

RockingRecords1959TextTVS

by Tim Van Schmidt

1959- Rocking Records

El Paso

Who would have thought that the most passionate love song of 1959 would come from a cowboy. That is, Marty Robbins and his epic cowboy ballad "El Paso." It's a tale of burning desire and reckless abandon, all with a pleasant, snappy waltz-time beat propelling it.

"El Paso" recounts the tale of a young cowboy who kills another over his jealous love for a barmaid. The guy gets away but returns to the scene of the crime because he can't stand to be away from his girl. Robbins tells this incredibly involved story- for pop record standards at least- with a calm control, though a simmering passion eventually rises out of the repetition of the lilting melody.

This engaging story of manslaughter and romantic obsession is related in the lyrics of "El Paso" in the first person, so when the cowboy gets shot, he's telling you right from the inside what it's like. You don't know if the barmaid really does run to his side as he dies, or if it's a hallucination. But you get the sense that this cowboy is somehow dying satisfied despite his dumb crime- he died trying to reach the woman he loved. That's high drama.

Elvis Presley

There's also some burning passion in Elvis Presley's releases during 1959. Apparently, he had to really squeeze his passion into small packages- such as memorable hits like "A Fool Such as I," "A Big Hunk of Love" and "I Need Your Love Tonight"- because he was still in the Army.

"I Need Your Love Tonight" ably demonstrates that Presley still had some vocal chops. The song itself is pretty silly- with words like "wow wee" and "gee" as part of the chorus. But Presley applies his distinctive sense of style- that hurried hiccupping and breathless delivery- and makes it work anyway.

That same distinctive delivery is what moves "A Fool Such as I" too, but also some strong male vocal support. That there is some emphasis on the lower register in the arrangement makes it all the more male perhaps. Still, it's a higher quality song and it happily percolates despite the heartache lyrics.

"A Big Hunk of Love" is another big hunk of that same vocal styling, but in a lot more energetic, frenetic setting. In fact there's a blazing guitar solo and pounding piano in this one and such an energetic arrangement that it would be possible to believe that the "King" was back.

Still, these records were made by a guy who was not free to promote his music because of his Army commitment and there is a sense of hurried pop production to each track. But to say Presley was out of commission while in the service would also be wrong, since his records made a particularly strong showing in 1959.

## Chuck Berry

In 1959, the real passion of rock and roll was being kept alive on the street by the perennial live wire Chuck Berry. It's no surprise that Berry had some key hits in the last year of the 1950s- including "Little Queenie," "Antony Boy," "Memphis, Tenn.," "Almost Grown" and "Back in the USA." He was also featured in the final Alan Freed rock and roll movie, "Go Johnny Go!" as both a performer and an actor. This would be another peak year for Berry- a hard working performer, an outstanding guitarist and an accomplished songwriter.

Berry's mature sense of songwriting is what makes "Memphis, Tenn." tick. While employing standard verse-chorus-verse-chorus pop song structure, it's all presented with just a little extra twist to the beat, more of a boom-chuck-boom-chuck precursor to the reggae beat than the straight 1-2-3-4 of rock and roll. The instrumental work is also recorded with a lighter touch, allowing the plaintive voice to come to the forefront.

"Memphis, Tenn." also stands out because it is a love song of a different kind. While most of the pop hit makers were singing about romance, Berry put together this little gem about a guy being separated from his daughter. You don't know that until the end of the song- it runs along through most of the song like any other lovesick story. While the situation might bring up some questions if you really thought

about it- like why did his wife want to separate?- it's actually quite touching that the guy in the song is heartsick over being away from his child. "Memphis" recalls an earlier Berry hit, "Havana Moon" in its musical creativity and story-telling power.

"Little Queenie" puts Berry right back in the rock and roll driver's seat. It's a guitar rocker which also showcases Berry's power at making characters come alive. In this case, it's a guy working up the courage to ask a cute girl to dance. He gets it all worked out in his head- that's what the song is made up of- but it isn't really clear that the guy will ever get up the nerve to do it.

Both 1959 Berry hits "Almost Grown" and "Back in the USA" feature something fresh- much stronger background vocal work. The vocals, rather than support, are a part of the arrangement to offset the lead voice- to respond to it with distinctive phrases and plenty of gut. This gives Berry's new style recordings a fuller, more packed feel- like a crowded recording studio.

At this point, let's also mention that pianist Johnny Johnson- a longtime Berry band member- had returned to recording with Berry during this period after a short hiatus. There's some extra fire in those keyboards too. Maybe one reason is that recording and mixing techniques had improved, allowing for the great piano parts on Berry's records to be heard more clearly. But added to that is some extra sense of flourish. Several times during my listening I thought Jerry Lee Lewis had joined Berry's band. Johnny Johnson's work certainly stands out on Berry's 1959 records.

Berry's "Almost Grown" is a unique song in that it takes another wry look at everyday life and everyday people- this time about a guy who has a job, a wife and is pretty satisfied. There's no whining here- the guy doesn't need a "mob" to enjoy life or get in "Dutch" to get a thrill. He's willing to get his thrills right at home and he's fine with that since he's "almost grown." This is an upbeat tune that doesn't really exhibit any angst or rebellion whatsoever- rock and roll can be just clean fun.

"Back in the USA" is fun too, as well as an upbeat ode to the burgeoning American culture of the 1950s- jets touching down on the runways and hamburgers sizzling on the grill. This isn't so much patriotism as appreciation for what we have- and celebrating it with a rocking guitar and some wailing voices.

More of the Real Stuff

One of the reasons I like records like Carl Perkins' "Blue Suede Shoes" is that they sound really authentic-revealing flashes of stylish musical invention, not record company studio invention. Another one of those records is Wilbert Harrison's 1959 hit "Kansas City." It's a cool, medium tempo hit that sounds just like a band having a midnight jam session.

At the instrumental break in "Kansas City," Harrison can't help but exclaim "Yeah!" as the band kicks in for some spirited soloing. He's getting carried away with it and the band is smoking- all centered around what a hard-luck case is going to do: find himself something new to forget about his latest loss in love. The solution seems simple- get to the big city and start fishing- and the guy doesn't mind rocking a little in the process. Like "Blue Suede Shoes," "Kansas City" mixes attitude in the lyrics with attitude in the lively band arrangement. That's the kind of thing that helped make the original movement of rock and roll so exciting- it was challenging the status quo socially and musically.

Speaking of challenging the status quo, despite major public backlash to a 1958 scandal set off by his marriage to a youthful cousin, Jerry Lee Lewis still managed to score a minor rock and roll hit in 1959 with "Lovin Up a Storm." The tune is a return to Lewis' rabble rousing antics, banging on the keys and shouting out the lyrics with some upfront resolve.

Also still on the scene in 1959 was Fats Domino, whose upbeat "I'm Gonna Be a Wheel Someday" is all about resolve. The guy in the song not only resolves to become something special, but he also resolves to flaunt it in the face of the girl who rejected him. The song has a jaunty movement to it and despite Domino's friendly voice, you can hear the hurt pride of the rejected suitor- and what he's going to do about it someday.

The flip side to "Wheel" is "I Want to Walk You Home," a slow dance romancer, showing sincerity over bravado. It's actually a sweet notion, that all you want to do is walk along with your honey and Domino's smooth vocals make it sound real enough.

The Everly Brothers' 1959 hit "Til I Kissed You" stands out particularly as a major original composition by Don Everly, sidestepping the competitive world of song peddling. The song carries on the trademarks the Everly Brothers had already well developed- the close harmonies, the savory melodies- with a sense of maturity. One standard element in Everly records was the knack for answering various vocal lines with a little riff on the guitar. But on "Til I Kissed You" there's a little twist- the drums are what answer back. Other 1959 Everly hits include "Oh, What a Feeling," "Take a Message to Mary" and "Poor Jenny."

By 1959, Ricky Nelson had also matured and his records had plenty of punch to them for being a music industry creation. Nelson's "Just a Little Too Much" is a top notch rocker, shined up and featuring just an excellent guitar solo. "Sweeter Than You" was the flip side.

## Female Performers

With all those guys dominating the pop music scene in 1959, it makes sense that there would also be a strong female in the mix somewhere and Connie Francis was a very strong hit maker indeed. Those hits in 1959 included the perky "Lipstick on Your Collar" and slower, moodier tunes like "My Happiness" and "Among My Souvenirs."

Francis' success was based on several elements. First of all, she had a strong, expressive voice- able to swell and ebb according to the needs of the melody- and a professional sense of style. She wasn't intimidated by the big studio productions- she held her own no matter what they threw at her. Then there were those gorgeous support vocal arrangements- close, savory vocal harmonies matching every nuance of Francis' lead.

"Lipstick on Your Collar" adds some fiery emotions in with Francis' natural talents and the result must have been delicious for any girl who had uncovered a boyfriend's infidelity. In this case, it's a good telling off. The song recalls an earlier Francis hit, "Who's Sorry Now" where the "he got his" is even stronger.

"My Happiness" and "Among My Souvenirs" work the same ground- a wistful romantic blur- but from different stages of the relationship. The harmonies are slightly haunting and the sentiments are blue.

Another spunky female artist of 1959 was Brenda Lee. Lee had attitude and showed it by roughing up her voice at key times, like a rhythm and blues singer. Her hit "Sweet Nothings" has a pretty nice swing to it to begin with, then Lee spices things up with that rough little vocal glissando. She's wise and bubbly at the same time.

On the other end of the scale from Brenda Lee in 1959 was classy Dinah Washington, whose "What a Difference a Day Makes" is slow, smooth and cool. It's an intimate confessional with a calm, mature outlook, though it all ends up in the same place- a lover can't stop thinking about their object of desire.

## Vocal Groups

Vocal group music continued to gain strength in 1959, the Impalas' bouncy "Sorry, I Ran All the Way" perhaps the least polished of the bunch- on the lighter side too. It's an upbeat confessional from a guy to his girl after an argument. The voices sound young and the subject is naive. Still, other than the horn parts, it sounds pretty authentic. The lead voice and the supporting parts seem to be truly engaged here, whereas the horn parts seem to be add-ons. It's not a particularly cohesive mix but the record still succeeds thanks to the creative, busy vocal work.

The Coasters returned in 1959 with "Charlie Brown" which has a much more mature sound and confidence than "Sorry, I Ran All the Way." It's mature because the Coasters handle the quick pace of the song with professional ease- and the recording cooks.

But the subject of "Charlie Brown" isn't mature at all- and that's the point. The song is about a class clown who's always getting into trouble. He's a common high school character given a name and a reputation by some wailing musicians. The Coasters, no where near being high school teenagers themselves, get away with it by matching the subject's hijinks- smoking, calling the teacher "Daddio," what have you- with musical hijinks. The quick pace, the confident vocals, the percolating sax solo plus that funny stop time statement by the bass singer about being picked on all come together in a rollicking good time.

Still, I think the most fun on record from the vocal groups in 1959 is the Clovers' "Love Potion Number Nine." It's a story- it's got characters and there's a little bit of mystery, like what's in that magic potion the gypsy gives the guy that makes him want to kiss a cop? But not just a great song, "Love Potion Number Nine" has a great vocal arrangement. Just that little vocal glissando at the beginning of the record tells you that the Clovers mean business. Their arrangement is sophisticated, blended, perhaps more easily worked into a balanced studio recording than "Sorry, I Ran All the Way." However, it should be noted that the vocals aren't all that makes "Love Potion" a good ride. There is a very distinctive piano part threaded throughout the record that helps keep things moving instrumentally. All in all, a very cool production.

More than fun, there really was something else going on in 1959 with vocal group music. That is, a melding of the sound of the voices into something more smooth and unified- like the Clovers' "Love Potion." It wasn't as much about helping carry on a beat or filling in cracks in the song as about the overall sound or mood the music creates.

The epitome of successful vocal group mood music would have to be the Flamingos' 1959 hit "I Only Have Eyes for You." It is a lush and enthralling production and dispenses completely with the idea that a vocal group can't make a good slow tune work. There's a simmering passion to it, a movement so slow and deliberate, yet smooth and sexy. The lead vocal has certainly found a soulful muse in the melody and the support vocals successfully paint a warm background while finding innovative ways of delivering the offbeat. "I Only Have Eyes for You" is a breakthrough record for the genre- or the start of a new genre?

The same kind of rich studio melding could be identified on the Drifters' "There Goes My Baby." There's something special about the record's environment, its ambiance. Lead vocalist Ben E King 's voice echoes hauntingly and the innovative arrangement includes strings. The combined sound creates a picture- a truly regretful guy sees his former girl go by on the street and he's wailing about it on the corner, his song carrying up the lonely boulevard.

#### Other Vocal Hits

Vocalist Lloyd Price emerged as a new hit maker in 1959 with a raucous, goodtime sound. "Stagger Lee" is a gritty piece of upbeat pop funk about a mean killer. His tune "Personality" is a lighthearted romp in comparison to "Stagger Lee." It's a show tune, really- with a catchy chorus that can stick in your head, despite its silliness.

Phil Phillips' "Sea of Love" is a raw-sounding 1959 medium tempo ballad. What stands out is that instead of jamming the chorus with a lot of words, "Sea of Love" allows the listener a break, stretching eight words across the entire section. It's Phillips' oddly strident vocals that carry them through in dramatic style.

Very lively indeed is the Isley Brothers' 1959 hit "Shout." Sure, it's a vocal work out, but I guarantee that this record had to be a popular sock hop record and only the serious dancers could make it all the way through this frenetic blast of energy. You can just see exhausted dancers revel in the moment when the action breaks on the record- only to be churned up again some few seconds later.

## Pop

The first number one record I considered in this study of the music of the 1950s was Elvis Presley's 1956 breakout hit "Heartbreak Hotel." The final number one hit of the 1950s is Frankie Avalon's "Why" and there's obviously a big difference.

Presley's "Heartbreak Hotel" is an electric burst of passion and heartache. Avalon's "Why" is a romantic trifle with a cutesy instrumental arrangement and little strain on the vocalist.

Music like "Why" probably comes more from crooner territory, but Avalon is a pretty young crooner. He certainly sounds like a youngster compared to people like Dean Martin and Perry Como. That very well may be the point, however. The commercial pursuit of America's teenage audience had to include younger vocalists. Right in the same league as Avalon is young crooner Paul Anka whose 1959 hit "Put Your Head on My Shoulder" is a drippy, over produced affair. Despite the fat production, however, there is some ear catching give and take between the vocals and the instrumental work on the record that gives it some distinction.

The cult of the teenager in pop music was reflected in several other ways in 1959. Dion and the Belmonts' "Teenager in Love" was a declaration of emotional confusion that the whole nation of teenagers could relate to. The Crests' "16 Candles" went right for the heart of the matter and placed a teenage girl up on a pedestal, her face lit up by the candles on her birthday cake. Some years later, this might be considered pedophilia, but here it seems almost sacred to adore a sixteen year old.

But also added to this is a special kind of teenage record- the memorial song. This is typified by Mark Dinning's classic "Teen Angel," a tragic story about a young couple whose car gets stuck on some railroad tracks. They get away as a train approaches, but the girl goes back at the last second and does not survive. She went back for the guy's ring and the first thing that comes to mind is the phrase "natural selection"- she may have not been meant to live. But finally, it's truly harrowing when Dinning

intones "they buried you today" in the last verse. That's not fuzzy romanticism, but hard-hitting reality poking straight up out of the tearful story.

Let's also mention here that Marty Robbins' "El Paso" is also about a lover's death. I don't get the sense that the cowboy in the song is a teenager, but you get it that he is young and pays the ultimate price for his love. Again, this story is told from the first person and that makes the tragedy all the more heavy.

Typical teenage pop fare, however, was not so dark. For example, Annette's 1959 Walt Disney hit "Jo Jo the Dogfaced Boy" is an upbeat studio romp. Other fun pop records in 1959 include the very catchy and cute "Pink Shoelaces" by Dodie Stevens. It's corny, it's bubbly and there's just a little bit of rebellion in this story of a guy with outlandish clothing and an eccentric lifestyle. And David Seville's Chipmunks returned in 1959 with "Alvin's Harmonica."

Folk

The heavy production going into the pop music at the end of the 1950s made the more simplified approach of singing groups such as the Kingston Trio sound fresh and lively. The Kingston Trio's sound- two acoustic guitars and a banjo supporting three active voices- came across as a little old fashioned, therefore earning the "folk" label. However, their choice of material was skewed toward contemporary subjects.

The Kingston Trio's 1959 hit "MTA," for example, is a fanciful take on subway fares and local politics in Boston. You see, a guy gets stuck on the subway train because of a fare snafu and can't get off. All he can do is ride and ride- and see his wife once in a while as he breezes through the station. It's a humorous story, satirical in its mentioning of local politicians and the transit system itself. The Trio approaches their cover of this 1940s song with plenty of energy- like a subway train rattling along at full speed between stops.

Another 1959 Kingston Trio hit, "A Worried Man," makes a joyous sound for a bland subject- life in suburbia. The guy in this song has the wife, the house and the job- the entire package. There's a taste of gospel resolve to this upbeat tune just as the guy is trying to tell himself everything's going to be okay. The original of this one was titled "Worried Man Blues," recorded previously by the Carter Family and Woody Guthrie.

But let's also throw in "Tijuana Jail." This 1959 Kingston Trio release approaches the not so delicate subject of young Americans partying in Mexico. There's a dice game and a trip to the jailhouse without the money for meeting bail. It's a sad story told by the unlucky inmate. Again, the Trio's presentation is lively and gives a sunnier outlook on a situation a real kid under arrest in Mexico would not find appropriate. Still, there's a good chance the Kingston Trio's college-age audiences could relate.

I don't know what else to call Johnny Horton's 1959 hit "The Battle of New Orleans" but "folk" music. It's a folk tale about rag tag Americans chasing British forces out of the country through New Orleans in the early 1800s.

"The Battle of New Orleans" is a spirited production and Horton recalls some rockabilly hotness by roughing up his voice at points. What drives the whole thing is the military drum cadence in the background and the strong support of a chorus of male voices- recalling the strong male chorus of Harry Belafonte's "Day-O." I always chuckle when Horton gets to the part about the alligator losing his mind. This production, with its wealth of voices, begs you to sing along to the memorable chorus.

As it turns out, being able to sing along to the music on the radio or the record player- or the television- was important to many and Mitch Miller created a folk movement of his own that included families in the process. Miller's "Sing Along with Mitch" records featured recordings of group sing-alongs of clean, classic material, accompanied by printed lyrics so the listener could join in, for example, in singing songs like his 1959 hit "Children's Marching Song."

Let's also mention Marty Robbins' "El Paso" once again because the song not only fits in the country music category, but it is also a folk song. "El Paso" is a story, not a pop confection and the western tradition of telling stories in song is an authentic folk invention.

## Instrumental

With all that singing, it's refreshing to consider some 1959 instrumental hits as well. The first is Santo and Johnny's "Sleep Walk." It's a dreamy, soothing, syrupy couple of minutes featuring a surprising fluid combination of steel and electric guitars. The melody is handled by the steel guitar and floats along slowly while the electric guitar establishes rhythmic movement. "Sleep Walk" is a distinctly emotional composition, emphasized by the wiry flexibility of the steel guitar- a beautiful and rare recording.

Added to that is Johnny and the Hurricanes' 1959 hit "Red River Rock," a simple rock and roll beat version of "Red River Valley." Maybe this is a good place to leave rock and roll at the end of the 1950s- fun, light, danceable, a little raunch in the sound, but nothing but confection. "Red River Rock" features strong organ and guitar jamming while the rest of the band bashes away. It could probably be worked out in seconds by any bar band in the world, but Johnny and the Hurricanes are the ones who got it done in this case.

Johnny Cash- Thanks a Lot

I'll finish this study of the pop music of the 1950s where it started- with a dusty old Sun Records release. I started with a copy of Carl Perkins' 1956 hit "Blue Suede Shoes" and will end with Johnny Cash's 1959 release "Thanks a Lot." Oh, the other side of the record was a hit too- "Luther Played the Boogie"- but I think "Thanks a Lot" has just the right attitude to sign off with.

"Thanks a Lot" is a confrontational song despite its easygoing, shuffling rhythm. While the electric guitar twangs and some sandpapery percussion chugs along, Cash's plain and simple vocals accuse a lover of social abuse. However, the hitch is this guy would get back together with the offender in a split second given the chance, so the tune is a confessional too. The "thanks a lot" that Cash intones in the chorus is pretty sarcastic, yet there's some pleading in there too.

By 1959 Cash had moved on from Sun Records and releases like "Thanks a Lot" and covers of Hank Williams tunes like "You Win Again" and "Hey Good Looking" had been in the can. In terms of the record business, the sun actually was setting on the Sun Records era, the growth of the corporate music industry in general serving to weed out unprofitable independents who couldn't compete. However, the legacy of Sun would be the reputation as the place where some of the best and most exciting, AUTHENTIC music of the 1950s got its jumping off point: Elvis Presley, Carl Perkins, Jerry Lee Lewis and Cash.

This dusty, dirty copy of "Thanks a Lot" still has some music in its grooves in 2010 and I'm glad. Thanks to survivors like this record, I can still get just a little taste of what it was like in 1959:

In my mind, it's the end of the year and I'm three and a half years old. My parents are probably working on arrangements for their floral business and I'm playing with something over by where the radio sits. Coming out of the speaker is some spit and static and maybe, just maybe, Johnny Cash's voice, some up front electric guitar and the friendly honky tonk tinkle of a piano.

Peter Gunn/Jack Sperling

This special section begins with Peggy Lee. I've stated Peggy Lee's 1958 hit "Fever" was one of that year's hottest, steamy records- one of my favorites. And some of that has to do with a visit to my brother Andy, who was living in the Bay Area at the time.

I knew that my sister-in-law Deah's father was a session and television drummer in Hollywood and had heard a collection of music that featured his work, but his contribution to music didn't become clear to me until Deah suggested taking a look at a video compilation of some of his performances. The first video was of Deah's Dad, Jack Sperling, performing "Fever" with Peggy Lee in a television appearance- complete with hand work during those cool drum roll responses to Lee's vocals.

Recently I found the very same Peggy Lee video online- and the counter said it had attracted well over one million viewers- so the Sperling/Lee connection is strong even though he did not play on the original recording. Of course, Lee is super sultry in the video and Sperling's drumming stands out and I became an instant fan of both musicians.

But finally, it is Henry Mancini and his 1959 hit "Peter Gunn" that finally makes my path cross with Sperling's in this particular study of 1950s music. You see, I based this study on charted hits and a review of Sperling's career helps demonstrate that the actual scope of the music scene was much, much bigger at that time than the parade of predominantly vocal hits on the charts. "Peter Gunn" is a powerful instrumental- and there's Sperling giving it all he's got in that little drum flourish at the end. Drummers all over the world must have been a little jealous of that gig and that one fleeting showcase moment that wraps the whole thing up.

Here's what Jack Sperling was doing in the four years of the 1950s I was researching. While singles by Elvis Presley, Little Richard, Fats Domino and the like were tearing up the charts, Sperling appeared on each of the following albums and television shows- and it's an extensive resume covering a lot of jazz, show music and a little folk:

1956

Scatman Crothers: Oh, Yeah! (Tops); Rock and Roll with Scat Man

John Towner: Jazz Beginnings-Fresh Sound

Walter Gross: Walter Gross plays his own great songs

George Van Eps: Mellow Guitar

Freddie Slack: Boogie-Woogie on the 88

Television:

Bob Crosby Show (1954-57) CBS

1957

Les Brown & His Band of Renown: Les Brown & His Band Renown (Coral); Swinging Song Book (Coral)

John Towner: The John Towner Touch

Ella Fitzgerald: Get Happy!

Jo Stafford & Paul Weston: The Original Piano Artistry of Jonathan Edwards, Vocals by Darlene Edwards

The Kirby Stone Four: Man I Flipped

The Four Freshmen: The Four Freshmen and 5 Guitars (Capitol)

1958

Harry Belafonte: Harry Belafonte Sings the Blues (RCA)

Sheb Wooley: The Purple People Eater (RCA)

Television:

Peter Gunn (1958-1961) MGM

1959

Pete Fountain: Pete Fountain's New Orleans (Coral)

Henry Mancini: Fallout/ Music from Peter Gunn (RCA)

Les Brown & His Band of Renown: Live at Elitch Gardens 1959

The Modernaires: Like Swung (Mercury)

Ella Fitzgerald: The Secret of Christmas; The Christmas Song

The Kingston Trio: Here We Go Again (Capitol) (Bongos, Conga)

Chet Atkins: Chet Atkins In Hollywood (RCA)

Ralph Marterie And The All Star Men: Big Band Man (Mercury)

Paul Smith: Saratoga

Soundtracks:

The Five Pennies (Paramount)

Peter Gunn (MGM)

Mr. Lucky (CBS)

Rawhide (Paramount)

Television:

Peter Gunn (1958-1961) MGM

Mr. Lucky (1959-1960) CBS

Rawhide (1959) Paramount

The Tonight Show with Johnny Carson

Bob Hope Show (1959-1962) NBC

The Steve Allen Show (1959) NBC