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Study Guide for

growing up sixties

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<i>How To Use This Study Guide</i>	<i>page 2</i>
<i>About The Show</i>	<i>page 3</i>
<i>What To Expect on Performance Day</i>	<i>page 5</i>
<i>Educational Objectives and Program Methods</i>	<i>page 7</i>
<i>Suggested Pre- and Post- Activities</i>	<i>page 11</i>
<i>Resource Materials</i>	<i>page 15</i>
<i>About The Group</i>	<i>page 20</i>
<i>Evaluation Form</i>	<i>page 21</i>

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by Squeaky Clean of "Growing Up Sixties"

How To Use This Study Guide

We have provided this study guide to you as a resource to maximize the impact of our visit to your school. It outlines the educational objectives of the show and the methods we use to achieve these objectives. We refer to the “New York Learning Standards for the Arts” and detail how our program helps achieve these standards.

We give some specific information about the program itself, what to expect on performance day and what you can do to make our performance go better.

We suggest pre- and post- show activities that will further engage the audience and extend the learning experience beyond the performance itself.

We provide a list of resource materials that teachers and students may use to learn more about the 1960s, including books, movies, radio stations, audio CDs and Internet sites.

Finally, we provide you with an evaluation form to give us with feedback about our performance. We welcome your suggestions and value your input so that we can make our program better.

Feel free to share this study guide with everyone in your school community. It can be downloaded in .PDF form from our web site: <http://www.gmfmusic.com>

About The Show

"Growing Up Sixties" is a school assembly program that combines live performances of rock and roll hits with a multimedia review of trends in fashion, pop culture and music of the decade. The goal of our program is to give the audience a sense of what it was like to grow up in the 1960s.

We use videos, sound clips, still photos and voice-over audio to fully immerse the audience in the ephemera of 1960s pop culture. We integrate all these elements with a computer program called Macromedia Director.

The performers speak to the audience directly, asking questions and leading them in directed group audience participation activities.

The program does not attempt to present the "public" history of the 1960s (our program "The 1960s: Decade of Turmoil and Triumph" deals with topics such as the Space Program, the Civil Rights movement, the war in Vietnam and the antiwar movement). Rather, this program presents a "personal" history of the 1960s. We seek to expand the audience's notion of how history can be studied. We want them to see how much can be learned by looking at "everyday people."

Much of the information in this show is presented visually, using carefully selected photos and videos. Therefore, this show is particularly well-suited to young audiences and audiences of mixed ages. Everyone gets a kick out of the outrageous fashions, the old TV shows and examples of pop art and op art.

We include musical selections that reflect the range of styles that were popular in the 1960s, including British Invasion, girl groups, surf music, folk-rock, Motown and soul. We seek to recreate the sound and look of the performers of the era as faithfully as possible. Through live performances of the songs, we hope to generate the kind of excitement the music created back when it was brand new.

The musical group SQUEAKY CLEAN features the husband/wife team of Suzanne Smithline and Glenn Paul Manion, playing bass guitar and electric guitar respectively. Suzanne and Glenn have been presenting musical school assembly programs throughout the Northeast since 1984. SQUEAKY CLEAN always performs this show with a live drummer.

Musical selections are as follows (titles followed by artist who originally made the song famous):

A Hard Day's Night (The Beatles)
Heat Wave (Martha and the Vandellas)
Oh, Pretty Woman (Roy Orbison)
Surfing USA (The Beach Boys)
I Got You (I Feel Good) James Brown
My Guy (Mary Wells)
I Got You Babe (Sonny & Cher)
Stop! In The Name of Love (The Supremes)
I'm a Believer (The Monkees)

What To Expect on Performance Day

The performers plan to arrive at the school approximately 75 - 90 minutes before the first performance in order to set up our equipment. Sometimes circumstances beyond our control delay our arrival. We will keep you informed by cell phone if unexpected traffic will affect the starting time of the program. Our cell phone number is (917) 214-3354.

Since our program utilizes an LCD projector, it is best for us to be on a stage and have access to available lighting controls. We recognize that some schools need to put us on a gymnasium floor and that many schools have only basic stage lighting. These circumstances will not greatly undermine our performance.

Whether we are on a stage or on the floor, the area needs to be clean and clear prior to our arrival. We send a postcard directly to the school prior to our performance day to make sure that custodial staff are aware of our performance, but the school should make sure that all other staff who might be using our space (band teacher, PTA, scouts, etc.) know what times the performing space will be reserved for our use.

Since we have much equipment to unload, we will ask to be directed to the closest building entrance to the performance space. If student arrival, recess or dismissal will make this entrance unavailable to us, please make sure we know to adjust our arrival time.

The audience should be seated in whatever configuration they are accustomed to for assemblies. Teachers should make sure that all students can see the stage and screen comfortably. Overcrowding generally puts everyone in a bad mood--this is why we offer a substantial discount for multiple shows.

We prefer to have the principal or other staff member introduce the program. We have found that audiences who have been taught "proper assembly behavior" will rarely misbehave during our shows. We have also found that a darkened audience space focuses attention on the stage.

Students will usually look to see how the teachers and staff are reacting to our show and act in a similar manner. Grading papers or talking with other adults sends the wrong message. Teachers should remain with their classes and keep tabs on their behavior.

In order for us to complete the show on time, it is important that the audience members quiet down promptly at the end of each song. Private discussions about what they are seeing and hearing should be carried on in class or on their own time.

There are several group audience participation activities in the show, which can be performed by the audience while they remain seated. We do not encourage spontaneous dancing during our show, especially by adults. If the school permits, teachers may encourage the audience to dance during our last song "I'm A Believer"

Our musical volume level is not excessive, but a rock band does generate a lot of sound. Our speakers are on stands and do not point directly at the audience. If any audience member is uncomfortable with our volume, moving to a position off-center should solve the problem. If some members of the audience are hearing-impaired, we can offer an audio feed or assistance in placing transmitters.

This program runs 45 - 50 minutes. If there are time constraints that will force us to end the show early, make sure that we know about them ahead of time so that we can make adjustments.

At the end of the final performance, we will need 45 - 60 minutes to completely clear the stage. If this presents a problem, we can discuss having some assistance in moving equipment offstage.

There may be paperwork that needs to be signed by a district representative so that we can get paid. Please make sure our contact is aware of any such requirements.

Educational Objectives and Program Methods

1) To show how television, movies, advertising, clothing, fine arts and especially music made growing up in the 1960s a unique experience; to show how these modes of creative expression reflected the times; to make students familiar with distinctive 1960s trends in fashion, music and art. [*Learning Standards 3 and 4*]

-- the 1960s were a particularly vibrant and exciting time to be a young person growing up in America. Old rules were being rewritten daily; there was a relentless push to develop the newest, the latest, the most innovative products. Creative people in all sorts of media were exploring new territory and pushing the limits. And due to the development of television (especially color television), the trends and fashions of the 1960s are documented in a colorful way.

Our program is particularly well-suited to presenting this material to young people. Our six by nine foot screen makes the bright colors of the flower-power era particularly vivid. We utilize split-screen layouts and other visual composition methods that were pioneered in films such as "Woodstock."

Television: We include several still photos and a video clip from "The Ed Sullivan Show," as an example of the type of programming that was designed to be viewed by families watching together. Ed Sullivan's instinct for what was newsworthy led to appearances by many innovative performers, who were then introduced to mainstream America.

We also explain how color TV came to replace black and white TV as the decade progressed.

Advertising: We include interesting examples of print advertising in our visual presentation.

Fine Art: We present examples of "pop art" (use of images from advertising, comics and everyday life as source material for fine art) and "op art" (images featuring optical illusions, largely in black and white). We also show how pop art and op art was used in advertising and fashion.

Fashion: We have many photos of people wearing outrageous clothing from the 1960s. Women's fashions are shown as we sing "Oh Pretty Woman." Men's fashions are shown as we sing "My Guy."

We include pictures of people who are well-known to today's children, to show how they looked and dressed differently in the 1960s. We also include pictures of regular people, to show how these styles were embraced by the public.

We also talk about how young people tried to imitate these styles, in spite of resistance from their parents.

Music: we talk about how the Beatles first came to America in 1964 and cheered up the nation, still in mourning over the death of President Kennedy. We talk about surfing music and beach movies. We also introduce "Motown" music, explaining its roots in the automobile manufacturing center of Detroit, Michigan.

2) To encourage the audience to consider both what was different about growing up in the 1960s and what has remained the same; to show them how much fun in can be to learn about history from magazines, photos, TV shows and other firsthand resources [*Learning Standard 4*] , including their own family members; to give a sense that history is not just made by powerful leaders or well-known celebrities; to give them insight into how they are participating in history themselves.

-- In our spoken introduction to the show, we encourage the audience to make a list in their heads of what was the same and what was different between growing up in the 1960s and growing up today. We offer item number one on the "different" list: people dressed differently--what was "cool" back then might look a little strange today!

As the show progresses, the audience will see images of young people (of various backgrounds) at the playground, on family outings, dressed to go out, etc. These "slice-of-life" pictures make it possible for the audience to identify with the children of that era. Some aspects of growing up have not changed all that much since the 1960s.

We encourage the audience to discuss the items on their list when they return to class at the end of our performance.

-- We had a lot of fun doing the research for this show. Seeking out colorful pictures and videos was very entertaining for us.

We got a lot of pictures from nontraditional sources, such as family albums, yearbooks, old magazines etc. We came across a treasure-trove of 1964-1965 World's Fair memorabilia at a garage sale. We have noticed that these pictures get a different reaction from the audience than the more celebrated 60s images we use in our other program.

-- While the parents of today's schoolchildren might have been born after 1969, there are lots of adults around them who have interesting stories to share about the 1960s. As an example, in our show Glenn shares the story of how he tried to communicate his desire for a long haircut with a barber his Mom selected (who did not speak English very well). In this way, we demonstrate that even simple anecdotes about another time can provide insights into that era.

-- It is easy to get a laugh from seeing the outrageous fashions that people wore in the 1960s. In presenting these images, we hope to send a less obvious message: that styles become dated very quickly, that fashion depends on constant change, that definitions of what is hip and cool are hardly written in stone.

Yet even as we grin at what the performers were wearing in the 1960s, the music they made still sounds great today. In this way, we hope to help the audience learn to make a distinction between what is trendy and what is timeless; what is meant to celebrate the spirit of the present moment and what is meant to communicate a message that resonates beyond the present moment.

3) To have the audience become an active participant in our performance; to give the audience a chance to physically respond to the energy in the music [*Learning Standard 1*]; to develop the students' ability to choose what constitutes appropriate audience behavior in a manner directed by the performers and nature of the performance itself [*Learning Standard 2*].

-- The natural reaction to hearing rock and roll music is to get up and dance (especially if you're of a certain age). But students are taught that they are not supposed to get up and dance during a school assembly.

SQUEAKY CLEAN has been dealing with this clash of expectations over many years. Our shows give the audience a chance to develop a more nuanced approach to audience behavior, beyond "Sit still, don't talk, keep your hands in your lap."

We have developed many audience participation routines that give the children a chance to express their enthusiasm in a way that will not disrupt a seated auditorium performance. We urge the audience to sing along with songs they know, or clap along with the rhythm. Suzanne introduces the song "Surfing USA" by encouraging the audience to "surf" and "swim" while remaining in their seats. Later in the show, the students are taught a simple series of hand movements that go along with the song "Stop! In The Name Of Love."

In addition, the spoken portions of the program often involve asking questions of the audience. We give them clear instructions as to how they are to make their answer known; e.g. "Raise your hand if..." "How many of you have done this..."

In this way, we send the message that by listening to the performer, an audience will always know the role they are expected to play in a performance. Nearly all children's performers ask for some kind of participation of the audience, but the nature of the participation differs. A storyteller needs the audience to pay quiet attention. Circus clowns prefer laughter.

4) To give students an opportunity to observe how rock and roll music is made by three musicians in a live performance setting; to observe how computer software can integrate video, sound and pictures into a coherent presentation. [*Learning Standard 2*]

-- At the end of every performance, we remind our audiences that we are actually playing our instruments and singing and that we don't use any tricks to create our sound.

Modern technology has greatly expanded the modes of expression available to today's musicians, but certainly something has been lost in the process. Young musicians struggling to master an instrument cannot possibly emulate the note-perfect performances they hear on the radio or see on TV. They are often correct when they express skepticism that their favorite performers can really play or sing at all.

Our performance is not meant to suggest that young people should not avail themselves of new technology to express themselves. This would be greatly at odds with the viewpoint of the performers we admire from the 1960s, who were always looking to create new sounds. And we do use a modern MIDI sequencer for one or two songs in the show.

But there is something magic about creating music with your friends in real time. The fun, the thrill and camaraderie we feel onstage is not faked, and we hope that our audiences are inspired to get together and create music with their friends with whatever instruments and technology they choose to utilize (the girls as well the boys).

-- In 2001, we fully upgraded our audiovisual operation from slides and cassette tape to a computer-generated presentation. We did not intend for the computer show to draw attention to itself, but many students and teachers have complimented us on the way we have integrated various multimedia elements to give a sense of what it was like in the 1960s.

The program we use (Macromedia Director) is a professional version of programs like Microsoft Powerpoint which allows for greater control and interactivity. Both students and teachers are often called upon to make presentations using similar software. We hope that we have given them some new ideas of how to do this kind of presentation.

Suggested Pre- and Post-Activities

The interdisciplinary nature of artistic expression and performance is well-documented. Our performance can be useful to a music teacher, a history teacher, an economics teacher, an art teacher, an English teacher, a science teacher and surely others. Many of these topics overlap, as when a creative writing project deals with current or past history.

We offer a handful of suggested classroom activities that will extend the learning experience beyond the hour that we spend with the students. Some are specific activities; others are questions that may serve to initiate lively classroom discussion.

You will doubtless come up with your own ideas as well. Please feel free to share them with us so that we may incorporate them into future revisions of this study guide.

1) **Growing Up 60s vs. Growing Up Now:** As mentioned above, we ask the audience at the beginning of our show to make a mental list of things that were different about growing up in the 1960s and things that were nearly the same as today.

Upon returning to class, the students should share what similarities and differences they observed, with the results written on the blackboard or on a chart. Many of their suggestions may be grouped in larger categories, such as personal appearance, technological changes, effect of historical events, etc.

Students may be asked how significant the differences really are--did they make the experience of growing up in the 1960s fundamentally different or were they just a matter of style? What was it about growing up in the 1960s that was absolutely unique to that time period? Do you think you would have liked to have been a kid then?

2) **"Back when I was your age...":** It can be pretty boring when Mom and Dad talk about when they were a kid. But sometimes it can be interesting when they share their reminiscences.

Students can be directed to do an oral history interview with a relative who was growing up in the 1960s. Do they have pictures of what they looked like? What music did they like? What did their parents think of the music they liked or the clothes they wanted to wear? What were they doing when they heard about the Kennedy assassination, or the day that Neil Armstrong walked on the moon? If students share the results of their interviews in class, they can try to look for common threads in their interviews. Did lots of people like the same music? Did they have similar experiences with their parents?

3) **What will we tell our kids?** Imagine you are a Mom or Dad being interviewed by your children many years from now.

What will you want your children to know about your childhood experiences? What life-changing events shaped your childhood? What do you think is unique about how children are being raised today...the Internet? the Simpsons? What cultural artifacts would you want to put into a time capsule about our era?

4) **Black and white vs. color:** In our show, we explain how black and white television was eventually replaced by color TV by the end of the 1960s. Black and white movies were also quite rare by this time. Is it a mere coincidence that the 1960s saw the advent of Day-Glo colors and Flower Power?

How do you think this technological development changed TV and movies? Would Elvis had made a movie in Hawaii if there had been no color photography? What about TV shows like "Gilligan's Island?"

On the cable network "TV Land," it is possible to see sitcoms from the 1960s that started in black and white and then were shot in color later on. Did this change the way they made the programs? What artistic decisions were made by the creators of TV shows such as "Batman" that used a vivid color palette?

The first Beatles movie "A Hard Days Night" was shot in black and white; their second movie "Help!" was shot in color. Did this influence their decision to feature exotic locales like the Bahamas and the Alps in the latter movie?

What are your expectations of a TV show or movie that is shot in black and white instead of color? Why would someone like Woody Allen choose to make a contemporary movie in black and white?

Computer programs can change color images into black and white. What happens when you take a famous piece of art and take away the colors? Or a news photo? Or a postcard?

5) **New York World's Fair 1964-1965:** the Fair is featured in our show, both as a destination for families and as a way to explain how the world was becoming a smaller place in the 1960s. Suzanne explains how Americans got to know the world there, and that the world also got to know America at the World's Fair. It is no wonder that many foreigners later moved to Queens NY (our home) and made it one of the most ethnically diverse areas on the planet.

Students in the New York area can visit the park that now exists at the site of the fair. The large steel globe called the Unisphere is still there. Walkways in the park are based on the layout of the Fair. The Queens Museum has a more-or-less permanent exhibit about the Fair, as well as the scale model of New York City that was such a popular attraction.

State and county fairs are still common nowadays. Students who belong to Scouts or 4-H could share their experiences participating in a small-scale fair.

Why do you think there are no more World's Fairs?

6) **Op Art and Pop Art:** These styles have become so integrated into mainstream graphic discourse that it is hard to believe that they were once so revolutionary.

Young people find pop art and op art quite accessible. They are inspired by images that they are familiar with. In looking at reproductions of works by Andy Warhol or Roy Lichtenstein, students can analyze how familiar icons were transformed by the artist. Optical illusions by artists like M.C. Escher still boggle the mind and defy explanation.

Art classes can have a lot of fun creating works inspired by the 1960s. Our show includes an image of Kermit the Frog as imagined by Andy Warhol.

7) **Recycle everything:** recycling hit songs to make new hit songs is an age-old practice of the music industry. Old songs are re-recorded by contemporary artists and given an up-to-date sound. Hit records of the past are incorporated into movie soundtracks. Baby-boomer classics are incorporated into advertising jingles.

Students should have no trouble finding music of the 1960s recycled into contemporary settings. Why was this song selected? How was the song updated? Did the new version retain certain period aspects (dated lyrics, sitar sounds, drum solos) with ironic intent or does the song still sound cool today? And which version do you like better?

DJs and record producers cut up and sample old recordings as the basis for new songs. Where did that drum beat come from? What song did the producer get the horn riff from?

Recycling and repackaging is not limited to music. Fashion designers often incorporate outdated styles (bell bottoms, hippie clothes) but give them a contemporary look. How do they accomplish this? Does it work for you? Kids of the 1960s found ways to personalize their clothes (tie-dye, patches, etc.) Can we do the same things today?

Graphic artists also quote obsolete styles of advertising, layout, typefaces, etc. What is the effect that they achieve?

How did movies like the Austin Powers series evoke the look and feel of the 1960s? Can you find original source materials (magazines, movie posters, album covers, etc.) that may have influenced the look of the movie?

8) **Hair, hair, hair:** take a look at those pictures of the Beatles from 1964. Their hairstyles were long! As the 1960s went on, hair lengths and style got more outrageous. There was even a pop hit called "Are You A Boy or Are You A Girl?"

Hair styles were meant to make a political statement in the 1960s and to identify yourself as a cool person or as a square. Young men drafted into the armed forces had to get a Government Issue (GI) hairstyle so that they would look like everyone else.

Students can be directed to find pictures of interesting hair styles, both from the 1960s and from other period of history, including today.

Is your personal style of dress and appearance meant to make a statement, or is it only a question of fashion? What is your own style meant to communicate about you?

Resource Materials

We list here some resource materials you may find useful. Please feel free to share information about other resources you come across so that we may include them in future revisions of our study guide.

Audio recordings:

The full-length album began to be treated seriously by recording artists by the mid-1960s. But for the purposes of introducing young people to this great music, collections of a single artist's greatest hits are probably the best investment.

Our favorite source for these CDs is Collector's Choice Music (800) 923-1122
<http://www.collectorschoicemusic.com>

You can purchase all those collections you see advertised on TV at
<http://asseenontvmusic.com/60s.html>

Dig out some old vinyl LPs--they have great artwork that is easy for a classroom to see.

- The Beach Boys: Pet Sounds (WW3526266x)
- Those Fabulous Beach Boys Greatest Hits (WWRAZ9266x)
- The Beatles: 1 (WWCAP9325x)
- Greatest Hits Blue (1967 - 1970)(WWCAP7039x)
- Red (1962-1966) (WWCAP7036x)
- or any other original album (not the Anthology series)
- Brown, James 20 All Time Greatest Hits (WWPOL1326x)
- The Byrds: 36 All-Time Favorites (WWEDI7055x)
- The Doors: Best Of (WWELA0345x)
- Dylan, Bob: Essential Bob Dylan (WWSON5168x)
- Hendrix, Jimi: Voodoo Child (HTUTV26032)
- The Kinks: The Singles Collection (HTSMG97642)
- The Mamas and the Papas: All The Leaves Are Brown--
 The Golden Era Collection (HTMCA26532)
- Redding, Otis Ultimate Otis Redding (WWWSP7608x)
- The Rolling Stones: Big Hits (High Tide and Green Grass) (WWABK8001x)
- Simon and Garfunkel: The Columbia Studio Recordings (HTSNY38152)
- Various: Back to Mono: The Phil Spector Box Set (ABKCO B0000003BDM)
- Various: Motown: The Classic Years (WWMOT9466x)
- Various: Nuggets: Original Artyfacts from the First Psychedelic Era (HTRHI54662)
- Various: The Complete Stax-Volt Singles (Atlantic ASIN B00000021QU)
- Various: Woodstock 25th Anniversary Collection (WWATL2636x)

Radio Stations:

On most radio stations, the music of the 1960s is usually presented in a format meant for nostalgic baby boomers. It is hard to give a sense of how this music broke all the rules and introduced us to so many new sounds. It is even harder to duplicate the freewheeling spirit of FM radio in the 1960s.

But lots of 1960s music sound great on the car radio.

“Oldies” Format: In the New York Metro Area, the premier oldies station is WCBS-FM (101.1). We have listened to other oldies stations on long car trips to Florida, and we hear more juxtapositions of sublime, hokey and downright weird records than we do on CBS-FM. The programming is less slick, but more surprising.

“Jammin’ Oldies” Format: heavier emphasis on Rhythm and Blues music, more weighted towards late 1960s and the 1970s. Fewer lame songs, but their playlist gets repetitive too.

Radio Disney: fun old-time rock and roll songs are part of their mix.

NPR: Sometimes performers from the rock and roll era are guests on interview shows such as “Fresh Air” or “Weekend Edition Sunday.” “A Prairie Home Companion” spotlights many forms of traditional American music that led to rock and roll.

Public TV: Concerts featuring musicians from the 1960s are frequently part of their fundraising programming.

Videos and DVDs: Most influential movies and TV shows from the 1960s are available on VHS tapes or DVDs. There are also some good contemporary movies set in the 1960s. Make sure the content is age-appropriate.

- Alice's Restaurant (1969) Arlo Guthrie beats the draft, gets arrested for littering, etc. (PG)
- The Avengers Stylish British spy TV series available on reissue DVDs
- Barefoot in the Park (1967) Young Robert Redford and Jane Fonda as newlyweds (NR)
- The Beatles - The First U.S. Visit (1991) Documentary (NR)
- Breakfast at Tiffany's (1961) Audrey Hepburn leaves a small town for life in New York (NR)
- Dr. Strangelove (1964) Black comedy about nuclear war (NR)
- Don't Look Back (1967) Bob Dylan tours England. Extraordinary insight into what it was like for him (NR)
- Elvis--'68 Comeback Special (1968) Live performance on TV special. Almost makes you forget all those awful movies (NR)
- Fail Safe (1964) USA accidentally sends nukes to attack Moscow (NR)
- The Green Berets (1968) John Wayne leads crack troops in Vietnam. (G)
- Guess Who's Coming To Dinner (1967) Middle-class couple confronts their racial prejudices (NR)
- Hair (1979) Film adaptation of the first rock Broadway musical (PG)
- A Hard Day's Night (1964) Beatlemania Black and White
- In The Heat of the Night (1967) Sidney Poitier as Philadelphia detective arrested for murder in a small Southern town (NR)
- M*A*S*H (1970) Vietnam war disguised as Korean war. Not as good-natured as the TV series
- Nancy Sinatra: Moving with Nancy (1967) Flower-power meets go-go boots in this TV special. Austin Powers would love it. (NR)
- The 1964 World's Fair (1996) Documentary featuring construction, news footage, etc.
- Ride The Wild Surf (1964) Sun 'n' surf 'n' luau nights (NR)
- The Rutles (1978) Hysterical send-up of the Beatles
- That Thing You Do! (1996) small-town rock band tries to make it big in the 1960s (NR)
- To Kill a Mockingbird (1962) Small-town Southern lawyer defends black man (NR)
- Seven Days in May (1964) another cold-war paranoia thriller (NR)
- The '60s (1999) TV miniseries featuring two fictitious families
- The Ugly American (1963) Marlon Brando as American ambassador to Asian country threatened by Communists (NR)
- West Side Story (1961) Unforgettable adaptation of the Broadway classic (NR)
- Woodstock (1970) Legendary documentary about the rock festival.
- Yellow Submarine (1968) Irresistible cartoon Beatle epic. Wonderful for all ages (G)

Books:

- Alter, Judy *Meet Me At The Fair: Country, State and World's Fairs and Expositions* 1997, Franklin Watts, New York NY From small animal exhibitions in the early 1800 to the present age of midways, junk food and entertainment Ages 9 - 12
- Aronson, Virginia *The History of Motown (African American Achievers)* 2001, Chelsea House Publishing, Broomall, PA Ages 9 - 12
- Dahl, Bill *Motown: The Gold Years: The Stars and Music That Shaped a Generation* 2001, Krause Publications, Iola, WI Coffee table compendium, with big photos. All ages
- Feinstein, Stephen *The 1960s From the Vietnam War to Flower Power (Decades of the 20th Century)* 2000, Enslow Publishers Berkeley Heights, NJ Ages 10 and up
- Hayes, Malcolm *1960s Age of Rock (20th Century Music)* 2001 Gareth Stevens, Milwaukee, WI Ages 8 and up
- Hill, Tom *TV Land to Go: The Big Book of TV Lists, TV Lore, and TV Bests* 2001, Fireside Press, New York, NY All ages
- Hoobler, Dorothy et.al. *The 1960s Rebels: Rebels (Century Kids)* 2001, Millbrook Press Brookfield, CT Ages 9 - 12 Fictional account of kids growing up in the 1960s
- Kronwetter, Michael *America in the 1960s (World History Series)* 1998, Lucent Books San Diego, CA Ages 9 - 12
- Nelson, Douglas and Parker, Thomas *Day by Day: The Sixties* 1983 Facts on File New York, NY Two volume reference set with timelines Grades 6 and up
- Phillips, Dave *Graphic and Op-Art Mazes* 1976, Dover Publications, Mineola, NY Ages 4 - 8
- Robert, Jeremy *The Beatles* 2001, Lerner Publishing Company Minneapolis, MN Ages 9 - 12
- Rydell, Robert W. et.al *Fair America: World's Fair in the United States* 2000, Smithsonian Institution Press, Washington, D.C. A survey of world's fairs from 1853 to 1984. Ages 12 and up.
- Stark, Steven D. *Glued to the Set: The 60 Television Shows and Events That Made Us Who We Are Today* 1999, Free Press, New York, NY Grade 6 and up
- Various *The History News: In Space* 2002, Gareth Stevens Milwaukee, WI Ages 8 and up
- Venezia, Mike *Andy Warhol (Getting to Know the World's Greatest Artists)* 1997, Children's Press New York, NY Ages 4 - 8
- Venezia, Mike *The Beatles (Getting to Know the World's Greatest Composers)* 1997 Children's Press New York, NY Ages 4 - 8
- Yapp, Nick *The 1960s (Decades of the 20th Century)* 1998, Konemann New York, NY Grades 6 and up

Internet Sites:

Explore the nutty world of 1960s enthusiasts with too much spare time in their lives. Children should surf the web under parental supervision.

A quick search on Yahoo yielded these sites. You will probably find others. (We have not explored every link listed on these sites):

<http://www.space.com> *Great resources available about our space program.*

<http://www.sixtiespop.com> *British take on the 1960s (groups, TV, etc.)*

Lots of fun here!

<http://www.nhmccd.edu/contracts/lrc/kc/decade60.html> *Kingwood College Library site about the 1960s Good overview and links to resources*

<http://www.wherewereyou.com> *Collection of stories detailing how people's lives were changed by the most amazing day on earth: July 20, 1969, the day of the first moon landing*

<http://www.monkees.net> *Official site of the Pre-Fab Four*

<http://www.mustanghistory.net/> *History of the Ford Mustang for the fanatic*

<http://www.tvland.com> *Official site of the cable channel. Links to popular shows from the 1960s . Great TV theme feature*

<http://musicradio.computer.net> *Site for WABC MusicRadio (before their talk format began) Listen to what Top 40 radio really sounded like*

<http://musicradio.computer.net/images/bruce67.ram> *Cousin Brucie from November 1967*

About The Group

PRESS INFORMATION ABOUT SQUEAKY CLEAN

Suzanne C. Smithline: upright bass, electric bass guitar, vocals

Glenn Paul Manion: electric guitar, vocals

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. They became a regular fixture on the New York City nightclub circuit and released an EP record in 1984 on Drip Dry Records.

Suzanne and Glenn realized that their "Squeaky Clean" image might enable them to present rock and roll music to a wider audience. They arranged a series of rock and roll shows aimed at children and families in museums, libraries and parks. These concerts became a successful Arts-in-Education presentation about the history of rock and roll. The program proved so popular that the band members developed other programs about the 1960s. In addition, they were often booked to do concerts and dances outside of school hours.

SQUEAKY CLEAN often performs the great music of the 1950s, 1960s and 1970s for adults as well. Their authentic look and sound recreates the era when rock and roll was young. Their enthusiasm and fresh approach guarantees great entertainment for everyone raised on rock and roll.

The trio's 1996 CD/cassette release "Rock and Roll Party with Squeaky Clean" was awarded a seal of approval by the Parents Choice Foundation. In addition, SQUEAKY CLEAN was regularly seen for many years on Nickelodeon's hit pre-school TV series "Eureeka's Castle."

SQUEAKY CLEAN always performs with a live drummer. Suzanne and Glenn have been fortunate to work some of the most experienced stage, studio and club drummers in the New York City area.

In 2001, Suzanne and Glenn premiered their new program "How I Survived the Seventies," a multimedia look at the decade through the diary of a teenage girl. The show features state-of-the-art animated computer projections, voice-overs by Suzanne and Glenn's daughter Leila and a dozen great 70s tunes by Santana, Al Green, Bob Marley, ABBA and Blondie among others.

At the same time Suzanne and Glenn extensively reworked each of their existing shows, incorporating the projection technology and updating the presentations for today's audiences. Their current selection of shows includes "Rave On! The Roots of Rock and Roll" "The 1960s: Decade of Turmoil and Triumph" "Growing Up Sixties" "How I Survived the Seventies" and "Family Night with Squeaky Clean" .

Evaluation Form

The principal or faculty contact person should collect these forms and mail them back to us at:
Drip Dry Records, P.O. Box 3873, North New Hyde Park, NY 11040

Date of Performance _____

School _____

Grade Level _____ Teacher _____

Please rate "Growing Up Sixties" in the areas listed below. Circle the rating numbers from 1 to 5, 1 being poor and 5 being excellent.

1) Student Response to Program 1 2 3 4 5

2) Technical Quality of Program 1 2 3 4 5

3) Educational Quality of Program 1 2 3 4 5

4) Performance Quality of Program 1 2 3 4 5

5) Quality of Study Guide 1 2 3 4 5

6) Any ideas to add to the study guide?

7) What parts of the show worked especially well?

8) What parts didn't work especially well?

Comments and/or suggestions: