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Study Guide for



The Roots of Rock and Roll

Prepared by Glenn Paul Manion

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Contents may be reproduced only in conjunction with a performance
by Squeaky Clean of "Rave On! The Roots of Rock and Roll"

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 early years of rock and roll, including books, movies, 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

“Rave On! The Roots of Rock and Roll” is a musical, multimedia school assembly program that tells how Rock and Roll Music was born in America in the post-World War II period. We explain that rock and roll combines blues music from Africa and country music from Europe. We also mention technological and social changes that helped give birth to this new music.

Squeaky Clean has been presenting this program in various forms since 1984. It is our longest running and most popular show. There is plenty of audience participation and fun built into the program, which makes it ideal for Grades K - 6. It is also adaptable to older audiences, who have a greater understanding of history but are a little more reserved about audience participation.

The show was extensively revised in 2001, when we moved from a slide-based to a computer-based presentation and increased our screen size to six-by-nine feet. The show now has better captions for the images, animated graphics, sound effects and video clips. Our goal was to increase the amount of visual information in the program, which can be easily assimilated by all ages groups.

The show is built around live performances of songs from the 1950s and early 1960s by the musical group SQUEAKY CLEAN, featuring the husband/wife team of Suzanne Smithline (upright bass and electric bass guitar) and Glenn Paul Manion (electric guitar). 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: Suzanne and Glenn are fortunate to have access to the best professional drummers in the New York area. We perform the music totally LIVE, without technological enhancements, much as it was done back in the 1950s. By showing how three musicians can make great music all by themselves, we hope to inspire our audiences to experiment with making music with their friends.

Musical selections are as follows (titles followed by artist who originally made the song famous):

Rock Around the Clock (Bill Haley and his Comets)
Why Do Fools Fall In Love (Frankie Lymon and the Teenagers)
Kansas City (Wilbert Harrison)
Got A Lot of Rhythm In My Soul (Patsy Cline)
Hound Dog (Elvis Presley)
That'll Be The Day (Buddy Holly and the Crickets)
Lollipop (The Chordettes)
Loco-Motion (Little Eva)
It's My Party (Leslie Gore)
Twist and Shout (The Beatles)

The other highlight of the program is a computer-generated multimedia presentation, projected on a 6 foot by 9 foot rear-projection screen. Macromedia Director is used to combine images, animation, sound effects and video clips. This "movie" runs as we tell stories about how rock and roll developed, and images from the era also run during the performance of the song. .

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 the most 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 that 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.

Our show works best when a principal or other staff member introduces the program. A brief reminder about what constitutes "proper assembly behavior" can be most helpful. We have also found that a darkened audience space focuses attention on the stage. Teachers should remain with their classes.

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 heads of 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.

We have found that audiences who have been taught "proper assembly behavior" will rarely misbehave during our shows. Singing along or clapping is always acceptable. Students will usually look to see how the teachers and staff are reacting to our show. While it can be hilarious to see a teacher or staff member get down and boogie, it does not help the performance.

This program runs approximately 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. We can easily make adjustments to get the show to fit the available time slot.

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 explain the cultural changes in post-war America that gave birth to rock and roll music; to explain how rock and roll developed from African sources (“Rhythm and Blues” or simply “R&B”) and European sources (“Country and Western” music): [*LEARNING STANDARD 4*] ;

After World War II, a great movement of people from small towns to urban centers took place. Both blues music and country music became “citified” and new developments in electric instruments enabled musicians to play louder and more aggressively. Radios and phonographs also became less expensive and came into wider use.

Our program uses the analogy of a peanut butter and jelly sandwich to explain how combining two separate elements yields a result that is markedly different. Rock and roll music resulted from the combination of blues and country music.

Our screen shows a world map with Africa highlighted, and several images of African musicians with drums, flutes and stringed instruments. We explain how Africans brought their music and culture to America with them, even if they were not able to bring their instruments. They handed their music down from generation to generation, much as today’s children learned songs from their parents. Over time, this African music developed into the American style of music we now call the blues.

We then demonstrate how adding a lively rhythm to a sad blues song changes the nature of the piece (“jump blues”).

We then present a similar explanation of how modern country music developed from European roots and then perform a country song with an uptempo feel.

Our explanation leads us to Elvis Presley, who drew on his innate knowledge of blues and country music to create his own personal style. We stress that Elvis was just one of many musicians combining this style, but that he was certainly the one who became most well-known.

2) To demonstrate how rock and roll music is made with guitar, bass fiddle and drums.
[LEARNING STANDARD 4]

We tend to forget that recorded music is a relatively recent invention; similarly, radio broadcasts of music were unknown before the twentieth century. Unless you were fortunate enough to live near a concert hall, you had to make your own music.

Today's children have unlimited access to recorded musical performances, but yet they rarely get to see popular music performed right in front of them, in real time.

We constantly need to remind our audiences that we are not singing to tapes and that we are creating all the sounds ourselves. This is often the most powerful message that audiences take away from our shows--that it's fun to make music with your friends and you can do it with just your singing voice and fairly simple instruments.

Suzanne's big bass fiddle gets a lot of attention from the audience, and she takes a few minutes to explain how her instrument relates to other stringed instruments that the students may be learning how to play. She demonstrates specific "slapping" techniques developed by jazz and country bands to emphasize the rhythm (Elvis' first records did not have a drummer!).

Glenn explains how an electric guitar differs from an acoustic guitar, showing how magnets under the steel strings create a small electrical signal that is then amplified.

Drums and rhythm are mentioned at several points in the show. We show how the rhythm of the railroad train (pictures of old trains and sound effects are part of the computer presentation) can be played on the drum kit as well as the guitar and the electric bass. This infectious rhythm forms the basis of our rendition of the hit "Loco-motion."

3) To explain how rock and roll music gave teenagers of the 1950s and 1960s a distinctive mode of expression [*LEARNING STANDARD 3*]

As Suzanne mentions in the show, it's hard to believe that the kind of music we play in our show used to get people upset. But the joyous abandon of the rock and roll beat and the suggestive (for the era) vocal and dance mannerisms of its most flamboyant performers were far outside the mainstream of American entertainment of the mid-1950s. Rock and roll fans were largely indifferent to (or unable to determine) the racial background of the performers, while their elders were highly sensitive to the African-American origins of the music.

Early rock and roll songs dealt with teenage concerns in a way that grown-ups could not fathom. The transistor radio taught suburban teens the jive talk of the city street. Gifted songwriters such as Chuck Berry and Eddie Cochran distilled all the pent-up emotions of teenagers into two-minute songs. Don and Phil Everly gave voice to teenage heartache. Elvis Presley's singing style combined the swagger and vulnerability of every adolescent male.

We stress throughout the program that rock and roll was made by teenagers, for teenagers. Rock and roll performers broke down the traditional divisions between songwriter, instrumentalist, arranger and vocalist that had been the norm in pop music for generations. Frankie Lymon was literally a "teenager;" Little Eva was a Carole King's babysitter, Leslie Gore looked like any other suburban high school girl.

Nevertheless, the grownups felt threatened by these performers. Some tried to make rock and roll go away; others tried to clean it up. We perform the song "Lollypop" by the Chordettes, whose vocal sound was reminiscent of the 1940s while we show pictures of less-threatening stars such as Pat Boone, Teresa Brewer, Paul Anka and the like.

4) Directed group audience participation activities (singing, responding to musical cues from performers, “dance moves” that can be done from a seated position) allows audience to physically respond to the energy of the music [*LEARNING STANDARD 1*]

Anyone who grew up with rock and roll knows just what to do when we open the show singing “One, two, three o’clock, four o’clock rock.” But they need to resist the urge to cut loose because we are in a school assembly situation.

Our audiences have mostly been well-trained as to what constitutes appropriate behavior during an assembly--polite and quiet attention and simple applause at the right moments. But this is not easy to do when you hear rock and roll music.

We have come to appreciate that the audience is the crucial “fourth member” of our band and that their active participation makes the experience memorable for all. Over time, we have created opportunities for our audience to join in as a group (we do not choose individuals to come onstage as this inevitably leads to disappointment among those not chosen).

Singing and clapping along are encouraged throughout. We ask a number of open-ended questions of the audience that allows us to have an orderly exchange of ideas. In addition, we have participation “bits” that involve listening to a given musical cue and giving the response we have taught them. The level of silliness is varied according to the age of the audience.

Dancing is a normal reaction to hearing rock and roll music. You should be aware that the educational content of our show is not undermined if students are permitted to dance in front of their seats for the last two or three songs of the show. Some schools want us to actively encourage the audience to dance; some school are very clear that they do not want any dancing. The performers should be made aware of the school’s preferences in this matter.

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) **Song parodies:** many old-time rock and roll songs have been re-written for commercial jingles or Sesame Street vignettes. Dead-on parodies of current hits are a staple of radio “morning zoo” programs.

Writing parodies helps develop an appreciation for rhyme schemes, meter and stress patterns as well as melody. Take a well-known rock song and create new words to fit a contemporary situation. “Rock Around The Clock” is a good place to start, but any type of song will do. Lyrics are easily available on the Internet.

2) **Song remakes:** many contemporary movie soundtracks incorporate hits familiar to baby-boomers, often re-done by contemporary performers. Direct comparisons of the original and remake can be part of a classroom discussion of how pop music has changed since the 1950s. Why was a particular song chosen to re-make? What did they do to make the song sound contemporary? What aspects of the song did they retain in the new version?

Many people are not aware that early Beatles records had many remakes of songs they liked by performers such as Little Richard, Chuck Berry, Buddy Holly and Carl Perkins. After presenting both the original and Beatles version, the class can discuss how the Beatles adapted the songs to their sound.

3) **Technology and the birth of rock and roll:** the newly-developed transistor radio helped kids to personally connect with this new music and the DJs who played it. Elvis came along just as television was becoming a fixture in American living rooms. Would rock and roll have happened without these new technologies? How have radio and TV changed since the early years of rock and roll? How does today's Internet change the way young people get access to their music.

1950s teenagers bought a lot of 45 rpm "single" records in the early years of rock and roll. As a classroom activity, students should be given a chance to listen to recordings of the 1950s played on old phonographs or small transistor radios. How do they sound different than today's recordings? When an old record is remastered for compact disc, what new sounds can you hear?

Also, how has the demise of the "single" changed the way music is sold to young people?

Technological innovations led to electric instruments such as the electric guitar, the bass guitar and various electronic keyboards. Students should be hear these instruments side-by-side with their older counterparts: acoustic guitar, bass fiddle and piano. What new sounds can a musician create with the newer instruments? How did these innovations extend the expressive abilities of the instrument?

4) **What is shocking now?** Once upon a time, polite society was appalled by the introduction of a scandalous dance called the waltz. Each new generation of teenagers has taken delight in shocking their elders with the outrageousness of their music.

Elvis' stage moves were seen as sexually explicit. Jerry Lee Lewis would pound on the piano until the strings broke, kick the stool away and stand on top of the piano. Little Richard was known for his screaming, his androgynous appearance and his band called "The Upsetters." Students should find photographs or video of some of the "outrageous" performers of the 1950s and discuss why they bothered some people.

The discussion could be extended through all the decades that have followed up until the present day. What is there about today's music that shocks the grownups? What do you think performers will do in the future? Twenty years from now, what might shock today's children when they are parents of teenagers?

5) **Picture magazines** from the 1950s and early 1960s provide a telling historical record of how mainstream America viewed rock and roll music and the teenage culture that created it. Magazines such as *Life*, *Look* and *Time* can be viewed online or in CD-ROM form. There are also many coffee-table books that document the history of the twentieth century through pictures and magazine articles.

Resource Materials

Since our program deals with the history of a specific style of music, audio recordings are the most useful resource to people who wish to find out more. Books, movies, and Internet sites can help fill in the historical context and biographical details, though they should not substitute for listening to the music itself. We list here some sources that proved useful to us. 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: Our favorite source for these CDs is Collector's Choice Music (800) 923-1122 <http://www.collectorschoicemusic.com>

1) Single Artist Collections: These artists' greatest hits are always being repackaged in different configurations. These are our suggestions as of January, 2002

- Beatles, The *1962-1966 Red Collection* Catalog #: WWCAP7036x
Berry, Chuck *36 All-Time Greatest Hits* Catalog #: WWEDI5269x
Brown, James *Live At The Apollo* Catalog #: WWPOL3001x
Cash, Johnny *Thirty Essential Hits (2CD)* Catalog #: WWTML1028x
Charles, Ray *50th Anniversary Collection/Genius* Catalog #: WWRHI2859x
Ultimate Hits Collection Catalog #: WWRHI5644x
Cline, Patsy *Twelve Greatest Hits* Catalog #: WWMCA0012x
Collection (4CD) Catalog #: WWMCA0421x
Cochran, Eddie *Never To Be Forgotten* Catalog #: WWSNS3631x
Domino, Fats *They Call Me The Fat Man* Catalog #: WWEMI6784x
Everly Brothers *Cadence Classics 20 Greatest Hits* Catalog #: WW2275258x
Holly, Buddy *30 Greatest Hits/Very Best of* Catalog #: WWTML0404x
Hooker, John Lee *20th Century Masters* Catalog #: WW811195
Lee, Brenda *Little Miss Dynamite (4CD)* Catalog #: WWBCD5772x
20th Century Masters Catalog #: WW8170107x
Lewis, Jerry Lee *25 All-Time Greatest Sun Recordings* Catalog #: WWVSA6129x
Little Richard *Essential Little Richard* Catalog #: WWSPC2154x
(note: make sure you buy the "Specialty" recordings)
Lymon, Frankie *The Very Best Of* Catalog #: WW2275507x
Nelson, Rick *Greatest Hits (3CD)* Catalog #: WWEDI5434x
Orbison, Roy *For The Lonely* Catalog #: WWRHI1493x
Perkins, Carl *Essential Sun Collection* Catalog #: WW5514176x
Platters, The *30 Greatest Hits/Very Best Of* Catalog #: WWTML0401x
Presley, Elvis *50 Years/50 Hits* Catalog #: WWBSP0710x
1956 Collectors Edition Catalog #: WWBMG6817x
Valens, Ritchie *Come On, Let's Go!* Catalog #: WWDFI2359x
Vincent, Gene *Collectors Series* Catalog #: WW7794074x
Williams, Hank *20 Greatest Hits* Catalog #: WW4536029x

2) **Various Artist Anthologies:** These can be hit-or-miss in terms of value. You might find one with all the songs you're looking for. And you might discover some great songs you've never heard before. These collections come and go--these selections are available as of January, 2002

Dick Clark's Number 1s When AM Radio Was King (6CD) Catalog #: WWRHI4350x

Sun Records 25 All-Time Greatest Hits Catalog #: WWVSA6048x

The Doo Wop Box (4CD) Catalog #: WWRHI1463x

Glory Days of Rock and Roll: R & B Classics (2CD) Catalog #: WWRHI1463x

Loud, Fast and Out of Control (4CD) Catalog #: WW2275704x

Videos and DVDs: Pre-screening recommended--not everything is appropriate for all ages.

American Graffiti: High school life in early 1960's (PG)

Beatles: Making of a Hard Day's Night

Blues Masters

Bound For Glory: Biopic of Woody Guthrie

The Buddy Holly Story: biopic (PG)

Bye Bye Birdie: Elvis-like star gets drafted. Try to get 1963 version

Chuck Berry Rock and Roll:

Cool Cats: 25 Years of Rock and Roll Style

Diner: (R)

Elvis in Hollywood: Best of 1950s performances

Elvis '56: documentary includes his early TV appearances

The Girl Can't Help It: great cameo appearances by early rock stars

Girl Groups: Story of a Sound

Jailhouse Rock: Elvis, before the formula got tired

Muddy Waters: Chicago Blues

Roy Orbison Anthology:

Rebel Without A Cause: James Dean as alienated teenager

Rio Bravo: John Wayne and Ricky Nelson!

Sullivan, Ed: The Very Best of the Ed Sullivan Show

Sweet Dreams: biopic of Patsy Cline (PG)

Time-Life History of Rock and Roll: Ten volumes, great for school library

.Books:

Here are some books that may be of use:

Bergamini, Andrea et. al *The History of Rock Music (Masters of Music)* 2000
Barron's Juveniles, Hauppague, NY Grades 5 and up

Brown, Jimmy *Beginning Rock Guitar for Kids* 1994, Hal Leonard Music Publishing,
Milwaukee, WI Grades 4 and up

George-Warren, Holly et.al. *The Rolling Stone Encyclopedia of Rock & Roll
(Revised and Updated for the 21st Century)* 2001, Random House/Rolling Stone Press,
New York, NY Grades 3 and up

George-Warren, Holly and Levine, Laura *Shake, Rattle and Roll: The Founders of
Rock and Roll* 2001, Houghton Mifflin Company, New York, NY Grades 3 and up

Guralnick, Peter *Last Train to Memphis: the Rise of Elvis Presley* 1994,
Little Brown and Company, Boston, MA Grades 6 and up

Hoobler, Dorothy *The 1950s Music (Century Kids)* 2001, Milbrook Pr, Brookfield, CT
Grades 4 - 7 Fictitious account of kids who form a racially integrated band in the 1950s

Knapp, Ron *American Legends of Rock* 1996 Enslow Publishers, Berkeley Heights, NJ
Grades 1 - 5

Lydon, Michael *Ray Charles: Man and Music* 1998, Riverhead Books, New York, NY
Grades 6 and up

Shirley, David *The History of Rock and Roll* 1997, Franklin Watts, New York, NY
Grades 3 and up

Venezia, Mike *The Beatles (Getting to Know the World's Greatest Composers)*
1997, Children's Press New York, NY Grades K - 3

Woog, Adam *Elvis Presley* 1997, Lucent Books, San Diego, CA Grades 5 and up

Woog, Adam *The History of Rock and Roll* 1999, Lucent Books, San Diego, CA
Grades 5 and up

Woog, Adam *Rock and Roll Legends* 2001, Lucent Books, San Diego, CA
Grades 5 and up

Radio and TV Stations:

“Oldies” Format: In the New York Metro Area, the premier oldies station is WCBS-FM (101.1). A great place to start learning about old-time rock and roll, and usually a fine compromise choice for family radio listening in the car. There are occasional speciality programs and the radio personalities have a broad knowledge of the music that they share with the listeners. But their playlist is pretty repetitive--how many times a day can you hear “In The Still of the Night?”

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 “oldies” music are frequently part of their fund-raising programming, probably because of the perceived deep pockets of the baby-boom generation.

Other than Radio Disney, most of the programming mentioned above is geared towards nostalgic adults. It’s the broadcast equivalent of hearing your parents lecture about how much better things were when they were young. However, this music was performed by hell-raising innovative musicians who pushed the boundaries of mainstream taste in a very conservative era. Try to give your kids some sense of this, while you sing along to The Beach Boys.

Internet Sites:

The Internet has a number of sites that are useful to students who want to learn more about the early years of rock and roll. Of course, many sites are set up by fans who are more than a little obsessed with their topic. The usual cautions about Internet use apply: e.g. Sites are taken down without warning and web-surfing without an adult present is risky business.

<http://wcbsfm.com> Home page for WCBS-FM

<http://www.fiftiesweb.com/fifties.htm>

<http://www.nb.net/~glarkin/> Oldies Unlimited

<http://wanderers.com/wanderer/> 50s 60s 70s music and lifestyle

<http://www.joeshellock.com/fifties.html> The Fabulous Fifties

<http://www.elvis.com/> Official Elvis page

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 and 1960s 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 multi-media 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 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, New Hyde Park, NY 11040

Date of Performance _____

School _____

Grade Level _____ Teacher _____

Please rate "Rave On! The History of Rock and Roll" 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: