

# THE STRAWBERRY STATEMENT



# Strawberry Statement

**Richard W. Haines**



## **Strawberry Statement:**

**The Strawberry Statement** James S. Kunen, 1969 In *The Strawberry Statement* Notes of a College Revolutionary James Simon Kunen a nineteen year old Columbia University sophomore attempts to explain his generation of rebellious college students The first third of the 156 page book chronicles in journal fashion Kunen s somewhat diffident participation in the protests at Columbia University between April 22 and June 4 1968 Most of the remainder of the book recounts Kunen s summer during which he is involved with the court system works on his book travels to visit draft resisters in Canada falls in love and attends Students for a Democratic Society SDS meetings and presents his thoughts on such subjects as long hair religion the Vietnam War and baseball Throughout the work he takes a humorously cynical view of both mainstream and radical society He believes that society is disintegrating but is not ready to join those calling for armed revolution New York Magazine ,1970-01-12 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea German Graphic Narratives and Trauma Elisabeth Krimmer, Maureen Burdock, 2025 This volume explores the representation of political racial sexual and environmental trauma in German language graphic narratives which has thus far received little scholarly attention In recent decades as graphic novels have exploded in popularity and have increasingly been engaged with by scholarship there has been a marked increase in comics that deal with traumatic experiences These experiences arise variously from warfare genocide terrorism racism sexual violence domestic violence illness disability migration natural disasters or climate change among other causes Indeed scholars including Hillary Chute and Gillian Whitlock have argued that graphic narratives are particularly well suited to portraying traumatic experiences through the lens of individual memories This edited volume builds on the emergent body of work on the representation of trauma in graphic narratives but focuses exclusively on German language graphic narratives whose exploration of trauma has so far received little scholarly attention Essays dealing with theoretical and conceptual concerns are joined by analyses of individual creators of graphic narratives including Olivia Vieweg and Volker Reiche In addition there are transcribed conversations among the contributors to the graphic story compilation *But I Live* Miriam Libicki Gilad Seliktar and Barbara Yelin and between Birgit Weyhe creator of the graphic narratives *Madgermanes* and *Rude Girl* and the Germanist Priscilla Layne who is the model for the main character in the latter book A final essay looks back further with a critical appraisal of the poet Rolf Dieter Brinkmann s sampling of comics in his late 1960s *Popliteratur* works scholarly attention Essays dealing with theoretical and conceptual concerns are joined by analyses of individual creators of graphic narratives including Olivia Vieweg and Volker Reiche In addition there are transcribed conversations among the contributors to the graphic story

compilation But I Live Miriam Libicki Gilad Seliktar and Barbara Yelin and between Birgit Weyhe creator of the graphic narratives Madgermanes and Rude Girl and the Germanist Priscilla Layne who is the model for the main character in the latter book A final essay looks back further with a critical appraisal of the poet Rolf Dieter Brinkmann's sampling of comics in his late 1960s Popliteratur works scholarly attention Essays dealing with theoretical and conceptual concerns are joined by analyses of individual creators of graphic narratives including Olivia Vieweg and Volker Reiche In addition there are transcribed conversations among the contributors to the graphic story compilation But I Live Miriam Libicki Gilad Seliktar and Barbara Yelin and between Birgit Weyhe creator of the graphic narratives Madgermanes and Rude Girl and the Germanist Priscilla Layne who is the model for the main character in the latter book A final essay looks back further with a critical appraisal of the poet Rolf Dieter Brinkmann's sampling of comics in his late 1960s Popliteratur works

The Moviegoing Experience, 1968-2001 Richard W. Haines, 2010-06-28 The experience of going to the movies be it a single screen theater twin multiplex or drive in is affected by many different factors that have shifted over the years Just as movies emerged from silent to talking black and white to color there has invariably been change in the way movies are made copied distributed and viewed This change in the moviegoing experience for better or for worse is worth studying This work examines the American moviegoing experience from 1968 to 2001 the way in which movies are made and regulated including the demise of the Production Code and the emergence of the ratings system as well as changes in lighting cinematography and coloring techniques The projection practices of the past and present during and after the presence of the Projectionists Union and the advent of the platter which allowed for automated projection are discussed How home video and cable affected the content of films after the eighties and the history of computerized special effects leading to the development of digital cinema projection are included The work also covers the changing types of venues over the last third of a century and other aspects that affect positively or negatively the entire moviegoing experience

**The Strawberry Statement** James S. Kunen, 1970 **Join the Conspiracy** Jonathan Butler, 2024-09-03 Dive into the electrifying tale of a Brooklyn born patriot turned radical activist in an era when America was torn by its ideological extremes

In the shadow of recent turmoil Join the Conspiracy transports readers to a pivotal moment of division and dissent in American history the late 1960s Against the backdrop of the Vietnam War and a nation grappling with internal conflict this compelling narrative follows the life of George Demmerle a factory worker whose political odyssey encapsulates the era s tumultuous spirit From his roots as a concerned citizen wary of his country s leftward tilt Demmerle s journey takes a dramatic turn as he delves into the heart of radical activism Participating in iconic protests from the March on Washington to the Democratic National Convention in Chicago Demmerle s story is a whirlwind of political fervor embodying the struggle against what was perceived as imperialist war and racial injustice His transformation is marked by alliances with key figures of the time including Abbie Hoffman and an eventual leadership role within an East Coast Black Panther affiliate Yet beneath his radical veneer lies a secret Demmerle is an FBI informant Join the Conspiracy reveals Demmerle s complex role in a society at war with itself where his deepening involvement with the radical left and a bombing collective forces him to confront his loyalties The narrative enriched by a rare trove of period documents candid photos taken from inside the radical movement and underground art more than a hundred of which are included in the book not only charts Demmerle s saga but also reflects the broader story of a nation struggling to find its moral compass amidst chaos As Demmerle navigates the dangerous waters of political extremism readers are invited to ponder the price of ideology the nature of loyalty and the fine line between activism and betrayal This book is not just a recounting of historical events but a vibrant portrait of a man and a movement that sought to reshape America

**Celluloid Ivy** David B. Hinton,1994 From The Graduate to Revenge of the Nerds this book delves into how movies treat the classroom

*Lord of Publishing* Sterling Lord,2013-01-29 DIVA frank and insightful memoir of a life spent in publishing by one of literature s most legendary agents divDIV Sterling Lord has led an extraordinary life from his youth in small town Iowa to his post war founding and editing of an English language magazine in Paris followed by his move to New York City to become one of the most powerful literary agents in the field As agent to Jack Kerouac Ken Kesey and countless others ranging from Jimmy Breslin and Rocky Graziano to the Berenstains and four US cabinet members Lord is the decisive influence and authors confidant who has engineered some of the most important book deals in literary history In *Lord of Publishing* his memoir of life and work and tennis Lord reveals that he is also a consummate storyteller Witty and wise he brings to life what was arguably the greatest era of book publishing and gives a brilliant insider s scoop on the key figures of the book business as well as some of the most remarkable books and authors of our time div

**New York Magazine** ,1970-06-29 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

*The Scar That Binds* Keith Beattie,2000-07-01 At the height of the Vietnam War American

society was so severely fragmented that it seemed that Americans may never again share common concerns. The media and other commentators represented the impact of the war through a variety of rhetorical devices, most notably the emotionally charged metaphor of the wound that will not heal. References in various contexts to veterans' attempts to find a voice and to bring the war home were also common. Gradually, an assured and resilient American self-image and powerful impressions of cultural collectivity transformed the Vietnam war into a device for maintaining national unity. Today the war is portrayed as a healed wound; the once silenced veteran has found a voice, and the American home has accommodated the effects of Vietnam. The scar has healed, binding Americans into a union that denies the divisions, diversities, and differences exposed by the war. In this way, America is now over Vietnam.

*The Scar That Binds* Keith Beattie examines the central metaphors of the Vietnam war and their manifestations in American culture and life. Blending history and cultural criticism in a lucid style, this provocative book discusses an ideology of unity that has emerged through widespread rhetorical and cultural references to the war. A critique of this ideology reveals three dominant themes structured in a range of texts: the wound, the voice of the Vietnam veteran, and home. The analysis of each theme draws on a range of sources, including film, memoir, poetry, written and oral history, journalism, and political speeches. In contrast to studies concerned with representations of the war as a combat experience, *The Scar That Binds* opens and examines an unexplored critical space through a focus on the effects of the Vietnam War on American culture. The result is a highly original and compelling interpretation of the development of an ideology of unity in our culture.

*The Bad Sixties* Kristen Hoerl, 2018-06-14 Winner of the 2018 Book Award from the American Studies Division of the National Communication Association. Ongoing interest in the turmoil of the 1960s clearly demonstrates how these social conflicts continue to affect contemporary politics. In *The Bad Sixties: Hollywood Memories of the Counterculture, Antiwar, and Black Power Movements*, Kristen Hoerl focuses on fictionalized portrayals of 1960s activism in popular television and film. Hoerl shows how Hollywood has perpetuated politics, deploring the detrimental consequences of the 1960s on traditional American values. During the decade, people collectively raised fundamental questions about the limits of democracy under capitalism. But Hollywood has proved dismissive, if not adversarial, to the role of dissent in fostering progressive social change. Film and television are salient resources of shared understanding for audiences born after the 1960s because movies and television programs are the most accessible visual medium for observing the decade's social movements. Hoerl indicates that a variety of television programs, such as *Family Ties*, *The Wonder Years*, and *Law and Order*, along with Hollywood films including *Forrest Gump*, have reinforced images of the bad sixties. These stories portray a period in which urban riots, antiwar protests, sexual experimentation, drug abuse, and feminism led to national division and moral decay. According to Hoerl, these messages supply distorted civic lessons about what we should value and how we might legitimately participate in our democracy. These warped messages contribute to selective amnesia, a term that stresses how popular media renders radical ideas and political projects null or nonexistent. Selective amnesia removes the spectacular

events and figures that define the late 1960s from their motives and context flattening their meaning into reductive stereotypes Despite popular television and film Hoerl explains memory of 1960s activism still offers a potent resource for imagining how we can strive collectively to achieve social justice and equality *Cadres for Conservatism* Gregory L. Schneider, 1999 In this history of the other Sixties Gregory L. Schneider traces the influence of Young Americans for Freedom a conservative political group that locked horns with the New Left and spawned many of the major players in the contemporary conservative movement from the Goldwater campaign in 1964 to Reagan's revolution in the 1980s *Cadres for Conservatism* reveals how young political conservatives unlike their leftist counterparts avoided fracture in the wake of the Sixties Rather YAF continued to serve as a seedbed for future conservative leaders many of whom drew on the contacts and counter activism of their youth to consolidate conservative power Schneider's talent for trenchant archival research is supplemented by a plethora of detailed interviews with virtually every past national chairman and executive director of the YAF as well as important sponsors such as William F Buckley William Rusher and M Stanton Evans *Sun, Sex, and Socialism* Jennifer Ruth Hosek, 2012-01-01 Although North Americans may not recognize it Cuba has long shaped the German imaginary *Sun Sex and Socialism* picks up this story from the early 1960s detailing how the newly upstart island in the U S backyard inspired citizens on both sides of the Berlin Wall By the 1970s international rapprochements and repressions on state levels were stirring citizen disenchantment discontent and grassroots solidarities in all three nations The Cold War's official end generated waves of politicised nostalgia and prescriptions for the newly configured Cuba and Germany as exemplified in films like *Buena Vista Social Club* Meanwhile from the New Left movement to today revolutionary compatriots Ch Guevara and Tamara Bunke continued to be icons of youth resistance even while being commodified globally *Sun Sex and Socialism* illustrates how Germans identified with transnational communities beyond the East West binary Through analysis of cultural production that often countered governmental intentions for official diplomacy Jennifer Ruth Hosek offers a broad reaching history of the influence of the global South on the global North ***Sayonara Amerika, Sayonara Nippon*** Michael Bourdaghs, 2012-02-21 From the beginning of the American Occupation in 1945 to the post bubble period of the early 1990s popular music provided Japanese listeners with a much needed release channeling their desires fears and frustrations into a pleasurable and fluid art Pop music allowed Japanese artists and audiences to assume various identities reflecting the country's uncomfortable position under American hegemony and its uncertainty within ever shifting geopolitical realities In the first English language study of this phenomenon Michael K Bourdaghs considers genres as diverse as boogie woogie rockabilly enka 1960s rock and roll 1970s new music folk and techno pop Reading these forms and their cultural import through music literary and cultural theory he introduces readers to the sensual moods and meanings of modern Japan As he unpacks the complexities of popular music production and consumption Bourdaghs interprets Japan as it worked through or tried to forget its imperial past These efforts grew even murkier as Japanese pop migrated to the nation's former colonies In

postwar Japan pop music both accelerated and protested the commodification of everyday life challenged and reproduced gender hierarchies and insisted on the uniqueness of a national culture even as it participated in an increasingly integrated global marketplace Each chapter in *Sayonara Amerika Sayonara Nippon* examines a single genre through a particular theoretical lens the relation of music to liberation the influence of cultural mapping on musical appreciation the role of translation in transmitting musical genres around the globe the place of noise in music and its relation to historical change the tenuous connection between ideologies of authenticity and imitation the link between commercial success and artistic integrity and the function of melodrama Bourdaghs concludes with a look at recent Japanese pop music culture

**Who's who in American Film Now** James Monaco, 1981      **Public Health Service Publication** , 1970      **Plots of War** Isabel Capeloa Gil, Adriana Martins, 2012-10-30 *Plots of War* Modern Narratives of Conflict discusses the dynamics of change and transformation that underlie the troubled project of modernity and shows how deeply it has been shaped by war and violence The narrative of war the emplotment of violence in historic and mainly in symbolic terms is deeply embedded in the construction of individual and collective memories but it also helps to shape the mediation of future conflicts What is ultimately at stake here is the complex figuration and mediation of the violence of war in ever more hyper mediated ways with direct consequences to the production of identities and processes of cultural memory

*Don't Need No Thought Control* Gerd Horten, 2020-06-05 The fall of the Berlin Wall is typically understood as the culmination of political economic trends that fatally weakened the East German state Meanwhile comparatively little attention has been paid to the cultural dimension of these dramatic events particularly the role played by Western mass media and consumer culture With a focus on the 1970s and 1980s *Don't Need No Thought Control* explores the dynamic interplay of popular unrest intensifying economic crises and cultural policies under Erich Honecker It shows how the widespread influence of and public demands for Western cultural products forced GDR leaders into a series of grudging accommodations that undermined state power to a hitherto underappreciated extent

**CSNY** Peter Doggett, 2019 The original supergroup of folk rock David Crosby Stephen Stills and Graham Nash released their first album Crosby Stills Nash in May 1969 By the time they arrived at Woodstock a few months later they had added Neil Young and went on to channel in their music all the radical anger romantic idealism and generational angst of their time They had each already made their marks in huge bands but together their harmonies were transcendent Music journalist Peter Doggett first met the band 25 years ago and has had a lifelong love of their music In this book he provides new insights into their incredible catalog from their delicate acoustic confessionals like *Suite Judy Blue Eyes* to their timeless classics such as *Our House* Doggett also uncovers plenty of new stories and perspectives on the four tenacious and volatile songwriters infamously reckless hedonistic and often combative lifestyles that led to their continuous breakups and behaviors extreme even by rock star standards

**University Babylon** Curtis Marez, 2019-11-19 From the silent era to the present film productions have shaped the way the public views campus life Collaborations between



universities and Hollywood entities have disseminated influential ideas of race gender class and sexual difference Even more directly Hollywood has drawn writers actors and other talent from ranks of professors and students while also promoting the industry in classrooms curricula and film studies programs In addition to founding film schools university administrators have offered campuses as filming locations In University Babylon Curtis Marez argues that cinema has been central to the uneven incorporation and exclusion of different kinds of students professors and knowledge Working together Marez argues film and educational institutions have produced a powerful ideology that links respectability to academic merit in order to marginalize and manage people of color Combining concepts and methods from critical university studies ethnic studies native studies and film studies University Babylon analyzes the symbolic and institutional collaborations between Hollywood filmmakers and university administrators over the representation of students and by extension college life more broadly

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