

## **STUDY GUIDE FOR "SQUEAKY CLEAN PRESENTS THE 1960S"**

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## How To Use This Study Guide

"Squeaky Clean Presents the 1960s" is a multi-media overview of a turbulent decade of American history. The program incorporates live performances of rock and roll songs with slides and "sound bites" on tape.

This study guide is designed to help parents, faculty and school administrators achieve the maximum educational value from our performance. We have found that children learn the most when they are prepared ahead of time. By alerting you to topics we will be mentioning onstage, we hope to stimulate lively classroom activities and discussion both before and after the performance.

Some of the historical issues from the 1960s were complex and controversial. We have attempted to be even-handed in our selection of subjects and their presentation. The brief vignettes about the Civil Rights movement, the Vietnam War and the Space Program are meant to stimulate classroom discussion and further in-depth study.

This program is progressive and can be adapted to any grade level, from Kindergarten through High School. All age groups will be caught up in the spirit of the music and the pictures. When performing for Primary grades, we take a more active role in explaining some of the events of the '60s. Upper Elementary, Middle School and High School students will already be familiar with many of the events. Our show will stimulate their curiosity to find out more.

We hope that you will find this study guide useful. If you have any comments on how we may improve it, please contact us at the address on the front page.

## Expected Behavior During Performance

"Squeaky Clean Presents the 1960s" lasts from forty to forty-five minutes. The show contains elements of a folk song concert, an historical slide/tape presentation and a 1960s-style rock and roll show. Your students may be unsure of what constitutes appropriate behavior during such a dynamic show. We have found that the following guidelines are helpful to everyone.

First of all, overcrowded shows of any kind are unsafe. We strongly suggest booking multiple shows on the same day if crowding is expected. We will assist you by offering a price break on such bookings.

Because our rear-projection screen is placed at the front edge of the stage, sight lines may be blocked from certain spots in front. Please check with the performers prior to the show to determine which seats should be left empty.

Please have the youngest children up front and the oldest children in the back. This is usually standard procedure at most schools. We are very sensitive to the hearing of all students, especially the youngest. Rest assured that our volume levels are conservative.

We encourage student participation by singing along, clapping hands, etc. We do not generally encourage dancing during our performance. If staff or school administration would like the children to have an opportunity to dance, please discuss this with us prior to the day of the show.

To sum up, please explain to the children the different elements that will make up our show: the folk music, the slides and tapes and the rock and roll songs. Discuss the appropriate ways for an audience to show their appreciation. Alert them that they need to settle down quickly after each song so that they can hear the taped commentary.

## Educational Objectives

- 1) To present an historical overview of the major events of the 1960s; to introduce children to the history of the civil rights movement, the space program and the Vietnam war; to show photos of famous people of the era (JFK, Martin Luther King, Muhammad Ali, etc.); to illustrate pop artifacts, youth culture, fashion and other trends from the '60s.
- 2) To encourage the audience to draw parallels between the issues of the 1960s and the 1990s; to show how political, social and economic developments can directly influence their future; to inspire the audience to become more involved in changing their world, like the youth of the 1960s.
- 3) To show how music can serve as a reflection of the times; to introduce children to topical or "protest" songs of the era; to demonstrate how young people of the 1960s used music to voice their discontent and assert their own values.
- 4) To stimulate children's curiosity about a different time in American history; to encourage audience members to discuss events such as the Vietnam war with teachers and parents who actually lived through the time; to bring the study of history alive by focusing on a particularly colorful period.
- 5) To show schoolchildren how three musicians can make rock and roll music; to inspire the audience to participate in musical ensembles, formally or informally; to demonstrate that making music onstage is fun.

## Program Methods

1) Our show opens with excerpts of John Kennedy's inaugural address ("the New Frontier" "ask not...") accompanying renditions of Bob Dylan's "The Times They Are A-Changing" and "Blowing in the Wind." These folk songs establish the mood of hopeful change that was prominent in the early 1960s. Kennedy's assassination is presented through funeral pictures and newspaper headlines.

A brief period of silence is broken with a voice announcing "Here Are Today's Headlines" and a slide picture with the year 1964.

Selected events from each year are summarized using language that is easily understood. As each event is described on tape, a powerful slide illustrating the event is projected on the screen.

Each year from 1964 through 1969 is introduced in a similar fashion. Certain events carry over from year to year: the space program, the war in Vietnam, the antiwar movement, the civil rights movement. Introducing the children to these topics ahead of time will increase their appreciation of the pictures.

2) We chose to deal with certain '60s topics because they present a positive message about young people effecting social change. We do not spend time discussing the youth of the '60s who dropped out or asserted their values in destructive (or self-destructive) ways.

Where possible, we attempt to show a cause and effect relationship between the activism of young people and social change (e.g. The March on Washington leading to the Voting Rights Act).

3) It is impossible to separate the music of the 1960s from its historical context. The folk revival of the early '60s featured many "topical" songs by writers such as Bob Dylan, Tom Paxton and Phil Ochs. The lyrical content of such rock and roll songs as "Satisfaction" expressed the alienation of the young people.

But rock and roll music expressed protest in other ways as well. The relentless, driving energy of the Rolling Stones music was a direct challenge to convention. The threatening bravado of Jim Morrison's singing articulated the dark side of youthful rebellion against adult values. The majesty of Aretha Franklin's voice spoke volumes about black pride.

Each song that we perform reflects some aspect of the year's events: "We Can Work It Out" is a plea for calm amidst the divisions of the mid-60s, Jimi Hendrix' "Star Spangled Banner" as a symbol of the "Woodstock Generation."

4) The history of the 1960s is particularly well-documented. Television newsgathering became particularly sophisticated during the decade; much of this legacy is available today on videocassette. Large-circulation picture magazines, such as Life and Look, featured eye-popping color photography. These magazines are not hard to find in libraries as well as attics.

The 1960s are therefore an ideal decade to introduce the study of history to a visually-oriented generation. Our use of large slide images to illustrate history demonstrates that "a picture is worth a thousand words," especially to our younger audiences.

A single assembly program cannot treat the issues of the 1960s in great depth. Our treatment of complex issues is meant to inspire curiosity to find out more. Our standard closing to the show encourages the audience to use their parents and teachers as sources of additional information.

5) Today's children are very familiar with '60s music because of radio, MTV and movie soundtracks. Many of these children are amazed to see that Squeaky Clean essentially re-creates this great music with only three performers.

We selected hits from the '60s that are essentially great songs, with strong lyrics and melodies. Unlike much contemporary music, these songs do not rely solely on production technique to be effective. It is no coincidence that these are the songs of the '60s that are most often sung at summer camp or in the school chorus.

It is obvious that we are having a good time playing and singing on stage. While all three of us are accomplished singers and instrumentalists, we try to make what we do look easy. Our goal is to inspire our audience to try to make rock and roll music themselves.

Rock and roll is often viewed as an exclusively male sphere, where women are not taken seriously. We take pride in the fact that the male and female members of our band sing and play instruments. Our hope is that the young women in the audience can see that rock and roll is for them, too.

### Suggested Pre- and Post-Activities

1) **Understanding the lingo.** The taped headlines mention some words and concepts that may be unfamiliar. Introducing these ideas ahead of time will enhance the audience's appreciation of the show.

New Frontier	perseverance
Civil Rights	racial discrimination
War on Poverty	non-violence
War in Vietnam	escalate
drafted	voter registration
Black Muslim	assassinated
hawks and doves	race riots
slums	demonstrations
march	urban unrest
Black Power	rock festival
sitar	casualties
separate but unequal societies	Democratic convention
Communist offensive	Vietnamization
protests	moratorium

2) **Are you a boy or are you a girl?** Strange as it may seem today, hair length was a major issue in the 1960s. In 1964, the Beatles' hairstyles were considered revolutionary. In fact, hairstyles and other fashion trends were used by young people as a way of identifying themselves as being part of the "now" generation.

Students should clip pictures of various hairstyles and clothing styles from the '60s and speculate as to what the wearer was trying to express through his or her appearance.

Students should then be directed to collect pictures of current hairstyles and clothing that seem outrageous by today's standards. Are the wearers doing more than simply making a "fashion statement?"

3) **Evolution of sound-reproducing devices.** Since Edison's time, machines for reproducing recorded sound have come a long way: starting with the cylinder record, then the 78 rpm record, then LPs and 7" 45 rpm records, to today's cassettes, compact discs and digital audio tape cartridges. Children may be directed to bring examples of different recording media. If possible, machines to play the records, tapes, etc. should be displayed in class. After explaining the basic mechanism of sound reproduction used in each machine, each should be demonstrated. The students would then be asked how each new machine improved upon the older technology in some way.

4) **Rock and roll and the generation gap.** Many of today's parents are avid rock and roll fans, so it is hard to some children to imagine the outrage caused by performers such as the Beatles, the Who, the Rolling Stones, etc. Teachers could explore the differences in musical taste between the students and their parents. Students could bring in examples of records their parents like and they can't stand and also records they love that their parents dislike (or even forbid). How does each generation's favorite music reflect their different lifestyles and society in general? Are certain types of rock and roll (heavy metal, rap, etc.) truly dangerous to young people? Should parents restrict their children's musical interests?

5) **The message in the lyrics.** The lyrics of most rock and roll songs from the '50s dealt in a general way with what it was like to be a teenager. They did not comment on events in the world.

So-called "topical" songs have always been part of the folk music tradition. The folk revival of the early '60s maintained this tradition, creating a body of music loosely grouped as "protest songs." When many prominent folk musicians crossed over to rock and roll during the mid-60s, they continued to write topical songs.

The two Bob Dylan songs that open the program ("The Times They Are a-Changing" and "Blowing In The Wind") can be discussed by the students. What specific events in the '60s may have inspired parts of these songs? Do these songs seem out-of-date today?

Below is a list of other rock and roll songs with lyrics that would lend themselves to classroom discussion:

Eve of Destruction  
Satisfaction  
My Generation  
American Pie  
People Got to be Free  
Pleasant Valley Sunday

Barry McGuire  
The Rolling Stones  
The Who  
Don McLean  
The Rascals  
The Monkees

Today's rap music also comments on real life. Students may discuss how today's artists use the world around them as inspiration for their lyrics. Which of today's songs will be used by future generations to shed light on the concerns of the young people of the '90s? Which songs express sentiments that won't seem out-of-date?

6) **The message in the music.** The classic rock and roll songs can be appreciated on many levels. Sometimes the "atmosphere" of the music is most eloquent aspect of a song. The choice of instruments, the musical arrangement, the vocal styling and the production techniques can all combine to create a feeling or evoke a strong emotion.

Here are some '60s rock and roll classics that can be analyzed for their textural content. Is there a single word or phrase that captures the song's mood? Students should attempt to identify the elements that contribute to the mood.

Good Vibrations  
Lucy in the Sky With Diamonds  
Whiter Shade of Pale  
Crimson and Clover  
Born to Be Wild  
All Along the Watchtower  
The Dock of the Bay  
Friday on My Mind

The Beach Boys  
The Beatles  
Procol Harum  
Tommy James  
Steppenwolf  
Jimi Hendrix Experience  
Otis Redding  
The Easybeats

7) **Number One Then and Number One Now.** Remakes of classic rockers have always dominated the charts. Most children of today have never heard the original versions of "I Think We're Alone Now" "Twist and Shout" or "Wipe-Out." The old and new versions could be played back-to-back. How are the older and newer versions different. Which do you like better, and why?

Resource Materials

Bibliography

- Duden, Jane Timelines--1960s, 1989, Macmillan Publishing, New York. History, trivia and fun through photographs and articles present life in the United States between 1960 and 1969. Grades 3 and up.
- Emmens, Carol A. An Album of the Sixties, 1981, Franklin Watts, New York. Photos and text highlights from the decade. Grades 5 through 8.
- Javna, John and Gordon 60s!, 1988, St. Martin's Press, New York. Goofy history of '60s pop culture. Good antidote for all the heavy history. All ages will enjoy browsing.
- Leigh, Vanera John Lennon, 1986, Bookwright Publishers. From her series of twentieth century biographies. Grades 3 through 6. excellent
- Maie, Sondra The Top Forty: Making a Hit Record, 1984, Messner, New York. The hitmaking process explained to youngsters. Grades 6 through 8.
- Marsh, Dave and Stein, Kevin Rock Book of Lists, Dell/Rolling Stone Press. Lots of fun and trivia. For all ages.
- Miller, Jim The Rolling Stone Illustrated History of Rock and Roll, 1980, Random House, New York. The Bible. Grades 6 and up.
- Newman, Bernard The War in Vietnam, 1981, Franklin Watts, New York. Complex topic explained to young readers. Grades 6 and up.
- Time-Life Books This Fabulous Century, Volume VII, 1960-1970, 1970, Time-Life Books, New York. Great photos from the Life archives, quotes, and text on the decade. Photos good for all ages, text for Grades 6 and up.

## Recorded Music

Feel free to bring in your old scratchy LPs. The artwork is generally easier to display than a CD or cassette. The selections listed were available on CD as of January, 1993

Association Greatest Hits	Warner Bros 1767-2
Beatles Rubber Soul	Capitol CDP 7-46440-2
Revolver	Capitol CDP 7-46442-2
Sgt. Pepper's Lonely Hearts Club Band	Capitol CDP 7-46442-2
Beach Boys Best of the Beach Boys	Capitol CDP 91318
Pet Sounds	Capitol CDP C2 48421
Brown, James 20 All-Time Greatest Hits	Polydor 511326
Byrds Best of the Byrds	Columbia CK 31795
Crystals Best of the Crystals	Phil Spector 72142
Davis, Spencer Best of the Spencer Davis Group	EMI E2 746598 2
Doors Best of the Doors	Elektra 960345-2
Dylan, Bob The Times They Are A'Changing	Columbia CK 8905
John Wesley Harding	Columbia CK 9604
Franklin, Aretha 30 Greatest Hits	Rhino 816668
Hair Original Broadway Cast	RCA 1150-2 RC
Hendrix, Jimi Smash Hits	Reprise 2276-2
Hollies Greatest Hits	Epic EK 32061
Hooker, John Lee with Canned Heat Hooker 'n' Heat	EMI 97896
8ovin' Spoonful Anthology	Rhino R2 70944
Rascals The Ultimate Rascals	Atlantic 9-27608-2
Redding, Otis The Ultimate Otis Redding	Atlantic 9-27608-2
Righteous Brothers Best of the Righteous Bros.	Curb D2 77381
Rolling Stones Hot Rocks 1964-1971	Abkco CD 606/7
Ronettes Best of the Ronettes	Phil Spector 72122
Sam and Dave Best of Sam and Dave	Atlantic 7 81279-2
Simon and Garfunkel Sounds of Silence	Columbia CK 09269
Sly and the Family Stone Greatest Hits	Epic EK 30325
Sonny & Cher The Best of Sonny & Cher	Atlantic 7-91796-2
Spanky & Our Gang Spanky's Greatest Hits	Polydor 832854
Supremes, Diana Ross and the Anthology	Motown 3746307942
Yardbirds Greatest Hits Vol. 1	Rhino 75895

Children should always be encouraged to explore their parents' record collection as a family activity. They may be surprised that they enjoy some of the same types of music!

## Videocassettes

We recommend pre-screening to make sure that content is appropriate for the grade level.

Alice's Restaurant Arlo Guthrie beats the draft, gets arrested for littering, etc. 1969  
CBS/Fox

British Rock-The First Wave 1985 RCA/Columbia Pictures

The Compleat Beatles 1982 MGM/UA

Cool Cats: 25 Years of Rock and Roll Style 1983 MGM/UA

Don't Look Back Bob Dylan documentary 1967 Paramount

Dr. Strangelove Black comedy about nuclear war 1963 RCA/Columbia Pictures

The Fabulous '60s Documentary series covering one year at a time MPI Home Video

Georgy Girl Lynn Redgrave in swinging London 1966 RCA/Columbia Pictures

Girl Groups: The Story of a Sound 1983 MGM/UA

Good Morning Vietnam Robin Williams as Army DJ in Vietnam 1987 Touchstone  
Home Video

The Graduate Coming of age in the '60s. "Plastics, my boy." 1967 Embassy Home  
Entertainment

A Hard Day's Night Those loveable mop-tops in black and white 1964 MGM/UA

Hair Movie based on American Tribal/Love Rock Broadway musical 1979 MGM/UA

Help! The Beatles romp through the Alps, the Bahamas, the sub-continent, etc. 1965  
MPI Home Video

I Love You, Alice B. Toklas Nine-to-five chucks it all for love beads and bell bottoms  
1968 Warner Home Video

I Want to Hold Your Hand Six Jersey kids attempt to crash Ed Sullivan show 1978  
Warner Home Video

M\*A\*S\*H Not as good-natured as the TV series. Vietnam war disguised as Korean  
War 1970 CBS/Fox

Monterey Pop Documentary about 1967 rock festival 1967 Janus Films

Quadrophenia British street kids ca. 1964 1979 RCA/Columbia Pictures

The Rutles Zany send-up of Beatlemania 1983 Broadway Video

Vietnam: A Television History Seven volume documentary. The ultimate bummer.  
SONY Home Video

Woodstock Documentary about legendary rock festival 1969 Media Home  
Entertainment

Yellow Submarine Amiable cartoon Beatle fantasy 1968 MGM/UA Home Video

## Radio Stations

WCBS-FM (101.1) plays the greatest hits of all time, 24 hours a day. Afternoon DJ Bob Shannon has informative music features every hour. Evening DJ Bobby Jay hosts the "Hall of Fame" from 9 to 10 p.m. which spotlights a selected artist.

WXRK-FM (92.3) K-Rock plays classic AOR (Album-Oriented Rock or Another Old Record) except for mornings when Howard Stern does his thing. Especially recommended are Pete Fornatale's "Mixed Bag" show on Sunday mornings and Vin Scelsa's "Idiot's Delight" on Sunday evenings.

WNEW-FM (102.7) NEW played the classic rock the first time around. The station pioneered the FM-alternative rock format in the late '60s. Mr. Scelsa and Mr. Fornatale spent many good years there. Current format still relies on the old favorites.

Nassau County Libraries with good music departments:

Baldwin Library

Great Neck Library

Hewlett-Woodmere Public Library

Concerts for families:

Westbury Music Fair often features top performers from the early years of rock and roll.

Nassau County Office of Cultural Development publishes a quarterly newsletter of events. They often feature performers from the '50s or local acts reviving that sound. Their address is Nassau County OCD, P.O. Box 287, East Norwich, NY 11732-0287

. . . and your favorite act from the '60s is probably doing a comeback tour or reunion concert. Some acts like the Grateful Dead and the Rolling Stones never stopped. Parents always seem to bring kids to these performances.

## About The Group

Suzanne C. Smithline: electric bass guitar, vocals

Glenn Paul Manion: electric guitar, vocals

Chris Patti: drums, vocals, acoustic guitar

SQUEAKY CLEAN was formed early in 1983 by Suzanne and Glenn. Their interest in '50s music was stimulated by the rockabilly revival started by Robert Gordon and The Stray Cats. The trio became a regular fixture on the New York City nightclub circuit, and played major venues such as The Peppermint Lounge and The Red Parrot. They released an EP record in 1984, which became a favorite of college radio programmers and 1950s enthusiasts.

Chris Patti first performed with the group in 1984. As a member of the band Happy Daze, Chris had performed several times in the biggest oldies show of all: Radio City Music Hall's Royal Doo-Wop show. By working with great performers from the '50s and '60s, he gained first-hand knowledge of how they performed their music. He joined Squeaky Clean full-time in 1985.

The trio realized that their "Squeaky Clean" image might enable them to present rock and roll music to a wider audience than nightclubbers. They utilized their contacts with libraries and the Nassau County Office of Cultural Development to arrange a series of rock and roll shows for the entire family. They were first featured in the 1983 Nassau County Celebration of the Arts.

In 1985, they were asked by the Parrish Art Museum in Southampton, Long Island to present their music to schoolage children as part of a summer activity program. Rather than simply give the children an excuse to blow off steam, they decided to tell some stories about the performers of the 1950s between songs. The event was a big success and encouraged the trio to develop their idea of presenting rock and roll to children. This presentation was refined to become "The History of Rock and Roll."

A follow-up show about the 1960s seemed like the next logical step. The group's prior successes gave them the confidence to undertake a more ambitious presentation: a multi-media show covering both the music and the historical events of the decade. Preparation of the slide show, headlines and audio excerpts utilized other talents of the group members. The new show debuted in April, 1990.

Squeaky Clean was twice featured at the prestigious International Children's Festival, held annually at Wolf Trap. Other performances of note include several sold-out shows at Theatre-by-the-Sea in Matunuck, RI; The Brooklyn Children's Museum; the Children's Museum of Boston; the Hunterdon Arts Center in Clinton, NJ and the BOCES Special Education Festival in Westhampton Beach, LI. In 1989, Squeaky Clean made its network television debut on Nickelodeon's hit pre-school program "Eureeka's Castle." The episodes during which they performed for Eureeka, Magellan and Batley are regularly seen by millions of children around the country.

Glenn, Chris and Suzanne also perform and record original contemporary rock and roll under the name Combo Limbo. This band was selected as the "Best Unsigned Band" by the SKC/New York Music Awards Committee. The trio accepted the award during ceremonies held New York's Beacon Theatre in March 1990. In addition, all three band members have won Special Popular Songwriting Awards from ASCAP.

