarily shocked at her forwardness)

(Nobu appears at the door. They all notice him just
standing there. He motions for Kiyoko to come outside.
Kiyoko joins him out front of the restaurant)

NOBU: (Holding out a small gift) (~~Following spoken all in Japanese, except~~
where noted otherwise)
Here. *KORE WA SUKOSHI DESU GA...*

(Kiyoko's too surprised to take it)

KORA KORA
Here, here, take it. (Pushes it at her)

KIYOKO: (Taking it) What's this? Nobu.

(Kiyoko opens the gift and holds up the earrings) *SHOW CHIYO*

NOBU: (In English) Earrings.

(Kiyoko gives them to Nobu to put them on her. Nobu doesn't
want to but decides to give it a try)

NOBU: (Can't do it. Irritated)
Here. You do it, Kiyoko.

(Kiyoko puts them on)

I was walking by (In English) Inamasu's Jewelry Store.

(Kiyoko moves close to Nobu to show them to him)

KIYOKO: ~~How do they look, Nobu-chan?~~ *SHOW CHIYO*

NOBU: Good. Very good. *STAY STANDING THEN EXIT TO "A"*

Rewrites. F.28A/Wash/I-28A
April 11, 1984/L.A.

(Deciding to show her appreciation, Kiyoko moves to embrace Nobu. Halfway into the embrace she realizes it's not quite working, but forges on ahead anyway. Nobu is in shock. He doesn't know how to deal with this "showing-your-emotions" business. But, with his back as stiff as a board, he manages enough courage to fold his arms around her. It is both uncomfortable and heart-felt for the two of them. Chiyo and Blackie can be seen peering through the door)

(Dim to darkness)

STAY
STANDING
THEN EXIT "A"

(Couch has a rumpled blanket on it)
(Masi's apartment. ^ Morning. Sadao is standing by the counter dressed only in pants and an undershirt. Knock at the door. Sadao opens the door to find a rather surprised Marsha staring at his "lack" of attire. She's holding a box of "manju" ((pastry)).

SADAO: (Embarrassed)
Good morning Marsha. Come on in. I'm just getting ready to fix breakfast.

MASI: (Off) Who is it?

MARSHA: (Surprised, but recovers)
Good morning Mr. Nakasato.

(Masi enters in a bath robe with hair tied up in a towel as if just washed.)

MASI: (Momentarily caught off guard)
Oh, hi Marsha. Come in.

MARSHA: (Enters hesitantly)
Hello Mom. I was babysitting for Judy last night and I just thought I'd drop in on my back to the City. "Manju" ((pastry)).

(Marsha sets the box down on the table.)

SADAO: (Crossing over to peek in box)
Hmm, love "manju". One of my favorites. Can't get enough of it...

MARSHA: I have to be back by 9 to play tennis with Brad. That's why I came by so early.

MASI: Brad? At this hour?

MARSHA: He's on a health kick.

MASI: Why didn't Judy just ask me?

MARSHA: I think she said she did try calling.

MASI: When? Yesterday? Oh, we left early to go fishing.

SADAO: We caught the limit. In fact, Masi caught more than me.

MASI: Teamwork. I catch 'em and Sadao takes them off the hook. Take some back with you.

SADAO: (Fixing breakfast) We're tired of eating them.

MASI: Sit down and have breakfast with us. Sit, sit. It was so late last night I told Sadao to sleep on the couch. So he did. He said he would cook breakfast for me in the morning. Right over there on the couch.

(Masi and Sadao are nodding to each other in agreement. Marsha doesn't move.)

SADAO: Waffles.

MASI: You sure you know how?

SADAO: I can make 'em, good ones. From scratch. And they're low cholesterol.

MASI: Sit down, sit down.

MARSHA: No, no, Mom. I really should be going. I'm going to stop over at the house. To see Dad, too. I just wanted to drop some "manju" off. I got it yesterday so it's a bit old but it was in the fridge at Judy's so I guess it's OK.

(Masi wrapping up two packages of fish with newspaper. Marsha notices.)

MARSHA: Mom, I really don't want the fish.

MASI: (Handing her a package)
Then give some to Brad. Here.

(Handing her another)

Drop some off to Dad, too.

MARSHA: What do I tell him?

MASI: (Momentary pause)
Just give it to him. No use wasting it. He can eat fish morning, noon, and night.

(Masi hustling Marsha towards door)

SADAO: No waffles? They're low cholesterol.

MARSHA: Uh, no thanks.

(Marsha pauses at door. Masi and she exchange glances)

Bye, Mom.

(Marsha exits)

MASI: (Calling after)
Tell Daddy I'll bring his clothes by later this week. That

I've been busy. And tell him to have his old clothes in a pile where I can see it. Last time I couldn't find one of his underwear and he got mad at me.

(Closes door)

It was under the refrigerator.

SADAO: (Seemingly preoccupied with his cooking)
Everything's low cholesterol. 'Cept for the cool whip.
But that doesn't count 'cause that's optional. Where's
the MSG (monosodium glutamate)? That's my secret... (Continues)

(During the following, Sadao continues to talk but Masi is not listening. Instead, Masi notices the avocado pit in the jar with water that she has propped up on her kitchen counter. As Sadao rambles on, she picks it up and looks at it. Sadao glances back and notices but doesn't let on. He continues to ramble on)

(Continues)... Sometimes I add prune juice but then you have to go easy on the MSG. The flavor doesn't mix. It's mostly for medicinal reasons, though. The prune juice. But it really does add a nice hint of flavor to the waffles but you really can't over do it. MSG's the same. Just a little won't kill you. I think people got a little carried away with this MSG thing. 'Course I'm not running a Chinese restaurant, either. I'm just talking about a tiny pinch of the stuff...

(Cross-fade. As Masi's studio apartment dims, Judy is lit in pool of light.)

(Several MONTHS LATER)

(Cross-fade to Judy lit in a pool of light. She is standing next to crib, bottle feeding Timothy. Pauses, thinking about something. Sets down bottle and picks up Timothy. Then, proceeds to pretend she's breast-feeding him. This upsets her and she stops. She puts Timothy back into the crib and returns to bottle feeding him. Her quiet reverie is interrupted by a visiting Kiyoko who has come to invite Judy and Marsha to a surprise birthday party she's planning for Nobu. She was not expected nor have Kiyoko and Judy ever met.)

KIYOKO: (Nervous)
Hello.

JUDY: (Cautious)
Yes?

KIYOKO: (Takes a deep breath)
~~I'm a friend of your father. My name is Kiyoko Hasegawa. I run a small restaurant. How do you do.~~

JUDY: Oh...hello.

KIYOKO: (Notices baby) Hello Timothy.

(Judy is surprised she's knows his name. She continues to stare at Kiyoko trying to figure out what this woman could want. Kiyoko figures she's not getting through and nervously jumps back in...)

KIYOKO: ~~He comes to my restaurant almost everyday...Nobu...your father. That's how come I know him so good. I feed him, oh - almost everyday. He likes my cooking. That's why I know him so good... Sometimes I go to his place to cook, too. Only once in a while. He mostly comes to the restaurant...~~

(Judy's still just staring. Kiyoko's getting desperate. Moves close to a rather surprised Judy and shows Judy her earlobes)

~~Earrings. See these earrings? He gave them to me. Your Father. For my birthday. Nobu gave them to me. Aren't they pretty? The earrings?...~~

(Cross-fade. As lights dim on Judy and Kiyoko, Nobu is lit in a small pool of light in his kitchen. Judy continues to stare. Who the hell is this woman? Kiyoko is struggling. As lights dim we continue to hear Kiyoko's voice which bleeds into and underscores Nobu's scene)

~~I used to be married. But not now. He was in the service. I'm single for a long time. Your father is a very nice man. Very nice. He likes my eggplant pickle...~~

STAY
NARRATOR
TILL
BEGINS
EXIT

(Cross-fade to Nobu. Nobu at kitchen counter holding an AVOCADO in his left hand and a knife in his right. He cuts the avocado along the lateral edge by inserting the blade to the pit and rotating it with his left hand until the avocado is neatly cut around the entire perimeter.

He puts the knife down, twists top and bottom halves in opposite directions and the two hemispheres separate cleanly. Pops seed out, washes it and sets it on the counter. Then he takes one of the avocado halves and pours a large dose of sugar into the pit cavity, sprinkling lightly around the edges. Takes a spoon and begins scooping large portions into his mouth. He likes this. To him, it's dessert. While eating he stares at the pit on the counter. Stops. Gets some toothpicks out and inserts them into the pit. Fills a glass with water, sticks the pit in and sets it down on the counter. Continues to eat while admiring the pit in the jar.)

(Dim to darkness)

EXIT TO "B"

(Judy and Marsha at Judy's place)

MARSHA: Maybe I'll take a trip or something. No, I mean really this time. Go to "Jamaica"...

(Marsha starts to clown around singing, THE HARDER THEY COME, a popular song from a Jamaican movie)

"The harder they come, the harder they fall..."

(Judy shoots Marsha a "I heard that before" look. Marsha stops, embarrassed. Judy notices and offers an encouraging nudge)

JUDY: I hear they have all these gorgeous men hanging around. All you have to do is buy 'em small gifts and they'll do anything you want.

MARSHA: (Musing) Do anything you want, huh?

(Answering herself)

Or, whatever Brad won't do, huh.

(Gets a chuckle out of Judy)

Or, can't do.

(Both laughing. Marsha's on a roll)

Or, doesn't know how to do!

(Both are busting up)

JUDY: Look who's getting trashy here!

(They calm down)

MARSHA: I can't stand seeing them like that. Dad at the house. Mom and that Mr. Nakasato...

JUDY: Marsha, will you grow up. That's the way it is.

MARSHA: When Dad finds out its' going to kill him.

JUDY: I doubt it. He's seeing that other woman. What does she see in such an old man.

MARSHA: Dad's not that old.

JUDY: He's 68 years old. She's young. Tacky, but young. She could find herself some nice truckdriver or something. You know what

she reminds me of? She's like out of one of those Japanese movies, the modern ones where the hero of the movies, not "Mifune" but the other guy with the "yakuza"((gangster)) haircut - what's his name...

MARSHA: Takakura Ken

JUDY: Yeah, that's the one - goes for a drink in a cheap bar right after he's/slept with his mistress and he's contemplating suicide 'cause he can't leave his wife and kids 'cause her father owns the corporation and he can't give up his mistress 'cause she's so beautiful and sexy and they're both putting the screws to him to make up his mind and he goes into this bar to have a drink and think it over and you know the over-the-hill barhostess that serves him the drink? That one? That's her.

MARSHA: (Laughing)
You're so cruel.

JUDY: God, the thought of her and Dad...you know...together...Doing it. Yuck! It's disgusting!

MARSHA: Come on, they're just good friends Judy.

JUDY: 'They're just good friends Judy'. Sure. She's over there cooking dinner for him every night.

MARSHA: How do you know that?

JUDY: That's what she said. And ^{you} know what she said he even bought her earrings. Earrings! Can you believe that? Her birthday or something. I didn't even know Dad knew what they were. Did he ever do anything like that for Mom?

MARSHA: Nobody gave anything to anybody. You know that.

JUDY: Fred ever treated me like that I'd cut off his bowling arm. I don't know what she sees in him. Besides, she wears so much make-up. It's embarrassing.

(Pause)

Well, you're probably right. They're just good friends.

MARSHA: Has anyone told Dad about it?

JUDY: That we know about Ms. Earrings?

MARSHA: No, no, about Mom and Mr. Nakasato living together.

JUDY: Dad with a bar hostess, Mom with a fisherman - What the hell's going on around here!

MARSHA: That's a big switch. You're the one who wanted them to separate. Said it was the best thing.

JUDY: I did not. And I'm not going to that surprise party Ms. Earrings is giving for Dad.

MARSHA: We have to go.

JUDY: Dad doesn't even know we know about her. And then she has the gall to come over here and invite us over and says how happy Dad'll be to see us there. Do you really think Dad'll want us there? Did he ever tell you 'bout her? I mean, really.

MARSHA: She's expecting us. She's making lots of food.

JUDY: Can you imagine Dad and that woman "doing it"? Blech!

MARSHA: Shut up Judy. Just shut up.

(As Judy and Marsha dim to darkness, cross-fade to Masi)

Scene 10:

(Cross-fade to Masi in her apartment. Lit in a pool of light. She is holding her pole and practicing her cast. Masi has been fishing and she has done this before. Now she is working on perfecting her technique, putting together all the little things that Sadao has taught her. She goes through one complete cycle without a hitch. Very smooth. This gives her tremendous satisfaction. She smiles to herself. It feels good. She begins again. Dim to darkness.)

End of ACT I

ACT II SC 1
 Enter "B"

Scene 2:

(Kiyoko's restaurant. Surprise birthday party for Nobu. All waiting for him to arrive. Judy and Brad are standing around talking, while Chiyo examines Brad's hair. She can't believe that it's a natural curl and not a perm. Kiyoko, Blackie and Marsha are back in the kitchen)

(Judy and Brad talking, while Chiyo examines his hair closely)

JUDY: Commitment. That's what I'm talking about. You wanna write you gotta go all the way. None of this half-ass stuff.

CHIYO: (To herself, examining hair) I can't believe it.

BRAD: But it's a good job. You just want me to up and quit?

JUDY: Balzac hated to write. You know what he used to do? Balzac used to have himself chained to his desk everynight so he'd be forced to write.

BRAD: I still got 4 payments left on my Honda Prelude. I can't quit.

JUDY: See, no commitment.

CHIYO: You sure?

(Kiyoko enters from Kitchen with Marsha trailing. They're both carrying things. Set it all down)

MARSHA: (To Kiyoko) What's next?

KIYOKO: No, no, just relax. We'll take care of everything. (Preparing things)

MARSHA: I'll see if Blackie needs some help in the kitchen. (Exits)

KIYOKO: No, no, just relax. (Too late, Marsha's gone, back to arranging things)

CHIYO: (Inspecting Brad's hair. Just can't believe it)
 Nah, come on.

BRAD: Really it is.

CHIYO: "Usa((lie)), you're lying.

BRAD: All my life. I even tried "Curl-Free" in high school. 'Member when the Beachboys were in. Long straight hair. I coulda killed for

(Blackie and Marsha come out of kitchen carrying things)

BLACKIE: Gotta be stinky. Stinkier the better.

MARSHA: I like to eat Chinese food but I don't think I've ever tried (trying to pronounce) Hom...Yow ...

BLACKIE: What's-a-matter? You live on Mars? Hom-Yu. Hom-Yu. Steamed pork hash. It's my specialty. Gotta have the stinky fish on top. That's the secret. Lotts a Pake((Chinese)) places don't use the stinky fish anymore. Know why? Too stinky!
(Laughing at own joke)
Chase all the "haole"((White)) customers away. Take pork butt, chop it into small pieces. 4 water chestnuts, chopped. Teaspoon of cornstarch... *ENTER FROM "B" SAYING "Blackie Blackie"*

KIYOKO: (Interrupts. About to go back to kitchen)
~~Blackie! Blackie, help me with the cake.~~

(To Blackie)
MARSHA: ^ I'll help you.

KIYOKO: (To Marsha) ~~No, no, you shouldn't help. Eat. Eat. Talk to Chiyo.~~ (To Blackie) ~~Go, go, work on the cake. No beer either.~~

BLACKIE: (Exiting. Calling back to Marsha while scratching butt)
Stinky fish. Don't forget the stinky fish.

KIYOKO: (Noticing) ~~Don't scratch your...~~ (Remembers guests)
(Back to Brad)
~~Asahi, Kirin, Sapporo, Bud, whatever you want.~~

MARSHA: We can help. It's no problem. What do you want us to do?

BRAD: (To Marsha) I'll take a Bud.

KIYOKO: ~~No, no. Men should just relax. Sit, sit. Eat, talk to Chiyo.~~

EAT. (Kiyoko exits)

EXIT "A"
[Action here on hold (darken) and, cut to next scene]

Scene 7

~~ACT II~~

Scene 2: Reverse

(Sadao and Masi in bed. Both are propped up, Sadao intently watching TV and Masi peering at the TV over the magazine she holds in front of her. Sadao keeps switching the channels with his remote control. Each time Masi starts to settle into a program, Sadao switches the channel causing her to jerk her head from the shock)

MASI: Sadao?

(Busy switching channels)

Sadao?

SADAO: Hmm?

MASI: Could you please keep it on one?

SADAO: (Realizing what he's been doing)
Oh. I'm sorry.

(Starts switching channels again)

Which one? This one? How's this?

MASI: Fine, fine. That's fine.

(They settle into watching TV)

Sadao?

SADAO: Hmm?

MASI: I don't feel good. (Pause) I think something's wrong with me.

SADAO: What, what? Want me to call Doc Matsumoto? You have a fever? Headache? What's wrong?

MASI: No, no, nothing like that.

(Pause. Thinking)

I'm too happy.

SADAO: What?

MASI: I feel...too happy.

(Sadao stares at her uncomprehending)

I used to feel like this as a kid, I think. But it was...
different.

SADAO: You feel too happy?

MASI: When you're a kid you get ice cream and 'member how you used
to feel? Happy, right? But then you eat it all up and it's
gone, or, you eat too much of it and you throw-up. But this
just goes on and on.

SADAO: You mean us? (Nobu gradually lit in half-light.
He's sprawled out asleep on the

MASI: (Nodding) I feel too happy. couch. The T.V. is on quietly.)

SADAO: Yeah, but this is a lit-
tle different than ice
cream, don't you...

MASI: (Interrupts)
Of course, of course, Sadao.

SADAO: What about with Nobu? Didn't you go through this with him?

(Masi shakes her head)

I mean in the beginning when you first met? When you got
married?

MASI: No, it wasn't like that. (Pause) I think something's
wrong with me. You know how they say there's no such thing
as an accident? That you really wanted it to happen and so
it did? I don't think I ever really cared for Nobu. Not the
way he cared for me. There was someone else who liked me. I
liked him, too. I married Nobu. Something's wrong with me.
huh? Now you make me feel too happy. I don't like it. It
makes me...unhappy.

(They both laugh. Sadao reaches out and places his hand
on top of hers. They exchange warm smiles.)

MASI: Was she in a lot of pain?

(Sadao doesn't follow her comment)

Towards the end. In the hospital.

SADAO: (Realizes she's talking about his first wife, Mary)
She just slept all the time. No, not too much. After about
2 weeks she went into a coma and that was it. You can't tell.

Cancer's like that. Mary was pretty lucky, I guess.

(Pause. Thinking)

There's nothing wrong with you. Really, there isn't.

(Pause. Trying to decide whether to say something or not)

You scare me. You know that? Sometimes you scare me half to death. I don't want to go through that again. I told myself, 'never, ever again'. Dead is better than feeling that kind of pain. But this...this is...I don't know... To get a second chance...

(Pause. His thoughts wander from love to "dying".)

I don't care what anybody says. There's nothing good about growing old. You spend most of your time taking medicine and going to the doctor so you won't die. The rest of the time you spend going to the funerals of your friends who did die, and they were taking the same medicine and seeing the same doctors so what's the use, anyway? Huh?
(Sarcastically) The golden years...

(Laughs ruefully)

Look at us. Here we are. At our age. In bed together. Not even married. Can you imagine what the kids are thinking?

MASI: We're not doing anything wrong.

SADAO: Of course, I know, I know.

MASI: It seems so natural, Sadao. Don't you think?

SADAO: Sure it does. It seems natural and it feels damn good. But when I really think about what we're doing...it embarrasses the hell out of me!

(They look at each other, then suddenly burst out laughing. They gradually calm down)

MASI: I scare you half to death. And you...you make me feel so good I feel awful.

(They look at each other for a moment, then slowly reach out and embrace)

(Dim to darkness.)

SCENE 1

46/Gotanda/The Wash/II-7

~~Scene 1~~

(Kiyoko exits into the kitchen. As she opens the door she catches Blackie just beginning to take a sip from a newly opened bottle of Kirin beer. We see her snatch it from his mouth. Shooting Blackie an irritated look she wipes off the top of the bottle and pours it into a clean glass. They move and can no longer be seen)

JUDY: (Talking to Chiyo) Right now I'm just home taking care of the baby. But before I was teaching 5th grade.

CHIYO: Oh, teacher, huh. My young one hates her teacher. 5th grade.
(To Brad) What do you do?

BRAD: I'm a writer.

JUDY: He sells phone answering machines.

MARSHA: He's a writer who sells phone answering machines.

CHIYO: See, that's good. I got nothing against anyone being a writer or an artist. But what about a job? (To Brad) See, you got the right idea. My eldest son is an artist. He's 32 years old and lives at home. I cook his food, I wash his clothes. I even perm his hair now. He's an artist. Fine, but I can't afford it. I'm not getting any younger. I hear a lot of talk about child abuse these days. What about "parent abuse"? Huh? Parents get abused left and right by their kids and you ever hear of a parent suing a kid for old age support? Parent abuse? I been abused. I got black and blue marks all over my body. Wanna see?

(Starts unbuttoning blouse for Brad. Stops)

Just kidding. Just kidding.

ENTER "B"

(Marsha, Judy and Brad are a little shocked at Chiyo's antics. Kiyoko returns from the kitchen with Blackie trailing behind her. Kiyoko hands the "used" beer to Brad)

KIYOKO: (Handing Brad beer) ~~Don't listen to her.~~

(To Chiyo) ~~Stop bothering him.~~

JUDY: He loves it.

KIYOKO: (To Brad) ~~You wanna write, you write.~~

CHIYO: I never told him not to write. (Continue)

EXIT "B"

(As Kiyoko exits, Blackie who has dropped off the food he has carried in, walks over to Brad. He looks at the "used" beer in his hand, then looks at Brad. Blackie "barks". Then exits into the kitchen leaving a rather confused Brad.)

(Continuing) You know who's good? The ones who write soap

operas. What about that? Lottsa money, too. Everyday they gotta come up with a new story. All new things happening. And you can't stop watching. You can't stop. That's how you know it's good.

MARSHA: Judy watches soaps.

CHIYO: Oh yeah?

JUDY: No, not really.

CHIYO: Which ones?

BRAD: Edge Of Night. It's her favorite.

JUDY: Only once in a while. Especially since the baby. Not really, though.

CHIYO: Know what's wrong with Edge Of Night? I watch 'em all. Know what's wrong?

JUDY: I really don't watch it that much.

BRAD: What?

CHIYO: The names. Yeah, the names. Isn't that so Kiyoko?

~~KIYOKO: (Entering with the cake) What?~~ *STAY IN BACK*

~~(Marsha and Brad work their way over to look at the cake. Chiyo has Judy cornered)~~

CHIYO: We talked about it for a long time. The names. Haven't you noticed the names on Edge Of Night? They're not normal like Luke or Laura. They're all so weird. Like Raven or Draper, Sky, Jynx. Isn't that so, Kiyoko?

(No response, goes right on) *ENTER C.A.K.E.*

You ever met anyone named Raven? She's so awful. Isn't she just wonderful?

KIYOKO:

ENERGY!

"B" ENTER WITH CAKE

JUDY: Actually I don't watch it that much. Oh, look at the cake.

(Judy maneuvers over to the cake, Chiyo follows. All standing around the cake as Kiyoko lights the candles)

KIYOKO: Blackie called so Nobu should be over any second.
(Notices Judy) I'm so glad you could make it. Marsha said you weren't sure whether you could come.

JUDY: Oh no, no. I wouldn't have missed it.

KIYOKO: Nobu-chan will be so happy you're here.

Cross to stage L

JUDY: I have a feeling he'll be surprised.

MARSHA: Thank you for inviting us.

(CROSS TO MARSHA)

KIYOKO: Oh no, no. I wanted you people here.
(To Judy) Where's the baby?

JUDY: Fred's home babysitting him.

CHIYO: Next time you bring him. I like babies. We got plenty of room here.

KIYOKO: Sure. No problem. Next time bring the baby and Fred, too. I want to get to know all of Nobu-chan's family.
(To Brad) Glad to meet you, too. (Pulls hair) Uso. ((Lie)).

STAY

CHIYO: Look at his hair, Kiyoko. Can you believe that. Natural.

(Blackie rushes in from the kitchen)

BLACKIE: He's coming, he's coming! I saw him from the back window.

CHIYO: (To Blackie) Get the lights.
(Motioning to others) Over here, over here.

(Nobu walks in and lights go up quickly, then begin a very slow fade thru the rest of the scene. They shout 'Surprise!'. Nobu is truly surprised, caught off guard. He notices that Judy and Marsha are there. He is in shock. Kiyoko guides him over to the cake while Chiyo leads everyone in a rousing round of "Happy Birthday". He's attempting valiantly to appear happy, but he is very uncomfortable that his daughters are there. Lights continue their slow fade thru the song. He is now standing in front of the cake. His face is illuminated by the glowing candles.)

CHIYO: Don't forget to make a wish. (Winks at him with a big smile)

(Nobu blows out the candles. Black out)

~~END SCENE~~

JUDY: (Irritated) Dad.

(Nobu still doesn't move. Moment is now very awkward)

MARSHA: (Gently) Dad.

(Nobu blows out the candles)

(Black out)

*BLACK OUT THEN MOVE.
Leave after MARSHA.*

Scene 2

(Nobu's place. Masi enters carrying the wash in a brown paper bag. She unplies the clothes and stacks them neatly on the kitchen table. She picks up the old clothes off the floor, folds them and puts them in the bag. As she looks up, one gets the sense that she is trying to decide whether to say hello to Nobu or just leave. She looks for a moment towards the hallway, then decides otherwise. Just as she turns and starts to make her way towards the door with the bag, Nobu enters from the hallway.

Nobu realizes that she's leaving without bothering to say hello. Masi senses this and feels guilty.)

MASI: I was going. I'm a little late. I was just going to leave the clothes and go.

(As she speaks she notices the dirty dishes on the coffee table. She puts down the bag and proceeds to clean up the mess as she continues to talk.)

I didn't know you were in the back...

(Masi taking the dishes to sink. Nobu just watches)

Nobu, why don't you wash the dishes once in a while? Clean up.

NOBU: Place is a dump anyway.

(Masi stops and looks at him. Nobu presses point.)

Place is a dump, Mama. Neighborhood's no good. Full of colored people, Mexicans...

MASI: (Putting dishes in sink)

Well, move then. Move to the north side. I kept saying that all along. For the kids - better schools, better neighborhood... Think you listen to me? (Mimicking Nobu) 'I don't like "Hakujin" - white people make me nervous'. So you don't like white people, you don't like black people, you don't like Mexicans... So who do you like? Huh? Where you going to live? "Monku, monku, monku." (Kvetch, kvetch, kvetch))

(Nobu's pacing around. Getting worked up. Starts in on an old topic that's been rehashed by them many times before. Masi knows what he's going to say before he even starts.)

NOBU: ~~For 28 years I gotta listen to Kats. Yak-yak-yak, all the time. I kept saying, "We gotta expand, we gotta expand". Think he'd listen to me? So what happens. An Alpha Beta moves in across the street. If it was my store I woulda run~~

NOBU: I kept saying to Kats, "We gotta expand the store, we gotta expand the store". Kats, that son-of-a-bitch. Best friends when we were growing up. Think he'd listen to me? So what happens? An Alpha Beta moves in across the street. If it was my store it woulda been different. Different. To begin with you could see the neighborhood was changing. All the "nihonjins" ((Japanese)) moving out 'cept for the old ones. You can't keep stocking all that Japanese things when they're moving out. You gotta sell to the Mexicans and not all that cheap crap, too, 'cause they can tell. Think Kats listens to me? He's the big owner. The big man. If I was running the store it woulda been different. Different.

(Pause)

And your old man...

MASI: It wasn't his fault. He didn't plan on the war, Nobu.

NOBU: He promised he could set me...(Continue)

MASI: (Overlapping) It wasn't his fault.

NOBU: (Continuing) ...up in business or anything else I wanted to do.

MASI: It wasn't his fault!

(Pause. Trying to compose herself. Nobu surprised at her outburst)

So who wanted to be in the Relocation Camps. Did you? Do you think he wanted to be in there. It broke Papa's heart. He spent his entire life building up that nursery. Papa was a proud man. A very proud man. It broke his heart.

NOBU: (Sees she's very upset. Tries to back off)
I'm just saying I'd run the business different. Kats is a "baka"((stupid)). That's all I'm saying...(Continue)

MASI: (Overlapping) You're retired. Kats passed away 8 years ago. The store's not even there anymore. It's a cleaners.

NOBU: (Continuing)...If all the Japanese move out you can't keep selling all that Japanese things. You can't. That's all I'm saying.

(Masi picks up the paper bag of old clothes and starts to move towards the door. She's had enough.)

NOBU: (Quietly)
Mama?

(Masi turns to face Nobu. He appears on the verge of asking something. Nothing comes out. The moment and question slip away. They're left looking at each other awkwardly with nothing to say.)

MASI: How's your back?

(Nobu nods his head)

Been bothering you?

NOBU: No, no, it's fine, fine.

(Pause)

Mr. ^{Russi} ~~Issetti~~ give you any more fish?

MASI: (Uncomfortable with lying)
No. Not lately.

NOBU: That striped bass last time made good "sashimi" ((raw fish)). I like "kasuzuke" ((fish soaked in fermented sake paste)), though. You know how I like kasuzuke.

MASI: Nobu, you can make it yourself. It's not that hard. Just cut the fish up and put it into...

NOBU: (Interrupts by waving hand as if to say, "Too much trouble".) Too salty anyway. Not good for me.

MASI: I could make it for you sometime... .

(Pause. Nobu looks at her)

I'll bring it over. From my place...

(They continue to look at each other)

(Dim to darkness)

(Judy's place. ~~Judy and Marsha~~)

MARSHA: It's over, you know. Mom tell you? She's made up her mind.

JUDY: Maybe she's just talking. You know how Mom is sometimes.

MARSHA: You tell Dad?

JUDY: Are you crazy? I just thought I'd bring the baby by. I see him for the first time in months and what does he do? He's nice. He was so nice. Maybe he does know about Mom.

MARSHA: Did you tell him?

JUDY: No. I wouldn't do that to him.

MARSHA: God, if he finds out.

(Pause)

I was watching that soap today. What's the one you and Chiyo watch? Edge of Night? You know what's strange about that show?

JUDY: (Mimicking Chiyo) The names, the names...

MARSHA: No, no. They're all young. Everybody's young. They're no old people.

(Dim to darkness)

(Kiyoko's restaurant. Nobu is sitting at counter sipping tea and eating eggplant pickles. Blackie is watching him from service window. He comes out sipping on a beer)

BLACKIE: (Takes a big gulp)
Know why I like to drink beer? Know why?

(As Nobu looks up, Blackie answers his own question with a loud satisfying "burp".)

Ahh. I like to let things out. Makes me feel good. Don't like to keep things bottled up inside. Not good for you. Give you an ulcer. Cancer. Maybe you just blow up and disappear altogether, huh.

(Laughs at his own joke. Notices Nobu isn't laughing)

That's the problem with you "katonks". You mainlanders all the time too serious.

(Nobu glances back towards the door)

No worry, no worry. Kiyoko'll be back soon. Hey, you had lots of girlfriends when you were young?

(Nobu just shrugs)

Strong silent type, huh. Me? Lottsa wahines. All the time like to play with Blackie. (Mimicking the girls) "Blackie you're so cute...you're so funny"... But I not all the time cute. I not all the time funny. How come you all the time come around here and you still gotta wife?

NOBU: We're separated.

BLACKIE: Separated, sure, sure. Maybe you still wanna get back together with her. Huh? I hear, I hear things. Blackie knows. And what about Kiyoko - she's not stupid. She hears, too. She has ears. I don't like you. I like you. I don't like you 'cause you make Kiyoko feel lousy. I like you 'cause you make her happy. Hey, she's my boss - who you think catches hell if she's not feeling good? Hey, I don't like catching hell for what you do...

NOBU: (Interrupts)
It's none of your business - Kiyoko and me.

BLACKIE: None of my business? Hey, brother, Kiyoko may be feeding your face but I'm the guy who's cooking your meals.

(Nobu stares down at his pickles)

BLACKIE: Nobu?

NOBU: What?

BLACKIE: You like Kiyoko?

(No response)

Well, do you?

NOBU: (Under his breath)
Yeah, I guess so.

BLACKIE: 'Yeah, I guess so' what?

NOBU: (Mumbling)
I like Kiyoko.

BLACKIE: Jesus. Talking to "katonks" like pulling teeth.

NOBU: I LIKE KIYOKO!

(Blackie sips on beer while Nobu glares at him. Blackie leans forward towards Nobu and "burps" loudly)

BLACKIE: Feel's good, huh?

(Dim to darkness)

(Masi's place. Masi has asked Judy and Marsha over for a talk. She has just told them that she is about to go over and visit Nobu. She is going to tell him that she wants a divorce and to marry again. The two daughters sit uneasily while Masi is at the counter preparing coffee and tea. Judy leaves to check on Timothy in the bedroom. Masi is trying to get the Braun grinder to work. She's getting the feel for it by pushing the button. We hear the whir of the spinning rotar blade. She's ready. Takes plastic top off and pours beans in. Judy returns and seats herself. Masi presses the start button. Just as the grinder picks up top speed Masi accidentally pulls the plastic top off. Beans go flying every which way! Pelting her face, bouncing off the cabinets. Quiet. Masi peeks from behind her hands. A couple of beans embedded in her hair fall to the counter. Masi is upset. The daughters embarrassed. Normally this would be a funny situation... Marsha gets up and starts to pick up beans scattered on the floor. Judy starts to giggle - it's all too ridiculous. Then Masi too, begins to laugh. Marsha follows.)

JUDY: God, what a mess.

MASI: (To Marsha) Let it go, don't bother. I'll take care of it later.

MARSHA: (Sitting, finds a man's coat) What's this? This belong to Mr. Takasato?

(Uncomfortable pause)

JUDY: Mom. Why?

MARSHA: Why didn't you just leave sooner? You didn't have to stick around for us.

MASI: I didn't. I was scared.

MARSHA: Of what? Dad?

MASI: I don't know. Everything.

JUDY: But Mom. What made you leave?

MARSHA: What's the difference?

JUDY: Marsha.

MASI: It's just things. His snoring. After 36 years, that god-awful sound.

(Masi notices Marsha's look. Remembers the time)

We were having one of our arguments, just like always. I think it was about the store and what he would've done. And he was going on and on and on... I just realized I was tired. I was so tired. I couldn't fight him anymore. He won. He finally made me feel like...like shit. That night I left him.

(Pause. Marsha and Judy are shocked at her choice of words)

It's time. I have to go over to the house now.

(Masi grabs the bag of Nobu's clothes. Masi and Judy hug. Then Marsha and Masi awkwardly embrace. Masi exits. We follow her in half-light as she arrives at Nobu's place. Nobu is asleep on the couch.)

Scene 5:

(Nobu's place. Masi enters and notices Nobu asleep on the couch. He's sprawled out length-wise, newspaper over his chest with the TV on softly. She goes over to the kitchen area and takes clothes out of the bag setting them neatly on the table. She picks up the dirty clothes off the floor, folds them and puts them into the bag. She then goes over to the couch where Nobu is sleeping and sits down on the corner. For a short moment she merely sits and observes Nobu sleeping. Then she gets up and switches the TV off. Nobu awakens immediately. He pulls himself upright and the newspapers fall to the floor. Masi gets up, picks up the newspapers, puts them in order and sets them back on the coffee table. As she does this, Nobu gets up, shuffles over to the stove and turns the hot water on. Stands there and watches the water heat up.)

MASI: (Sits down on sofa)
I want to talk Nobu.

(No response. Gets tea out and pours some into pot)

I have something I want to tell you.

NOBU: (Moving back to couch)
Want some tea?

(As Nobu sits, Masi gets up and moves towards sink area. She gets a sponge and wipes off the tea leaves he has spilled on the counter. Nobu turns the TV on and stares at it)

MASI: You know Dorothy and Henry's son, George?

NOBU: The pharmacist or something?

MASI: No, the lawyer one. He's the lawyer one. I went to see him.
(Turns off the stove flame)

I went to see about a divorce. About getting one.
(No response)

I want to get married again. So I went to George to see about a divorce. I wanted to tell you first so you'd know. I didn't want you to hear from someone else. I know how you hate that kind of thing. Thinking something's going on behind your back.

NOBU: Wait, wait, wait a second. You want a divorce? You want to get...
What? What's all this?

MASI: It's the best thing, Nobu. We've been separated how long now?
How long have we been living different places?

NOBU: I don't know. I never thought about it. Not too long.

MASI: 13 months.

NOBU: 13 months, who cares? I never thought about it.

MASI: It's the same as being divorced, isn't it?

NOBU: It doesn't seem that long. You moved out of this house. It wasn't my idea. It was your idea. I never liked it.

MASI: It doesn't matter whose idea it was. It's been over a year since we...

NOBU: (Interrupts) You want to get married? Yeah, I know it's been over a year but I always thought...You know that we'd...

MASI: (Interrupts) It's been ~~over~~ a year, Nobu.

NOBU: I know! I said I know.

MASI: I've started a new life. It wasn't planned or anything. It just happened. I've been seeing someone. He's very nice.

NOBU: What do you mean, 'seeing someone'? - What do you mean?

MASI: He's very nice. A widower. He takes me fishing. He has a nice vegetable garden that he...

(Interrupts)
NOBU: ^ Who is he? Do I know him? Is it someone I know?

MASI: His name is Sadao Nakasato. His wife died about 2 years ago. He's related to Dorothy and Henry. Nobu, it's the best thing for both of us.

NOBU: You keep saying it's the best thing, the best thing.

MASI: Aren't you seeing somebody?

NOBU: No. Not like that.

MASI: But the kids said she's very nice. That she invited...

NOBU: (Interrupts) It's totally different! I'm not seeing anyone!
(Pause)

How long have you been seeing this guy? How long?

MASI: Please, Nobu. You always get what you want. I always let you have your way. For once just let me...

(Interrupts)
NOBU: ^ HOW LONG!

MASI: About 5 months.

NOBU: 5 MONTHS! How come you never told me? Do the girls know, too? The girls know! Everybody knows? 5 months! 5 GODDAMN MONTHS AND I DON'T KNOW!!

MASI: I asked them not to tell you.

NOBU: Why? Why the hell not? Don't I have a right to know??

MASI: 'Cause I knew you'd react this way. Just like this. Yelling and screaming just like you always do.

NOBU: Everybody in this whole goddamn town knows 'cept me! How could you do this to me! Masi! HOW COULD YOU DO THIS TO ME??

(Nobu has her by the shoulders and is shaking her violently)

MASI: (Quietly) Are you going to hit me?

(Pause. Nobu slowly composes himself and lets her go)

Because I want to be happy, Nobu. I want to be happy.

(Nobu tries to speak but nothing comes out. Masi picks up the bag of old clothes and leaves)

(Cross-fade to Marsha and Brad in separate pools of light talking to each other on phone)

(Cross-fade to Marsha and Brad talking to each other on the phone. Lit in separate pools of light)

They were in the kitchen.

MARSHA: (Lit in pool of light)

Mom and Dad were fighting. I was about 7 or 8 at the time. God, I'd hate it when they'd fight. Dad got so mad he started breaking dishes - or maybe it was Mom, I forget. All this broken glass all over the kitchen floor. But neither of them would clean it up. So it just lay there. Day after day, and we weren't allowed in there. Judy and I could feel them getting madder and madder at each other. Then one day it was cleaned up. All gone. Daddy thought Mom cleaned it up and Mom thought Daddy cleaned it up.

(Pause)

Brad?

BRAD: (Reading a script) Look, you did the right thing. I mean Judy wouldn't have done that. It'd still be lying there. You're a good daughter.

MARSHA: (Quietly)
Do you love me?

BRAD: (Caught off guard)
Yeah, of course.

You know that.

(No response from Marsha)

Marsha? *MARSHA?*

(Marsha doesn't respond. She stares into the darkness as an expression of sadness and disappointment washes over her face. Brad dims to darkness. Marsha follows. Cross-fade to Judy, lit in pool of light)

(Cross-fade to Judy lit in pool of light at her place. She is standing next to Timothy's crib watching him sleep. For a moment we just observe her, in quiet vigil. Then, we see her right hand unconsciously move to "hold" her left breast. It's in some way comforting for Judy. She's unaware that she's even doing it at the moment. We can hear Judy softly humming a lullabye.)

(Dim to darkness on Judy, with her humming trailing off into darkness.)

(Masi's place. Sadao, wearing an apron, is holding the door open for Marsha. She's come for Nobu's wash)

MARSHA: (Starting to leave)

Maybe I should just come back later. When Mom's back.

SADAO: No, no, no. Come in, come in. Masi said she'd be right back. Would you like coffee? All we have is Yuban. OK?

MARSHA: Fine, fine.

(Uncomfortable)

Maybe I should take the things and go.

SADAO: (At counter making coffee. Doesn't hear)
If you want "ocha"? I can make tea, it's no problem.

MARSHA: No, no, coffee's fine.

SADAO: Instant OK?

MARSHA: Instant's fine.

(Marsha stands there uncomfortably. Sadao brings the two cups of coffee over)

MARSHA: Really Mr. Nakasato, why don't I just take the wash and be on my way...

SADAO: (Interrupts) Oh...Before I forget...

(Sadao remembers something. Sets cups down and hurries back to the fridge. Getting out two newspaper wrapped fish)

We caught some over the weekend. If you don't want it Masi said to tell you to drop it off when you visit your father's place...

(Sadao has returned and handed the two packages to Marsha. This is not what she wanted. Marsha is standing there not knowing what to do with both hands full of fish. Sadao realizes what he's done and takes the fish from her)

SADAO: (Calling back as he sets the fish on counter)
Sit, sit, make yourself comfortable.

(Returns and pushes her coffee towards the now seated Marsha)

Here's your coffee.

MARSHA: Thank you.

SADAO: Cream or sugar?

MARSHA: Black's fine.

SADAO: So how are you? You look nice.

(Marsha nods, sipping coffee)

You know my daughter Amy, don't you? I think she's about your age.

MARSHA: Judy knows her.

(Notices Sadao's disappointment)

MARSHA: She's a little younger than me. Judy played basketball against her. We went to the Buddhist church.

(Pause. Sipping coffee.)

Mom seems to like fishing.

SADAO: You like to fish? Why don't you come with us sometime?

MARSHA: No, no, that's OK.

SADAO: We usually fix a nice "obento" lunch. You can bring your friend - what's his name?...

MARSHA: No, no really. I don't like fishing. ^(Beat) Brad. That's his name.

(Drink in silence)

MARSHA: (Starting to get up)
Really, Mr. Nakasato, I think...

SADAO: (Interrupts) What do you think of your mother and me?
Your mother and me...being with each other?

MARSHA: Well, I don't know... Mom seems to like to go fishing.
It's good she gets out and does things like that. I think it's...good.

SADAO: My daughter - Amy? She thinks it's good, too.

MARSHA: Judy said she's a good basketball player.

SADAO: She's married now. 2 kids. Her husband's a dentist up in Stockton. John Nishio?

(Marsha doesn't know him)

So...you're happy that I'm with your mother - that I'm seeing her?

MARSHA: Yeah, sure - of course...

SADAO: Good, good. Amy's happy, too... You don't like me, do you Marsha

(Marsha doesn't know what to say)

Well...let me get his wash for you.

(Sadao gets up and hands a bag full of Nobu's clean clothes to Marsha. They walk to the door without speaking)

MARSHA: Bye, Mr. Nakasato.

SADAO: I'll tell Masi you had to leave.

(Sadao closes door. Then remembers he forgot to give Marsha the fish. Curses under his breath)

SADAO: Goddamnit. She forgot the fish.

(Sadao dims to darkness. Cross-fade to Nobu lit in pool of light watching TV. In half-light we see Marsha making her way to Nobu's carrying the wash. As she reaches Nobu's place, lights come up full.)

Scene 7:

(Nobu's place. Knock at the door and Marsha enters carrying a brown paper bag. Nobu watching TV)

MARSHA: Mom asked me ^{to} drop these by and to pick up the dirty clothes.

(No response. Marsha unpacks the newly washed clothes)

Kiyoko's been calling me. She's worried about you. She says you won't see anybody. Why don't you just talk to her Dad?

NOBU: How come you didn't tell me? All the time you come here and you never mention it once. You. I feel so goddamned ashamed. How can I even show my face? All the time right under my nose. Everyone laughing at me behind my...

MARSHA: (Interrupts) Dad, dad, it's not like that at all. I just didn't think it was all that important to tell...

NOBU: (Interrupts) Oh, come on! Mom told you not to tell me so she could go sneaking 'round with that son-of-a-bitch!

MARSHA: Alright, alright, but it's not like that at all. No one's trying to hide anything from you and no one's laughing at you.

NOBU: (Moving her towards the couch and pushing her down while speaking) Sit down, sit down over here. Tell me about it. Who is he? What does he do? Tell me 'bout him! Tell me!

MARSHA: (Seated) What do you want me to say? Huh, Dad? They're happy. He's a nice man.

NOBU: (Repeating) He's a nice man. What the hell's that supposed to mean?

MARSHA: He treats her like a very special person.

NOBU: Well, everyone does that in the beginning. In the beginning it's so easy to be...

MARSHA: (Interrupts) She laughs. All the time she's laughing. They're like two little kids. They hold hands. Did you ever do that? I'm embarrassed to be around them. He takes her fishing. He has a little camper and they drive up to...(Continues right thru)

NOBU: Alright, alright...

MARSHA: (Continuing)...Lake Berryessa and camp over night. He teaches her how to bait the hook, cast it out and even to tie the hook. I mean you never even took her fishing. (Continues)

NOBU: She doesn't like fishing. I tried to take her lots of times, she wouldn't go.

MARSHA: (Continuing) They even dig up worms in his garden at his house. I saw them. Side by side...(Continues)

NOBU: Alright, I said.

MARSHA: (Continuing)...sitting on the ground digging up worms and putting them in a coffee can! (Continues)

NOBU: (Lapping) ALRIGHT! ALRIGHT!

MARSHA: (Continuing)...I MEAN DID YOU EVER DO THAT FOR MOM!!

(Pause. Quieter)

Did you?

(Getting worked up again)

You're so...so stupid. You are. You're stupid. All you had to say was, 'Come back'. 'Please come back'. You didn't even have to say, 'I'm sorry'. (Continues)

NOBU: (Lapping) I'm your father...

MARSHA: (Continuing)...Mom woulda come back. She woulda. That's all you had to say. 3 lousy words: 'Please come back'. (Continues)

NOBU: (Lapping) I'm your father...

MARSHA: (Continuing)...You ruined everything! It's too late!
YOU WRECKED EVERYTHING!!

(Pause. Composing herself)

It's so confusing. When I look at Mom I'm happy for her. When I think about you... I don't know. You have Kiyoko.

NOBU: That's not the same. I'm talking about your mama.

MARSHA: Dad, Kiyoko cares a great deal about... She's been calling Judy and me day and night.

NOBU: She knocks on the door but I don't let her in. She's not Mama.

MARSHA: Dad. What do you want me to say? That's the way it is. I used to keep thinking you two would get back together. I couldn't imagine life any other way. That was in the beginning. But slowly I just got used to it. Mom over there and you here. Then all this happened. I mean, sometimes I can't recognize Mom anymore... What do you want me to say? You'll get used to it.

NOBU: (Pause, upset. Then, stubbornly)
No.

MARSHA: (Looks at her father sadly)
You'll get used to it.

(Nobu is angry and upset.)

(Dim to darkness on Nobu and Marsha)

(Kiyoko's restaurant. Chiyo and Kiyoko seated at table. Lit in a pool of light)

KIYOKO: ~~Harry died 9 years ago. That's how long it's been.~~

CHIYO: I could set you up. Yeah. You're not that old. We could go out on a double date.

KIYOKO: ~~It's not that easy for me.~~

CHIYO: They're lots more fish in the ocean. Go dancing with us. Come on.

KIYOKO: ~~I don't do those kinds of things.~~

CHIYO: I'll introduce you to some of the guys. You met Ray. I brought him over here one...

KIYOKO: (Interrupts) ~~I don't like those people. It's not that easy for me Chiyo. I'm not like that.~~

CHIYO: (Quietly) I just thought you wanted to meet somebody. That's all...(Continue)

KIYOKO: (Overlapping) ~~That's not the way I am. I'm not like that.~~

CHIYO: (Continuing)...I was trying to do.

(Sit for a moment in silence. Lights begin to dim on Chiyo. By end of monologue only Kiyoko is lit in pool of light)

KIYOKO: ~~When Harry died... Right after? I started taking the bus to work. I had a car. I could drive. It was easier to drive. I took the bus. For 25 years you go to sleep with him, wake up next to him. He shaves while you're showering, comes in from the yard all sweaty. Then he's gone. No more Harry in bed. No more the smell of after shave in the towel you're drying off with. No more sweaty Harry coming up and hugging me. I had a car. I took the bus. I missed men's smells. I missed the smell of men. Every morning I would get up and walk to the corner to take the bus. It would be full of all these men going to work. And it would be full of all these men coming home from work. I would sit there pretending to read my magazine...~~

(Inhales. Discovering the different smells)

~~Soap... just washed skin...aftershave lotion...sweat...~~

NOTE
SMELL

(Lights come up to half in the restaurant. Blackie bursts through the kitchen doors holding a plate of his famous "Hom-Yu". Brings it over and sets it down on the table which is now lit in a full pool of light.)

BLACKIE: Hom-Yu! Hom-Yu!

CHIYO: "Kusai yo"! ((Stinky))

BLACKIE: I know stink. But stink goooooood!

(It stinks to holy hell. Chiyo can't stand it. Kiyoko is quite moved by Blackie's gesture, though, she too is having a difficult time with its odor. Blackie grins proudly)

MOVE TO A

(Lights come up on Judy's place. Masi and Judy seated at a table. Masi sipping a cup of tea and Judy drinking a glass of freshly squeezed orange juice. No speaking. For a few moments we just see them quietly enjoying each other's presences. Suddenly, Nobu bursts in. Masi and Judy are surprised. They don't know what he's doing there. Nobu appears very upset.)

MASI: Nobu...

JUDY: Hello Dad...

NOBU: (To Masi, ignoring Judy)
It's no good, Mama. It's no good at all. You come home. You come home now, Mama. You come home. It's no good...

JUDY: (Lapping, trying to calm Nobu down)
Dad? Dad, take it easy...take it easy...

(Trying to get him seated)

Sit down, sit down...

NOBU: (Yanking arm away from Judy)
I DON'T WANT TO SIT! I WANT MAMA TO COME HOME!

(Shocked silence)

JUDY: (Upset. Quietly)
I'll get some tea.

(Judy exits. Masi doesn't know what to do. She's never seen Nobu like this. Nobu starts in again.)

NOBU: You come home, Mama. Just like always. You don't need to live over there. You come home. Just like always. That's the way it is...

MASI: (Lapping)
Nobu, Nobu... You don't understand, Nobu. You don't...

NOBU: (Interrupts)
I DON'T CARE! I DON'T CARE ABOUT ANY OF THAT STUFF MAMA!

(Pause. Nobu's breaking down. Begins to "plead".)

(Judy has just returned with a cup of tea for Nobu. See's Nobu breaking down)

I won't yell at you, anymore. I won't yell, I promise, Mama. I won't "monku"((complain)) about the store or about your papa... I'm sorry...I'm sorry. Masi, it's no good. Please

come home. Please come home... Please...

(Both Masi and Judy are frozen in their places. This is excruciatingly uncomfortable to see Nobu breakdown and "plead". Masi and Judy look at each other and then back at Nobu. Masi tries to console him)

MASI: Nobu. Nobu. Remember Chester? That night in the Camps when I didn't show up for the dance? Chester Yoshida? We just talked. That's all.

(Dim to darkness)

(Lights up on Kiyoko's restaurant. Chiyo is dialing Nobu's number on the phone. A concerned Blackie stands guard next to her. Kiyoko has told them not to bother with him anymore. Kiyoko appears and watches them from the service window. She makes no attempt to stop them. Chiyo lets the phone ring and ring. Finally she and Blackie exchange disappointed looks. At that point Kiyoko bursts in on them.)

Angry - Loud! KIO COUNTS DOWN STEP.

KIYOKO: ~~How come you keep doing that? Huh? Don't phone him anymore. I told you, didn't I?~~

(Blackie and Chiyo look sheepishly at Kiyoko. Kiyoko's feigned anger is very transparent to all three parties and only adds to the discomfort of the situation.)

(Dim to darkness)

(Judy and Marsha at Marsha's place. Night.)

JUDY: (Recounting scene)
I couldn't believe it. He started to beg...the ass-hole.

MARSHA: He'll get used to it.

JUDY: What's happened to you? Don't you care about the family?

MARSHA: He'll get used to it.

(Dim to darkness)

(TV light comes on. Nobu's face lit by the screen's light. Lights come up and Nobu is now lit in a pool of light, seated at sofa watching TV. Rest of place is darkened. Masi is lit in pool of light. She stands, staring pensively down stage into space. In her arms she is holding the brown paper bag of newly washed clothes. She turns and moves towards Nobu's place. As she enters the lights come up full on the house.

Nobu is still sitting on the sofa watching TV. Masi goes over to the kitchen table and takes out the newly washed clothes, stacking them in neat piles on the table. She then proceeds to pick up the old clothes scattered on the floor and put them in the bag. She is ready to leave. However, this time, instead of taking the old clothes, Masi LEAVES THE BAG ON THE TABLE. As she opens the door to go, Masi looks back at Nobu and watches him for a brief moment. During this whole time Nobu has never turned around to look at Masi though he is very aware of what's going on. Masi sadly turns and exits through the door. Lights dim with Nobu silently watching TV. Briefly, Nobu's face is lit by the dancing light of the TV screen. At this same moment the WASH on the table is illuminated by a shaft of light. His phone begins to ring. Nobu turns to look at it. Black out on Nobu. The WASH fades into darkness. The phone continues to ring for a few moments. Then, silence.)

END OF PLAY