

TEN RED KINGS

AUTHOR-APPROVED UPDATES AND SUGGESTED CHANGES TO THE ORIGINAL SCRIPT

New play development takes many forms, and darts around any number of unexpected corners. In the case of *Ten Red Kings*, I was unable to see the play on its feet prior to publication. Having at last seen a production run, I offer here several adjustments that I feel will make any future productions even more successful.

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p. 44:

At the tail end of Act One, it would be advantageous to allow one or more zombies onto the stage as Keith begins to crack. Ideally, arrange this so that no other on-stage character (besides Keith) can possibly see the zombie(s). If only the audience and Keith spot the encroaching zombie(s), this will sow a helpful seed of doubt that will play out nicely over the course of Act Two.

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p. 58:

I suggest cutting several lines, beginning with:

MARGOT. All right, look, it's late...

and continuing through

STEVIE. ...Except with you, 'cos you don't believe it.

This material is covered elsewhere in the script. The shortened version connects up like this:

STEVIE. Says me.

MARGOT. (*Shutting down the computer.*) Don't you ever read the forums? "Problematic usage." Gaming, not gaming, drinking, not drinking--it's willpower. That's all it comes down to. Willpower.

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p. 64-65:

There are many ways to stage "the troll ballet." Whether done as a battle or a dance or some combination of both, the idea is to provide a spooky counterpoint to the peaceful notes of the song. "All Through the Night" guarantees safety and security, but for Margot, neither one is possible. At least not yet.

p. 73:

I would advise cutting a single line of Rhonda's: "But that's not what addiction is, that's not what this camp is."

That's it! Enjoy!

Mark Rigney
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