

The Station Selected Narration

1960

Alex: Welcome to the 1960s.

Sabrina: -most notably the erosion of the older distinction between high culture and so-called mass or popular culture. This is perhaps the most distressing development of all from an academic standpoint, which has traditionally had a vested interest in preserving a realm of high or elite culture against the surrounding environment of philistinism, of schlock and kitsch, of TV series and Readers Digest culture, and in transmitting difficult and complex skills of reading, listening and seeing to its initiates. But many of the newer postmodernisms have been fascinated precisely by that whole landscape of advertising. (Jameson)

Alex: But you could argue there was a backlash against advertising by the consumers and subsequent years.

Sabrina: Yes, there was backlash in popular culture, but without any economic incentives. Although the payment of non-commercialized streaming was available, its ascension of price made it a luxury item. Starting with lower income classes, many became inundated with advertisements even in public areas and overcome with consumer culture.

Alex: Advertisements are harmless.

Sabrina: If they were harmless, they wouldn't be so effective.

Romanticism

Sabrina: Welcome to the Romantic Era.

Alex: An era that features the beauty of nature and the sublime.

Sabrina: The more we know about radiation, global warming, and the other massive objects that show up on our radar, the more enmeshed in them we realize we are. Knowledge is no longer able to achieve escape velocity from earth, or more precisely, the surging, towering reality of things. We are no longer poised on the edge of the abyss, contemplating its vastness while leaning on a walking stick, like the character in the Fredrich painting. It is now the uncanny time of zombies after the end of the world, a time of hypocrisy where every decision is wrong. (Morton)

Alex: They idealized the beauty of nature. They were almost all white, well-educated, and from middle-class or wealthy backgrounds. This was not a coincidence. For many, the choice to live a life of radical austerity and anachronism was certainly a rebellion against the comfort and prosperity of their Eisenhower-era childhoods, but that same background of comfort also offered a security and safety net that made such radical choices possible. For some, trust funds and allowances actually financed their rural experiments; for most others, family support was more implied than actual — if things really went wrong on the farm, they knew, their parents could bail them out or take them in. But even those who had cut ties with their families altogether were still the recipients of a particular, inherited confidence. (Daloz)

Sabrina: We in the station made the perfect representation of nature.