



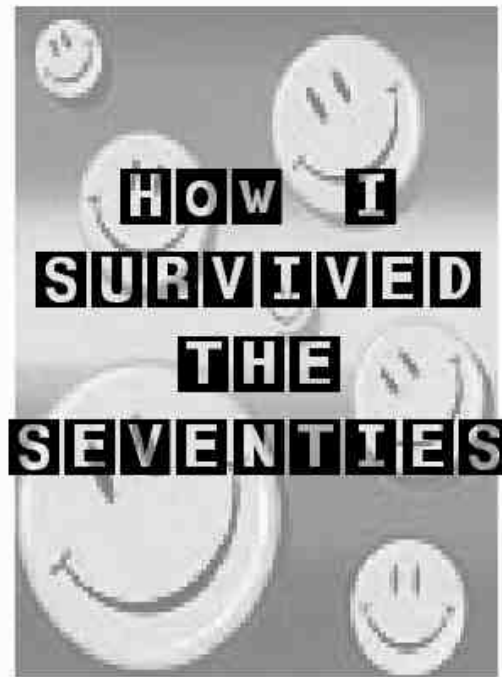
DRIP DRY RECORDS, INC.

Home of
SQUEAKY CLEAN

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Study Guide for

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Prepared by Glenn Paul Manion

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Contents may be reproduced only in conjunction with a performance
by Squeaky Clean of "How I Survived the Seventies"

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 1970s, 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

“How I Survived the Seventies” is a musical, multimedia school assembly program that traces the history of the decade through the diary of a teenage girl (Claire). As the decade progresses, we share her thoughts about all the changes that are happening to her, her family and the world around her.

The program will be appreciated by school audiences of all ages. The lively music and eye-popping visuals will engage everyone from pre-K to adults. However, the ambitious nature of a historical survey of a past decade means that some information will be beyond the understanding of certain audience members. Also, the references we make to certain historical events may seem inappropriate for younger audiences.

For these younger audiences, we suggest the “Junior Edition” of our show, which places a greater emphasis on audience interaction and is more selective in what historical events are presented. While we utilize all the features of the regular version, we do not attempt to make an inclusive survey of everything important that happened in the 1970s.

An obvious highlight of the program is live musical performances of songs from the 1970s by the musical group SQUEAKY CLEAN, featuring 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 with a live drummer, unless other arrangements have been made. (If budget constraints require a reduced-fee performance, this show can be performed without a live drummer). Suzanne and Glenn are fortunate to have access to the best professional drummers in the New York area.

The use of synthesizers and drum machines became common in pop records of the 1970s. Accordingly, we utilize a Roland MC-80 Sequencer to enhance our trio with the sounds of horns, strings and keyboards. This permits us to convincingly perform in many musical styles, such as disco, reggae and R & B, that would normally require a larger band.

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

Sugar Sugar (The Archies)
Oye Como Va (Santana, Tito Puente)
You're The One That I Want (*Grease* soundtrack)
Lean on Me (Bill Withers)
Taking Care of Business (Bachman-Turner Overdrive)
Rock the Boat (The Hues Corporation)
One Love (Bob Marley and the Wailers)
Dancing Queen (ABBA)
One Way or Another (Blondie)
I Will Survive (Gloria Gaynor)

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 voice-over, sound effects, brief musical clips, still pictures, animations and video. This "movie" runs throughout the show. We hear Claire's voice reading from her diary and see images that relate or expand on what she is saying. While a song is being performed, we see images of the performing artist, related musical artists, pop culture from the time the song was famous and bits of historical trivia (e.g. Introduction of VCR, Pandas sent from China, etc.) Historical events of greater importance are presented without live musical accompaniment.

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 can run as long as 50 - 55 minutes, though we are always working “tighten up” the program. 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 history of the 1970s by means of a live performance combining music, video, animations, still pictures and voice-over [*LEARNING STANDARD 3*] ; to see how current events in the world have an impact on everyday life

SQUEAKY CLEAN has long been known for our programs about recent American history. But the decade of the 1970s presented particular challenges to us. American society became more and more fragmented as individual groups pursued their own agendas. In addition, some historical events would be difficult to explain to school age children or too controversial to present.

We arrived at the idea of showing how the decade was experienced by one individual (Claire). By selecting a teenager, we could focus on events and cultural trends of importance to her and to avoid issues inappropriate for children. Also we hoped that audiences could feel a connection with the character of a teenager and identify with what she is going through.

We isolated certain historical trends that would have affected a 1970s teenager and threaded them throughout the show. They include

- the women's movement
- the early years of the personal computer
- the Watergate scandal
- the final phases of American involvement in Vietnam
- the changing nature of American work
- the Energy Crisis and oil embargo
- developing Iranian crisis

There are also discrete historical events that would have been noticed by a politically aware teenager of the 1970s, even if they didn't touch her life directly. Among these:

- Kent State Shootings
- deaths of Jimi Hendrix, Janis Joplin, Jim Croce, Cass Elliot
- Munich terrorist attack at 1972 Olympics
- Bicentennial Celebration
- Egyptian peace overture to Israel
- Three Mile Island nuclear accident

To lighten the mood, we also have pictures from famous movies and TV shows, Broadway, TV commercials and print advertising, fashion and dance.

2) To present a survey of various musical styles that were popular in the 1970s; to show how the music both shaped and reflected the often outrageous sensibilities of the era [*LEARNING STANDARD 4*]

The breakup of the Beatles in 1970 was emblematic of the changes in American music. Just as the Beatles went their own way with solo projects, the 1970s saw various groups of American youth listening to their own style of music. It was the end of Top 40 AM radio as a unifying force for of American youth of different backgrounds.

Many new and innovative musical styles were developed during the decade, especially by groups outside of the American pop mainstream. Carlos Santana created a powerful mix of Latin and hard rock music. Al Green's compelling vocal style came from his gospel roots. The Greenwich Village club scene gave birth to disco music. Jamaican musicians brought a distinctive island rhythm to rock music that became known as reggae.

The 1970s also saw a number of introspective singer-songwriters who used music as a way of expressing their inner struggles. At its best, this music gave young people insights into the inner struggles of their peers. At its worst, the music fed the self-obsessions of the "Me decade."

In our show, Claire has a friend named Danny whose restless tastes in music were typical of the era. He begins as a rock-obsessed teen, sneaking Alice Cooper records into music class. He later goes to New York to make pursue a music career, taking on and abandoning musical styles every few months. At show's end, he becomes a music business executive.

Our musical selections cover a wide range of styles. It was an interesting challenge for us to expand our musical repertoire to include disco, reggae, soul, punk and Latin, in addition to the folk and rock styles we are accustomed to performing. Our use of a computer sequencer gave us new freedom to explore these styles within our trio format.

The visual aspects of a pop star became more central in the 1970s, with the rise of Glam-Rock and flamboyant performers such as Elton John and George Clinton. Our multimedia presentation is well-suited to showcase images of these colorful entertainers.

3) To give an example of how creative writing (e.g. a diary or journal) can give the writer a chance to make sense of the world; to show how such writings can give the reader valuable insights into what it was like to live in a given historical period [*LEARNING STANDARD 2*]

The use of a diary as a device to gain access to a character's inner thoughts is a common dramatic cliché. But it is particularly appropriate for our show, since we wish to show what it was like to be growing up during this period and what external events had an impact on Claire's life.

The *American Girl* series and similar books recognize the fact that young people relate to history better when it is explained a character they can identify with. Diaries, personal letters and other firsthand accounts give a human dimension to history that make bygone times seem less remote. This approach also acknowledges the fact that the lives of people who were neither famous nor powerful are also a part of history.

We see in Claire's diary her assessment of how world events have an impact on her personal life. Changing times undermine her father's values and his career. She is both fascinated and troubled by seeing a side of her father she had never seen before. She sees a way to express her support by giving him a hug the way she did when she was little.

Today's writing teachers have embraced the practice of having their students keep a personal journal. It is valuable both as a way of getting children to use words to organize and express their thoughts and as a way of mastering the mechanics of writing clearly.

4) To give students the opportunity to observe how popular music is performed live by three musicians in real time; to show how contemporary technology (MIDI) can enhance such a performance and extend the expressive capabilities of a performing artist; to give an example of how presentation software (Macromedia Director, Powerpoint, etc.) can be used in performance. *[LEARNING STANDARD 2]*

From our earliest experiences performing rock and roll in a school environment, we have constantly been reminded that children have few opportunities to see popular music performed live. Their excitement in turn brings out the best in our performance. We also hope that we have inspired more than a few children to take up singing, guitar, bass or drums and to experiment in making music with their friends.

In developing this production, we made a decision to use contemporary technology as a resource to create a high-impact show with only three performers. While this technology was new to us, many students are already familiar with both MIDI sequencing software and with presentation software.

MIDI permits a musical performance to be digitized, manipulated, and reproduced. Most computer sound cards include basic MIDI implementation and interface. Also, all but the least-expensive electronic keyboards have MIDI connections. We utilize MIDI to add the sounds of keyboard instruments, strings and horns to our musical performance.

Many students are also familiar with presentation software such as Powerpoint, which allows the user to combine many different types of visual and audio information into either a linear or interactive performance. Our production uses Macromedia Director, which is normally used in an interactive Web-based environment. Director offers great flexibility in arranging elements, animating still images and coordinating scene changes with audio cues.

We hope that our use of technology serves to make our program more compelling, without drawing undue attention to itself. Those who are unfamiliar with the technology will be dazzled; students who have worked with either MIDI or presentation software may get new ideas for their own projects. As in many other forms of artistic expression, technology can open up new ways to express the creative imagination.

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:** the cliché that "history repeats itself" certainly applies to the 1970s. During the period when we developed our show, any number of current events had echoes in events that happened thirty years ago.

Students can be directed to find a current or recent event that had precedents in the history of the 1970s. 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, both Richard Nixon and Bill Clinton faced impeachment--but the circumstances and the outcomes were not at all similar. Another example could be the effects of high energy prices on America in 1973 and recent spikes in the price of natural gas and shortages of electricity.

As we write this study guide in the fall of 2001, the echoes of terrorist events of the 1970s is most chilling. We know now that the world somehow coped with hijackings, assassinations and bombings thirty years ago. We can only hope that the history of our times will be written in a way that will give courage to students of future generations.

2) **Pop Will Eat Itself:** 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 1970s recycled into contemporary settings. Why was this song selected? How was the song updated? Did the new version retain certain period aspects (dated lyrics, disco beats) 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, outrageous fabrics) but give them a contemporary look. How do they accomplish this? Does it work for you? Graphic artists also quote obsolete styles of advertising, layout, typefaces, etc. What is the effect that they achieve?

Reruns of 1970s programs are a staple of cable TV. How do you think audiences of the 1970s viewed these programs differently? Did they laugh at different things? Characters like Mary Richards and Archie Bunker were successful because they rang true in the 1970s. How do these characters look today? Can you think of sitcom characters today who reflect the times?

The most trivial TV shows from the 1970s have been made into movies (e.g. *Charlie's Angels*, *The Brady Bunch*, etc.). Why were these shows selected to be made into new movies? What did they change to make the story compelling to today's audiences? Was the adaptation successful? Can you think of other TV shows from the past that could be made into movies (the best submissions should be forwarded to Hollywood).

3) Embarrass Mom and Dad and other grown-ups: Let's face it: everybody looked funny in the 1970s. There is no shortage of evidence available--yearbooks, family photos, other historical documentation. Contrasting between then and now is always an easy laugh--we use it extensively throughout our show.

But what can we learn from these old pictures? Pop stars and entertainers have always worn the most stylish outfits, but how did their style become assimilated into the mainstream? Elvis had long sideburns in the 1970s, but so did many school principals. In the 1970s, it became acceptable for males to wear earrings and other types of jewelry. How did this happen?

How has today's cutting-edge fashion made the transition from MTV to the local mall? How much should today's students imitate the revealing fashions of their pop culture heroes? Do you think kids of the 1970s had similar issues with Afro haircuts, punk regalia, sexy disco outfits, etc.?

It is obvious that what is stylish and "hot" today will be perceived differently in the future. What might you put in a time capsule to be opened thirty years from now? Are there items of great and timeless beauty that will not seem dated? Are there items that will seem funny? What will your selections reveal about what is important to us today?

4) **Technology and the 1970s:** the speed of technological change is dizzying today, but it was hardly less so in the 1970s. The pop song "AM Radio" by Everclear gives a list of all the stuff teenagers didn't have in the 1970s. We often take for granted how our lives have been transformed by all these new products.

Here is a list (nowhere near comprehensive) of new products and technologies that were introduced or became popular in the 1970s. Did this new product fulfill an existing need, or did consumers have to be convinced of its benefits? What products did it replace or make obsolete? What lifestyle changes resulted, and were these changes positive or negative? Is the product still around today? Has the product developed further?

- Videotape recorder (both Betamax and VHS)
- SONY Walkman
- video games
- personal computer
- American subcompact car
- low-tar cigarettes and light beer
- cable TV
- Earth Shoes
- roller blades
- granola
- CB radio
- nuclear power
- Cabbage Patch doll
- microwave oven
- non-aerosol sprays
- space shuttle
- neutron bomb
- musical keyboard (MOOG) synthesizer
- eight-track audio tapes

4) **Cultural Changes of the 1970s:** our show follows two main threads of cultural change that took place during the 1970s: the women's movement and the shift in the American economy from the production of goods to providing services and information. These issues have many contemporary echoes.

Students can be directed to research how life was different for a "typical" teenage girl in the 1970s. What career options were open to her? What forms of gender discrimination were tolerated? What did women do to challenge their limited opportunities? How did the country react?

What is the legacy of the women's movement of the 1970s for today's women (and men)? How would sports be different if women had not been encouraged to participate? How would our economy be different if women had not entered the workforce? Have all these changes been positive or have there been unintended negative consequences? Why do you think the term "feminist" is no longer in favor?

There are countries and cultures where the status of women has changed very little in the past century. Do you think women in these countries could bring about the changes that American women accomplished in the 1970s? Do you think the existing male power structure will permit these changes? How did American women assert their power in the 1970s and do today's oppressed women have the same tools available to them?

In our show, Claire's father must learn to live with the new assertiveness of his wife and the economic changes brought on by the new economic realities of the 1970s. What forces created the hardships that the family suffered? How did the government react and were its efforts successful? Has the government tried similar tactics to fight today's economic woes?

Claire's dad manages to make the transition from a factory-worker to an information-services professional (with the help of his computer-geek son Neil). Where did the blue-collar jobs of the 1970s go? How could the government help people like Claire's dad?

Students could make a list of occupations that may disappear in the next ten years. How would you advise someone like Claire's father who needs to make a career change today? How much of this is the result of globalization trends that began in the 1970s? Are these changes good or bad? Can or should other countries fight these trends?

Resource Materials

There is a dizzying amount of information that teachers and students can access about the 1970s. 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:

- 1) *Have A Nice Decade: The '70s Pop Culture Box* Rhino Entertainment Company, Los Angeles, CA R2 72919 Seven CDs, 160 songs and a 90-page book. An amazing achievement and the only box set you'll ever need. The set strikes a true balance between the sublime and the dreadful hits of the era. The book provides an illustrated timeline, with an emphasis on pop culture.
- 2) *Can You Dig It? The 70s Soul Experience* Rhino Entertainment Company, Los Angeles, CA 136 tracks and NO DISCO!
- 3) *The Disco Box* Rhino Entertainment Company, Los Angeles, CA 80 tracks ALL DISCO!

Other budget-priced box sets are on the market, most without the unifying vision of the Rhino sets. Plumb the lower-depths of 70s pop music at your own risk.

Superstars of the 1970s are not included in the Rhino set. Greatest hits collections, or reissues of their influential 1970s albums on CD are well worth the investment and will provide today's students with the best music of the era. Our favorite source for these CDs is Collector's Choice Music (800) 923-1122 <http://www.collectorschoicemusic.com> Here are some suggestions:

ABBA: *Gold Greatest Hits*
Blondie: *Best of Blondie*
Eagles: *Greatest Hits 1971-1975*
Grease Soundtrack
Green, Al: *Greatest Hits*
Jackson 5: *Diana Ross Presents the Jackson 5/abc*
John, Elton: *Greatest Hits*
King, Carole: *Tapestry*
Marley, Bob and the Wailers: *Very Best of: One Love*
McCartney, Paul and Wings: *Wingspan--Hits & History*
Melvin, Harold and the Bluenotes: *Ultimate*
Mitchell, Joni: *Hits*
Ramones: *Ramones*
Santana: *Abraxas*
Saturday Night Fever Soundtrack
Taylor, James: *Greatest Hits*

Videos and DVDs: Most influential movies and TV shows from the 1970s are available on VHS tapes or DVDs. Too bad so few of them are rated G. A good online resource: <http://www.criticschoicevideo.com>

Here are some suggestions, followed by ratings

The Bad News Bears (PG)
Breaking Away (PG)
Brian's Song (G)
Cabaret (PG)
Chinatown (R)
Close Encounters of the Third Kind (PG)
Deliverance (R)
The Godfather (R)
Godspell (NR)
Harold and Maude (PG)
Jaws (R)
Jesus Christ Superstar (G)
Jonathan Livingston Seagull (G)
Love Story (PG)
National Lampoon's Animal House (PG)
Network (R)
The Paper Chase (PG)
Patton (PG)
Rocky (PG)
The Rocky Horror Picture Show (R)
Saturday Night Fever (PG)

Books:

Here are some books that may be of use:

Bernstein, Carl and Woodward, Bob *All the President's Men 25th Anniversary Edition* 1999, Simon & Schuster, New York, NY

Carroll, Peter N. *It Seemed Like Nothing Happened: American in the 1970s* 2000 edition, Rutgers University Press, New Brunswick, NJ

Duden, Jane *1970s (Timelines)* 1989, Silver Burdett Press, New York, NY

Feinstein, Stephen *The 1970s from Watergate to Disco* 2000, Enslow Publishers, Berkeley Heights, NJ Reading level: ages 9 - 12

Finkelstein, Norman H. *The Way Things Never Were: The Truth About "The Good Old Days"* 1999, Atheneum Books for Young Readers, New York

Frum David *How We Got Here: The 70s--The Decade that Brought You Modern Life--For Better or Worse* 2000, Basic Books, New York, NY

Gilmour, Sarah *The 70s: punks, glam rockers and new romantics* 2000, Gareth Stevens Publishers, Milwaukee, WI

Grant, R.G. *The Seventies* 2000, Raintree Steck-Vaughn, Austin, TX

Gross, Nigel *1970s* 1999, HarperCollins, New York, NY

Olson, James S. *The Historical Dictionary of the 1970s* 1999, Greenwood Publishing Group, Westport, CT

Peacock, John *The 1970s (Fashion Sourcebook)* 1997, Thames & Hudson, New York, NY

Schmidt, Mark Ray *The 1970s (America's Decades Series)* 2000, Greenhaven Press, San Diego, CA

Schulman, Bruce J. *The Seventies: The Great Shift in American Culture, Society and Politics* 2000, The Free Press, New York, NY

Stewart, Gail *The 1970s (Cultural History of the United States Through the Decades)* 1999, Lu-cent Books, New York, NY Reading level: ages 9 - 12

Time-Life Books *Time of Transition: the 70s*, 1998, Time-Life Books, Alexandria, VA

Yapp, Nick *The 1970s (Decades of the 20th Century)* 1998, Konemann, New York, NY

Internet Sites:

Explore the nutty world of 1970s enthusiasts with too much spare time in their lives. Children should surf the web under parental supervision. We have not explored every link listed on these sites:

All In The Family *<http://www.allinthefamilysit.com/>*

The Mary and Rhoda List *<http://jyanet.com/mtm/>*

Disco Fresh: The Best Disco Jams *<http://www.discofresh.com/>*

1970s Flashback *<http://www.1970sflashback.com/>*

70s Preservation Society *<http://www.70ps.com>*

The Dark Side of the '70s *<http://users.aol.com/PizarroD/70s.html>*

Stuck in the '70s *<http://www.stuckinthe70s.com>*

Super 70s.com *<http://www.super70s.com/Super70s/>*

What Were You Watching on Saturday Mornings? *<http://www.tvparty.com/sat.html>*

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 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 "How I Survived The Seventies" 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: