

THE GORGES MOTEL

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THE GORGES MOTEL
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THE GORGES MOTEL was first produced by Schondeikkan Productions and Miracle or Two Productions in association with the Journey Company, as part of the New York International Fringe Festival at the Players Theatre on August 13, 2016. It was directed by Chris Goutman; the scenic and lighting designs were by Eric Nightengale; the costume design was by DeShon Elem; and the stage manager was Jenna Gottlieb. The cast was as follows:

VIRGINIA Cynthia Mace
ROBERT/GREG Dustin Charles
DANI/ANGIE/LAURA/JENNIFER Jody Flader
LIAM/WAYNE/TREVOR Ryan Wesley Gilreath
WENDY/DEBBIE/WILLOW/KAYLA Amanda Sykes
LOLA/PENELOPE Ilene Kristen
TERRY Brian Sheridan

SETTING

The Gorges Motel, a motel in Watkins Glen, New York,
that's seen better days.

Scenes take place in several rooms of the motel,
outside of some rooms, and on a front patio area of the motel.

TIME

A summer weekend, probably in June.

THE PLAYS

MISSING, PART 1 by James Hindman

KISSING COUSINS by Craig Pospisil

WHAT LOLA SAW by Isaac Himmelman

REVEREND by Lynne Halliday

MISSING, PART 2 by James Hindman

SECOND CHANCE by Lynne Halliday

BRECKENRIDGE by Gretchen Cryer

HERE COMES THE DRONE by Arlene Hutton

MISSING, PART 3 by James Hindman

NOTES

While THE GORGES MOTEL is a single work, the individual plays may also be performed separately. If performed separately, the plays do not necessarily need to take place in Watkins Glen.

We conceived THE GORGES MOTEL to be performed by an ensemble of actors, often playing multiple roles, but producing groups are free to cast the play with more actors if they like, with one person playing one part, or doubling the roles in whatever manner works best for their production. The actors may be of any ethnicity or race.

Feel free to update references to technology and media.

CHARACTERS

MISSING, PART 1

VIRGINIA, a woman of a certain age and owner of the Gorges Motel

ROBERT, a brooding young man

KISSING COUSINS

DANI, a young woman in her early 30s

LIAM, Dani's husband, early 30s

WENDY, Dani's sister, a couple years younger

WHAT LOLA SAW

LOLA, a chic Italian-American matron

ANGIE, Lola's niece, a Long Island chick

REVEREND

DEBBIE, a prim and reserved young woman

WAYNE, a scruffy young man

MISSING, PART 2

ROBERT, the young man from MISSING, PART 1

LAURA, Robert's estranged sister

SECOND CHANCE

VIRGINIA, owner of the Gorges Motel

WILLOW, Virginia's daughter-in-law

BRECKENRIDGE

TERRY, a tattooed handyman at the motel, about 37

PENELOPE, a woman in her 50s

HERE COMES THE DRONE

JENNIFER, the bride

KAYLA, the maid of honor

TREVOR, the best man

GREG, an old friend, photographer, and amateur drone pilot,
same age as Jennifer

MISSING, PART 3

VIRGINIA, owner of the Gorges Motel

THE GORGES MOTEL

MISSING, PART 1

by James Hindman

Traffic whizzes by in the background. Lights rise on Virginia, an older woman who owns the motel, as she shows Robert, a man in his thirties and wearing a long dark jacket, to his room.

VIRGINIA. (*Pointing to rooms on the second floor.*) Twenty-one, twenty-two, twenty-three. Some people get confused. I don't know why, it's the room between twenty-one and twenty-three. And I have been to every hardware store in town. Everybody is out of twos. Isn't that strange? I tried to cut up an eight once. That was a mistake. Mike's Lumber always had twos but they closed once Mike passed. Sure, I could buy a different style of number, but then I'd have to replace them all. I don't have time for that. Finally, I gave up. If you can't figure out which room is twenty-two, you shouldn't be studying these rocks—you should be at home examining the ones in your head.

ROBERT. Thank you for showing me to my room.

VIRGINIA. Have you come to Watkins Glen to study the rocks?

ROBERT. No.

VIRGINIA. Cuz you don't look like a tourist—like most of the people who come here.

Robert moves away to avoid Virginia's scrutiny.

Fascinating, isn't it? The way the glaciers just ripped open the world...cracked it like an egg. That's what it reminds me of. When you boil an egg too long and the egg cracks and all the insides start coming out. You gatherin' me?

ROBERT. My key?

VIRGINIA. I tell ya, if it wasn't attached...

She reaches into her pocket and digs for the key. Again Robert moves away, impatient.

You waiting for somebody?

ROBERT. Yes.

VIRGINIA. Man or woman?

ROBERT. *(Suddenly exposed.)* I'm sorry?

VIRGINIA. Not that I mind. I only ask because, if I see someone walking around...

ROBERT. A woman.

VIRGINIA. You two staying for the laser show tonight?

ROBERT. I'm not sure.

VIRGINIA. Because you got the best spot, right here. The laser show explains how all this began.

ROBERT. Okay.

VIRGINIA. You've been to Watkins Glen before.

ROBERT. As a kid.

VIRGINIA. How long has it been?

ROBERT. *(Reluctantly.)* Twenty years.

VIRGINIA. But you came back. They always come back.

He puts out his hand for the key. She gives it to him.

We have a soda and candy machine around the corner. Coke and Diet Coke. Don't push the Sprite, it'll eat your money. There's a 7-Eleven down the road. You may have passed it. Don't forget about the laser show. It's something. Well, I'd love to chat but I have a group coming in. A wedding. You have a nice day.

She exits.

Robert looks after her, then exits.

As he does, lights shift.

KISSING COUSINS

by Craig Pospisil

Dani enters a drab motel room. She stops and looks at it, unhappily. Wendy enters. She also stops and looks around with some distaste. Liam enters a moment later. He sees the two sisters standing there, side by side, and stops next to them. He looks at them, then, following their example, looks at the room. He looks back at the sisters.

LIAM. What?

DANI. Well, *this* brings back memories.

WENDY. Yeah, ones I've been trying to repress.

DANI. Nothing's changed.

WENDY. Probably not even the sheets.

LIAM. Come on. This place is classic Americana. Yeah, it's a little past its prime, but—

WENDY. A little?

LIAM. Oh, it's not that bad.

DANI. I don't get why Jenny's having her wedding here.

WENDY. Maybe because Uncle Jim's a cheap bastard, and Jenny's a little daddy's girl?

LIAM. Or maybe it brings back childhood memories of visiting your grandmother when you were kids? Maybe it means something to her?

WENDY. *(To Dani.)* Where did you find him?

LIAM. Seriously, this place is great. That sign out front, with the futuristic, pop-art look? I love that. They don't make them like that anymore.

WENDY. I wonder why.

LIAM. You've got no sense of whimsy.

WENDY. “Whimsy”? What, are you British now?

LIAM. It’s a perfectly good word that means—

DANI. We all know what “whimsy” means, Liam!

Slight pause.

Sorry. I’m just feeling a little anxious, and the two of... Would you get the bags? I think I need a Xanax.

LIAM. Yeah, okay. Take some deep breaths.

Liam exits.

WENDY. Do you want to lie down? I can go, or—

DANI. No, don’t go, Wendy. I need to talk to you.

WENDY. We were just stuck in a car together for five hours and now you want to talk?

DANI. I couldn’t with Liam there.

WENDY. Why, what’s going on?

DANI. You can’t tell anyone. Especially not Liam.

WENDY. Okay, Dani, now you’re making *me* anxious.

DANI. All right, so...a couple weeks ago, Jenny was in town, and we had that big family brunch. You know, the one you bailed on?

WENDY. You’re turning into Mom, you know that?

DANI. I got seated next to Jenny’s awful stepmother Sharon, and right across the table from Jenny’s fiancé, David, who...I slept with.

WENDY. YOU WHAT?!

DANI. Ssshhhh!

WENDY. Oh my god, Dani! Wha—?! I mean... When?

DANI. Back in college.

WENDY. In—?! Are you kidding me?! That was years ago! It’s ancient history. I don’t even remember you dating a David back in college.

DANI. We didn’t date. It was just one time.

WENDY. Why, Danielle Pearce! You saucy minx.

DANI. Stop it. I don’t know what to do.

WENDY. About what?

DANI. Well, I have to tell Jenny, right?

WENDY. Tell? No. No, no, no. Why?

DANI. Because it'll be worse if she finds out.

WENDY. How would she find out?

DANI. What if he tells her?

WENDY. Why would he do that?

DANI. To clear his conscience

WENDY. He's a guy. What conscience?

DANI. But if he ever did...

WENDY. Dani, it wasn't last week. If Jenny asks, just say you were so drunk during college you don't remember who you slept with.

DANI. Actually, it was a little too memorable.

WENDY. That good or that bad

DANI. Neither. I mean, it was good. I guess. I don't know. All I really remember is... He cried. Afterwards. He cried. And I don't mean a few tears. I mean he wept, he bawled. He asked for "Mommy."

There is a silence.

WENDY. He cried?

DANI. Yeah. It kind of freaked me out.

WENDY. Yeah, I... I know.

DANI. Wait...? Did that happened to you?

WENDY. Just last week. I was tending bar, and this guy came in after a bachelor party at this strip club nearby.

DANI. That's so tacky.

WENDY. Yeah, not the point of the story. Anyway, you know me, I never hook up with customers. Or almost never. But this guy...he was really funny. Really nice. Not drunk or skeevey.

DANI. So, what happened?

WENDY. We talked, he walked me home... And afterwards he cried. For, like, twenty minutes.

DANI. What's that about?! Is that a thing now? Some bizarre psychology where guys hook up with someone once and then, what? They're overcome with grief? Guilt? What could be weirder than that?

THE GORGES MOTEL

by Gretchen Cryer, Lynne Halliday,
Isaac Himmelman, James Hindman,
Arlene Hutton, and Craig Pospisil

3M, 4W

Lives intersect in comic and dramatic fashion in a motel that has seen better days in Watkins Glen, New York. Break-ups and a wedding, a rapping reverend and a drone attack, the ridiculous and the sublime all come together in one unlikely place. **THE GORGES MOTEL** is comprised of the short plays **MISSING** by James Hindman, **KISSING COUSINS** by Craig Pospisil, **WHAT LOLA SAW** by Isaac Himmelman, **REVEREND** and **SECOND CHANCE** by Lynne Halliday, **BRECKENRIDGE** by Gretchen Cryer, and **HERE COMES THE DRONE** by Arlene Hutton.

"THE GORGES MOTEL [is] a tantalizing, comic daisy chain of short plays by six playwrights."
—**The New York Times**

"[THE GORGES MOTEL] has the feel of somehow being 'woven together' without the scenes necessarily depending upon one another. The parts work as well separately as they do in concert. ...Standing out are Craig Pospisil's KISSING COUSINS and Gretchen Cryer's BRECKENRIDGE... Ms. Cryer's script...is rich in tropes and authentic characterization."

—**Off Off Broadway Review**

"Arlene Hutton's HERE COMES THE DRONE ties the anthology's strands together and tops them with a great sight-gag bow..."

—**Time Out New York**

"MISSING by James Hindman is in three parts... [The first] focuses on Virginia the proprietor of the motel and one of the guests, Robert. Virginia assumes Robert is in town to visit the 400-foot-deep gorge in Watkins Glen State Park. But Robert, a hometown boy, is actually returning to climb out of a deeper, albeit metaphorical hole, one left by his estrangement from his family. The second is his meeting with his sister, the most affecting scene in the play. Lynne Halliday expands on Virginia's story in SECOND CHANCE, in which she too is estranged from her family... The funniest piece is KISSING COUSINS by Craig Pospisil, in which two sisters discover that they both slept with the groom—one 15 years ago, one last week... The most extensive and surreal piece, by Arlene Hutton, starts with the bride sitting in shock, her wedding dress covered in blood." —**New York Theater**

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