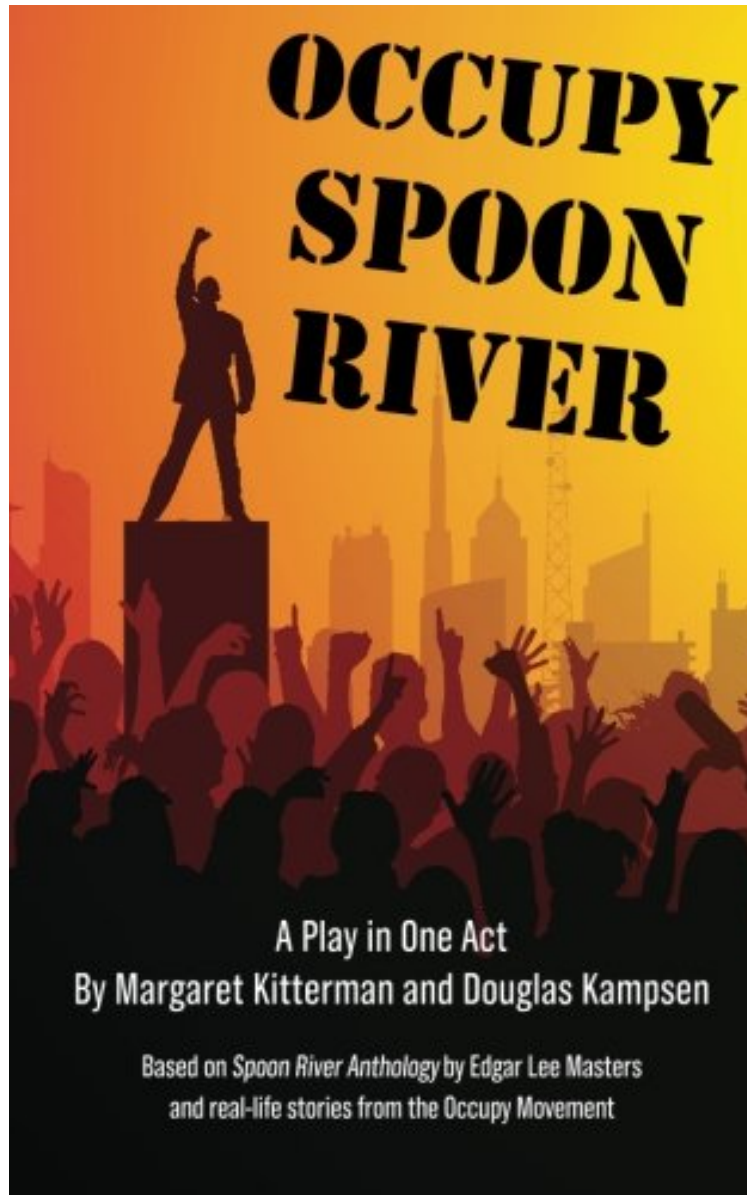


[Download free pdf] Occupy Spoon River: Margaret Kitterman and Douglas Kampsen (Volume 1)

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Douglas Kampsen

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Douglas Kampsen : Occupy Spoon River: Margaret Kitterman and Douglas Kampsen (Volume 1) before purchasing it in order to gage whether or not it would be worth my time, and all praised Occupy Spoon River: Margaret Kitterman and Douglas Kampsen (Volume 1):

0 of 0 people found the following review helpful. Interesting take on an old classic
By Milan Smith
I'm a big fan of Spoon River Anthology by Edgar Lee Masters, and I was part of my local occupy group, so I was interested in seeing what kind of mash-up this book could pull off. This is a one-act play that takes place at a protest in the village of Spoon River in, I assume, 2011, when the occupy movement itself happened. It's an idea I liked, and saw potential for. Ordinary people speak, telling their stories in short monologues. Some of these people were taken from Spoon River Anthology, like Daisy Fraser and Editor Whedon. SRA was well-known for criticizing high-level corruption, including the bankers and politicians, and many of those criticisms are still valid today. Some of the speakers are inventions of the authors and reflect concerns over health care and the homeless. But, the mash-up is not exactly seamless, since Master's work was in poetry, while Occupy Spoon River was in prose, and Master's style of writing is different from the way people speak today. Frankly, I would have preferred more monologues from today, in the same vein of characters known as "Occupy Homeless," "Occupy Healthcare," and "Occupy Home Mortgage." At times it seemed like the authors were leaning too heavily on SRA to get their point across. But, with that said, some parts of it work very well. When Amelia Garrick from SRA says towards the end of the play, "You are alive, I am dead," it's a reminder that while she's gone, we today can still struggle to make the world better, an elegiac wrapping-up (or at least, that's how I interpret it.) And while I think the idea of using the reporters as a way of getting out these personal stories was a good one, they seemed too overtly supportive of the occupy movement, which ran counter not only to my own experience at the local level, but the national news as well. Overall, a quick read, and worth the effort.

Cast: Various (9m, 9f or more)
Basic Unit Set
Occupy Spoon River, the award-winning one-act play, celebrates the human spirit and the healing power of free speech. It seamlessly integrates the poetry from Edgar Lee Masters classic Spoon River Anthology and real-life stories from the Occupy Movement. This play takes an intimate look at one group of protesters from the We are the 99% campaign in the small town of Spoon River. The audience is taken on a touching and powerful journey of struggle, determination and hope as the protesters share their stories of why they occupy. With a sense of great urgency, this play takes place at 11:40 p.m., twenty minutes before the mayor has declared that the protesters will be arrested if they do not leave the park. Will free speech survive?" At once educational and entertaining, timely and timeless, Occupy Spoon River is an original blend of modern prose with the early twentieth century poetry of Edgar Lee Masters. The script is a unique collaboration between two other writers with Midwestern roots: Margaret Kitterman, who witnessed the protests of the 60s and 70s, and Douglas Kampsen, who has studied the Occupy Wall Street Movement first hand. In the tradition of Masters masterpiece, Occupy Spoon River successfully and fearlessly brings together a disparate cast of characters who are not only interesting as ordinary individuals, but who ultimately form a community connected by the pathos of their common condition in hard economic times. The haunting characters carefully selected from Masters Anthology combine with energetic characters representative of the Occupy protesters to produce a singular, unified perspective on the resilience and courage of ordinary human beings who have been pushed too far. The take-away for the audience is a cathartic affirmation of renewed hope for social and economic justice. The greatest payoff, however, is for the new generation of actors who get the opportunity to internalize the kind of empathy for others which is in short supply in Me First America. In that respect, Occupy Spoon River has the potential to be a transformative work of art." Dale L. Neuschwander
Instructor of English and Speech Communications
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