



DRIP DRY RECORDS, INC.

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Study Guide for

The

1960s

Decade of

Turmoil and

Triumph

Prepared by Glenn Paul Manion

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Contents may be reproduced only in conjunction with a performance
by Squeaky Clean of "The 1960s: Decade of Turmoil and Triumph"

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.

Use of this study guide will be especially useful to audiences in Grades K - 2, who may not be at all familiar with the history of the 1960s. We list all the terms used in the soundtrack that may be unfamiliar. We detail the concepts and personalities we present in the show.

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

"The 1960s: Decade of Turmoil and Triumph" is a school assembly program that combines live performances of rock and roll hits with a multimedia overview of many important events of the decade.

We use videos, sound clips, still photos and voice-over audio to present the historical information, all skillfully integrated with a computer program called Macromedia Director. The program includes a pretend radio broadcast, giving news headlines for various years of the 1960s.

The program follows several key trends of the 1960s: the Space Program, the Civil Rights movement, the war in Vietnam and the antiwar movement. Wherever possible, we try to show how young people's efforts to make their opinions known resulted in tangible changes in social policy. In addition, our rapid-fire headline approach emphasizes how much history was being made in a short span of years, or even months.

The scope of our show allows for only a brief introduction to several complex and controversial issues. Our goal is to stimulate classroom discussion and further in-depth study.

While many aspects of the show will appeal to younger audiences, we do not normally recommend this program for K - 3 audiences. We have several other programs that work well for this age group. However, we have successfully presented this show for K - 6 and K - 8 mixed audiences. We recommend that teachers have the study guide made available to them in advance of our performance, so that they can prepare their students.

Musical selections reflect the range of styles that were popular in the 1960s, including folk-rock, British Invasion, psychedelic, 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):

The Times They Are A-Changing (Bob Dylan)
Blowing In The Wind (Peter, Paul & Mary)
I Want To Hold Your Hand (The Beatles)
Satisfaction (The Rolling Stones)
Dancing In The Streets (Martha and the Vandellas)
Fun Fun Fun (The Beach Boys)
We Can Work It Out (The Beatles)
Light My Fire (The Doors)
Respect (Aretha Franklin)
Star-Spangled Banner (Jimi Hendrix)
American Pie (Don McLean)

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 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 try to remain "in character" for this performance--therefore, it is better that a principal or other staff member introduces the program. A brief reminder about what constitutes "proper assembly behavior" can be most helpful. It is important that the audience members do not carry on conversations about the show between the songs--they will miss much of the historical information we offer.

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 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 and act in a similar manner.

This program runs 40 - 45 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 present a multimedia history of the 1960s through live music, performance, still photos, video and sound; to encourage the audience to draw parallels between the issues of the 1960s and the challenges we face today; to inspire the audience to become more involved with trying to change the world [*Learning Standard 3*]

-- Our program opens with an inspiring video montage of President Kennedy and Martin Luther King, establishing the mood of hopeful, but undeniable change that is mirrored in the two Bob Dylan songs that open the program: "The Times They Are A-Changing" and "Blowing in the Wind."

Kennedy's assassination is presented in a poignant manner that contrasts the vitality and spirit of the man with the shocking news of his death.

The years 1964 through 1969 are introduced with a pretend radio newscast that gives the year's important developments in headline form. These headlines are accompanied by a video or still photo, captioned as necessary. Still pictures or videos also appear on the screen while we are playing music, featuring images of the performer associated with the song, images that compliment the message or the mood of the song, or other interesting images from the 1960s.

-- Since we first presented the show in February 1990, we have been amazed at the contemporary parallels between current events and the events of the 1960s. Issues of social justice and the struggle for freedom continue to be important today. Many of the issues first played out in the 1960s are still being dealt today, both here and abroad. America still struggles to define its role as a world power in a world that is no less baffling today than it seemed in the 1960s.

-- The stereotype of the typical 1960s youth as a long-haired drug-addled dropout is far from accurate. While it is true that some young people engaged in destructive or self-destructive behavior, their number is far smaller than the resulting publicity would suggest.

We have chosen instead to highlight the work of young social activists of the 1960s, making positive contributions for social change. Wherever possible, we show the connections between the activism of young people and the resulting change in social policy: e.g. the 1963 March on Washington led to the 1964 Voting Rights Act; antiwar protests caused President Johnson not to seek re-election in 1968.

The triumph of the U.S. space program was also due to the enthusiasm and energy of young scientists, engineers and astronauts, as well as a youthful president who set out the challenge for the nation in 1961. Despite their straight-arrow style, they were also rule-breakers and innovators who had much in common with political and social activists of the era.

2) To show how the music of the 1960s commented on and reflected the turbulent social history of the era; to demonstrate how young people of the 1960s used music to voice their discontent and assert their own values. [*Learning Standard 4*]

In the 1960s, pop music continued to reflect the divide between the generations--a trend that began with the birth of rock and roll several years earlier.

The influence of Bob Dylan on the music of the 1960s cannot be exaggerated. Before Dylan, pop music lyrics dealt almost exclusively with love and other adolescent concerns. But Dylan's explicitly laid out the challenge of the young people to their elders: your old road is rapidly aging; please get out of the new one if you can't lend a hand.

"Topical" or "protest" songs were first created by the folk musicians. Tom Paxton and Phil Ochs wrote songs with biting and relevant social commentary. The Rolling Stones hit song "Satisfaction" spoke volumes and about youthful frustration and alienation. "Eve of Destruction" by Barry McGuire (formerly of the New Christy Minstrels) was about as bleak a world view as can be imagined. Other songwriters shared a vision of a reconciliation, or dreams of a better world. Our program includes an assortment of songs with many points of view.

Youthful challenge to convention was expressed in non-lyrical ways as well. The big-beat reasserted itself in rock and roll, led by the British groups that became popular along with the Beatles. Musicians experimented with intentional distortion of their instruments and voices. Music became louder and less structured. The LP record album replaced the two-minute single as the most influential musical vehicle. The recording studio itself became an instrument, where musicians created sounds that could not be duplicated in a live performance. Most adults found these changes threatening and confusing.

Though the term "Top-40 Radio" implies a restricted playlist, in fact AM radio in the 1960s was much more diverse and innovative than music radio today. In the summer of 1965, you could hear these songs on your transistor radio: "Satisfaction" "What The World Needs Now" "I'm Henry VIII I Am" "Mr. Tambourine Man" and "Papa's Got A Brand New Bag" Everyone (except squares and grown-ups) listened to Top 40 radio. A new musical sound, or a controversial lyric ("Society's Child" by Janis Ian), would be heard by everyone at the same time.

3) 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.

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) **Historical parallels:** as mentioned earlier, there is no shortage of recent events that have historical precedents in the 1960s.

Students can be directed to find a current or recent event that had precedents in the history of the 1960s. They can then present the similarities and differences. Did the actions and abilities of different individuals shape the different outcomes, or were people's actions constrained by their times?

For example, America found itself drawn into the politics of Southeast Asia early in the 1960s as a way of limiting the spread of communism. Today, America is making similar commitments of personnel and arms abroad in an attempt to control terrorism. What lessons can we learn about the ultimate failure of the Vietnam War? Should fear of repeating these mistakes prevent America from engaging in an active foreign policy today?

2) **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?

3) **Big words, big ideas.** Here is a list of words and concepts mentioned during our show that may be unfamiliar to some audience members. Teachers may want to introduce some of these words to their students before our show:

New Frontier	perseverance
Civil Rights	racial discrimination
War on Poverty	nonviolence
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

4) **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?

5) **Topical songs:** pop musicians no longer hesitate to comment about the world around them in their music, continuing the tradition of protest music of the 1960s. Some groups, like U2, are always making political statements and attempt to act as the conscience of their generation, even as they educate their fans about issue that concern them. Hip-hop artists place a high priority on their "credibility" i.e. their connection with the real world of their fans.

Students should compare a handful of topical songs from the 1960s and from today. Bob Dylan or Peter, Paul & Mary are a good place to start, as well as classics like "My Generation" by the Who, "Pleasant Valley Sunday" by the Monkees or "Revolution" by the Beatles. Students should have no trouble finding topical songs on contemporary hit radio (be sure the teacher screens the content for language, etc.)

For each set of songs, students should discuss what specific events may have inspired the songwriter? What was the message of the song? Do you think the song will become out-of-date (like a newspaper) or does it have a timeless message (peace, brotherhood, etc.) Does the song give insight into what life was like in the 1960s or what life is like now? What will future generations learn about us from these songs?

6) **AM Radio vs. The Internet:** As mentioned earlier, kids in the 1960s got their music from the AM Radio. They could purchase individual songs on 45 rpm "single" records, or perhaps on "albums."

Today, kids listen to hit radio on the FM dial, usually programmed to reach a certain segment of the audience. CD "singles" exist, but they are not a large segment of the market. Full-length CD releases contain more minutes of music than LP albums in the 1960s, but kids can download music for free on the Internet.

Does "Top 40" radio exist today, i.e. is there one radio station today that plays all the popular songs, regardless of style? If not, what are the differences between a Contemporary Hit radio station and an Urban radio station? Why will they play some songs and not others? If there is a new band or new song, how do you find out about it? What role does MTV play (there was no such thing in the 1960s)?

How do you feel about buying an album from a group when all you know is the single? Are you sometimes disappointed (in the early 1960s, album tracks were often just "filler" between the hits)? Do you ever buy singles, or is it easier to download the music you want for free? Does free downloading present any ethical problems to you?

In the 1960s, dedicated fans used to tape live performances without permission and then release the "bootleg" recording, sometimes for profit. Do unauthorized live performances still circulate today on the Internet? Is this stealing or fan dedication?

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)
- 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)
- 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)
- Vietnam: The Ten Thousand Day War (1980) Exhaustive documentary written by Peter Arnett
- 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:

- Farber, David R. and Bailey, Beth (editors) *The Columbia Guide to America in the 1960s* 2001, Columbia University Press, New York, NY Grades 6 and up
- 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
- Galt, Margot Fortunato *Stop This War!: American Protest of the Conflict in Vietnam* 2000 Lerner Publishing Group Minneapolis, MN Grades 6 - 12
- Hayes, Malcolm *1960s Age of Rock (20th Century Music)* 2001 Gareth Stevens, Milwaukee, WI Ages 8 and up
- 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
- Hurley, Jennifer A. *The 1960s (Opposing Viewpoints Digest)* 2000, Greenhaven Press, San Diego, CA Grades 7 and up
- Kronwetter, Michael *America in the 1960s (World History Series)* 1998, Lucent Books San Diego, CA Ages 9 - 12
- McKissack, Patricia and Frederick *Martin Luther King, Jr. Man of Peace* 2001, Enslow Press, Berkeley Heights, NJ Ages 6 - 9
- 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
- Olson, James S. *The Historical Dictionary of the 1960s* 1999, Greenwood Publishing Group, Westport, CT
- Parker, Steve *1960s: Space and Time (20th Century Science & Technology)* 2001, Gareth Stevens Milwaukee, WI Ages 9 - 12
- Robert, Jeremy *The Beatles* 2001, Lerner Publishing Company Minneapolis, MN Ages 9 - 12
- Various *The History News: In Space* 2002, Gareth Stevens Milwaukee, WI Ages 8 and up
- Venezia, Mike *The Beatles (Getting to Know the World's Greatest Composers)* 1997 Children's Press New York, NY Ages 4 - 8
- Welch, Catherine A. *Children of the Civil Rights Era* 2001, Lerner Publishing Company Minneapolis, MN Grades 2 - 5
- 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://library.thinkquest.org/27942/indexf.htm> *Radical Times: The Anti-war Movement of the 1960s Scholarly and detailed.*

http://www.debateinfo.com/hall_of_fame/kennedy-nixon/ *The Kennedy-Nixon Debates Transcripts of all their debates. Nixon comes off much better in print than he did on TV*

<http://www.ibiblio.org/sncc/> *SNCC 1960-1966 History of the Student Nonviolent Coordinating Committee, before Stokely Carmichael changed its focus. Information about sit-ins, Freedom Riders, etc.*

<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*

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 "The 1960s: Decade of Turmoil and Triumph" 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: