



THE 10TH ANNUAL AWARDS SHOW

A DECADE IN SUPPORT OF COUNTRY MUSIC

HOLLYWOOD PALLADIUM & AQUARIUS THEATRE FEBRUARY 27, 1975

ABC-TV, 11:30 P.M. WIDE WORLD OF ENTERTAINMENT, MARCH 5, 1975

1975
Will be just
what we make it.

Your friend
Loretta Lynn

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Exclusive Bookings



United Talent, Inc.

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Melodyland Records.

We're back in the saddle again.

When our first release, T.G. Sheppard's "Devil in the Bottle," went to number one, we were really ridin' high. Now we've released Jerry Naylor's "Is This All There Is to a Honky Tonk?" You guessed it. We're back in the saddle again. And as the sun slowly sets in the West, a tip of our ten-gallon Stetsons to all you nice folks in country music. Thanks for the support.

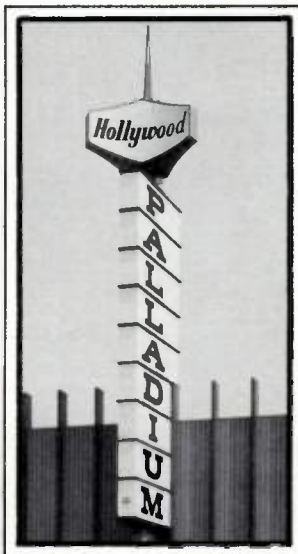
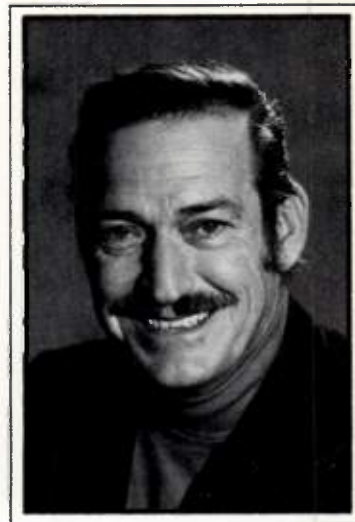
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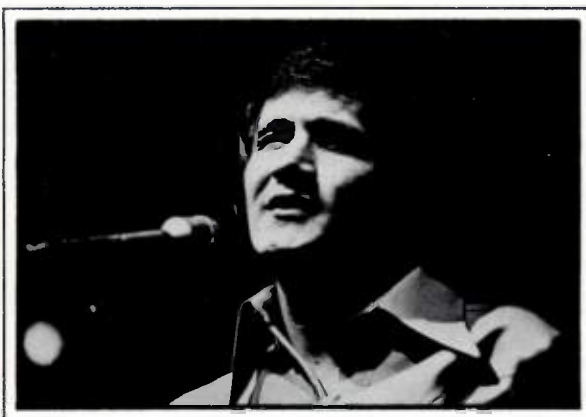
Pat Boone, Ronnie Dove, Jerry Naylor, T.G. Sheppard, Terry Stafford, Sheila Taylor.
Our brand of recorded stock is available from your local Motown distributor.

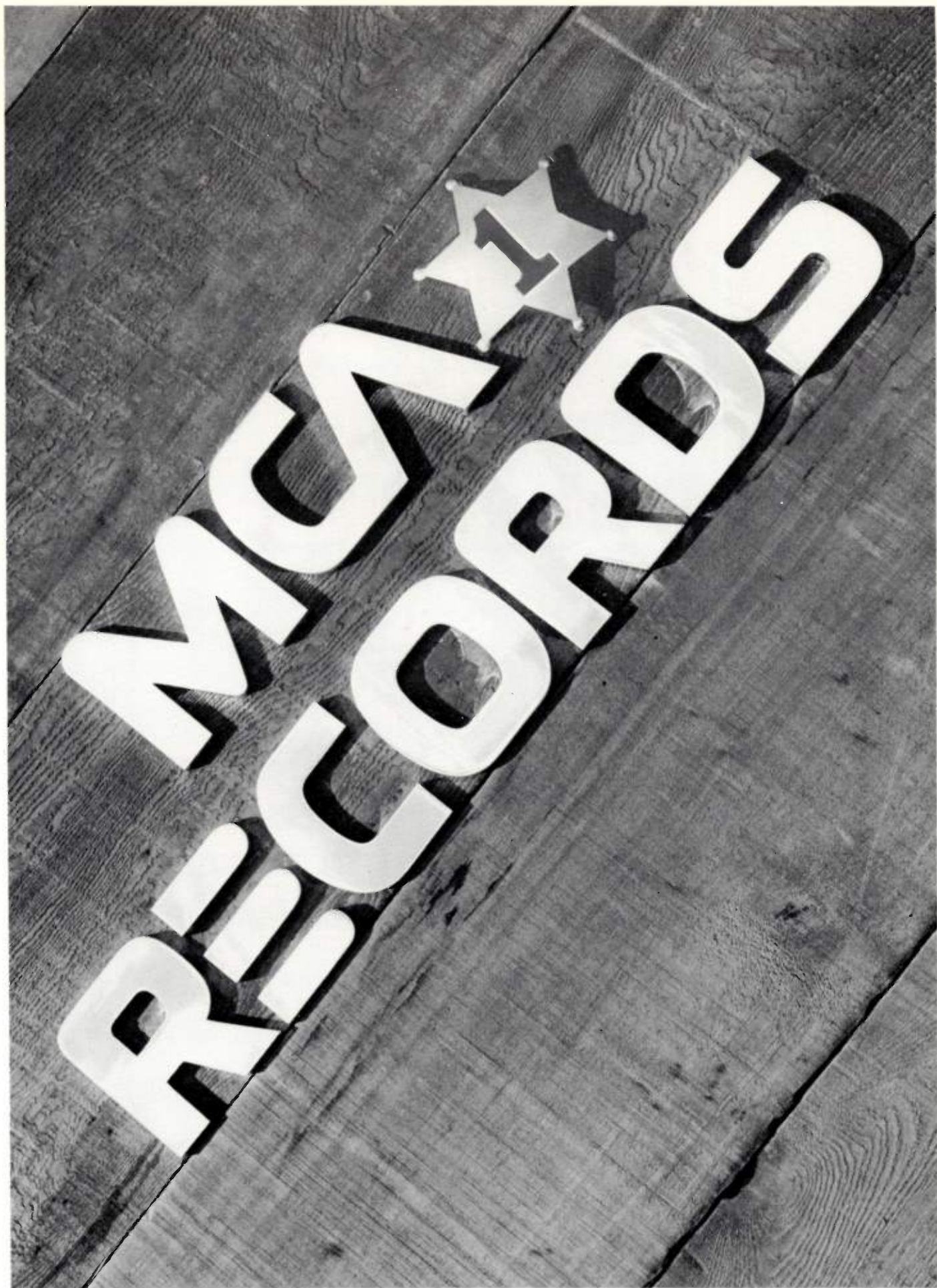
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THE 10th ANNUAL AWARDS SHOW



1975







WHERE YOUR FRIENDS ARE!

COUNTRY STYLE

Fiddlin' Frenchie Burke

Dallas Frazier

Lois Johnson

Ronnie Mack

Bill Rice

Roy Rogers

Margo Smith

Billy Thundercloud

& The Chieftones

Nancy Wayne

Paul Lovelace

John Mitchell

Jim Vienneau

WELCOME! **to** **THE TENTH ANNUAL** **AWARDS SHOW** **presented by** **The Academy of** **Country** **Music**

AQUARIUS THEATRE

Executive Producer
GENE WEED
Producer
GENE WEED
COFFE WALKER
Director
ALLAN ANGUS
Associate Producer
JACK THOMPSON
Assistant to the Producers
GEORGIA ANDERSON

Production Assistants
DANA VICTOR
LISA MEDFORD
Talent Coordinator
BILL BOYD
Lighting Director
JIM KILGORE
Historian
HUGH CHERRY
Musical Conductor/Arranger
BILLY STRANGE



HOLLYWOOD PALLADIUM

Executive Producer
BILL BOYD
Producer
BILL EZELL
Associate Producer
FRAN BOYD

Stage Director
JERRY KISKER
Talent
TIM SWIFT
Writer
HUGH CHERRY

Musical Contractor — **HAROLD HENSELY**
Public Relations — **DAVID MIRISCH ENTERPRISES**
Sound Systems provided by — **SHURE BROTHERS, INC.**

ABC-TV, 11:30 P.M. Wide World of Entertainment, March 5, 1975



The Academy of Awards

AQUARIUS THEATRE • ABC - TV SHOW
March 5, 1975 11:30 p.m.

Overture

**BILLY STRANGE
AND HIS ORCHESTRA**

Master of Ceremonies

ROGER MILLER

Co-Hostess

LORETTA LYNN



Award Presenters

**DIANA TRASK
ADRIENNE BARBEAU**

**LORETTA LYNN
ROGER MILLER**

Award Presenters

**PEE WEE KING • CONNY VAN DYKE
DEL REEVES • ROY CLARK
GARY BURGHOFF**

JOHNNY RODRIGUEZ

Award Presenters

**CAL SMITH
MIKE EVANS**

MARTY ROBBINS

Award Presenters

**LINDA DAY GEORGE
CHRISTOPHER GEORGE**

DONNA FARGO

Award Presenters

**MOLLY BEE
JOYCE BULLIFANT**

**MICKEY GILLEY
LA COSTA
LORETTA LYNN**

Award Presenters

**CONWAY TWITTY
DONNA FARGO**

ROGER MILLER

Award Presenters

**SUSAN HOWARD
JOSEPH CAMPANELLA**

DONNA FARGO

Award Presenters

**CLAUDE AKINS
GLEN CAMPBELL**



Country Music Program



HOLLYWOOD PALLADIUM AWARDS SHOW, BANQUET & PARTY

Dinner Show

WILD OATS

10TH ANNUAL
AWARDS SHOW

Master of Ceremonies

JERRY NAYLOR



MERLE TRAVIS • TOM BRESH
MIKE JONES

Awards Presentation

KENNEY MUNDS • FRAN BOYD

KAY AUSTIN

T. G. SHEPPARD

Awards Presentation

SHARON LEIGHTON
JOHNNY RODRIGUEZ

Awards Presentation

CONNY VAN DYKE
DEL REEVES

Awards Presentation

DORSEY BURNETTE
CRYSTAL GAYLE

Awards Presentation

MICKEY GILLEY
LA COSTA

Awards Presentation

BILLY ARMSTRONG
MOE BANDY

Awards Presentation

ROGER MILLER

Awards Presentation

CAL SMITH • MOLLY BEE

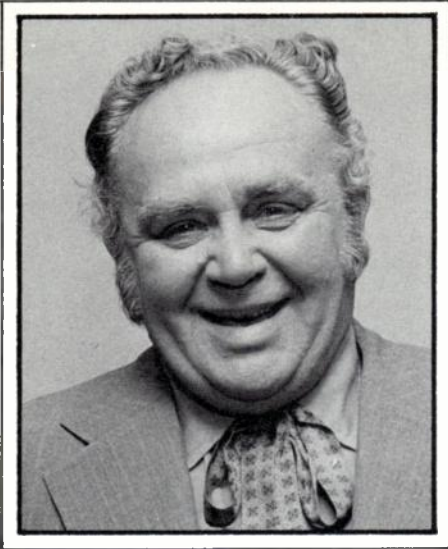
LORETTA LYNN • JERRY INMAN

EDDIE DEAN

FINALE

JERRY NAYLOR

MESSAGE FROM THE PRESIDENT



During this past year, my second as your President of the Academy, it has been gratifying to watch the continued growth of the wonderful world of Country Music. As the Academy approaches its tenth anniversary, we can all be proud to say we have been part of this expansion.

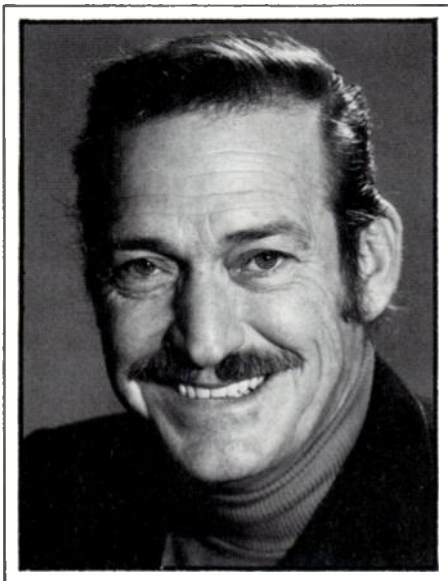
Keeping pace with the new spirit in Country Music, your Academy is planning its most active year yet for 1975. In addition to the Awards Show (which will be televised on the ABC network) and the Golf Tournament, members will be invited to participate in a talent search culminating with a show at a major nightclub, formation of a bowling league, a special Academy night at Dodger's Stadium, and an exclusive motion picture premiere.

Perhaps most exciting of all, members of the Academy will be working to organize and promote the first annual Country Music Week in Hollywood, California. For that week, Country Music will take over the entertainment capital of the world and will attract international attention.

Our plans for the Academy, and for the furtherance of Country Music, are monumental, and we know that our ambition to achieve these goals in 1975 will be realized with your help, as an active member of the Academy of Country Music.

President, Academy of Country & Western Music

MESSAGE FROM THE CHAIRMAN



A Decade in the Promotion and Advancement of Country Music. This is the legacy and accomplishments of the Academy to date. I somehow feel that in many ways we've only just begun:

For only the second time we have network television, this is the first year we have had separate shows for television and the Awards Banquet. The Marty Landau Memorial Fund has indeed become a reality, but this too has a long way to go. The Second Annual Celebrity Gold Tournament (held this year at Valencia) should do much to insure the growth of the Fund.

The success of Country Music has had a tremendous impact on the musical world. It seems that in time of strife, doubt, and uncertainty in the world, the American people turn more toward their basic roots. Country Music is a basic American heritage and therefore fills a great need in the world today.

As I complete my term as Chairman of the Board, I would like to thank the officers, board members, and the industry for allowing me the opportunity of serving the cause of Country Music. May the Academy's efforts help insure the world-wide acceptance of that which we hold dear — Country Music.

Chairman of the Board

We've Always Had The Greats.

**Bob
Wills**

ASCAP
We've Always Had The Greats

**Jim
Weatherly**

ASCAP
We've Always Had The Greats

**Charlie
Rich**

ASCAP
We've Always Had The Greats

**John
Denver**

ASCAP
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**Alex
Harvey**

ASCAP
We've Always Had The Greats

**Bobbie
Gentry**

ASCAP
We've Always Had The Greats

**Gene
Autry**

ASCAP
We've Always Had The Greats

**Jerry
Foster**

ASCAP
We've Always Had The Greats

**Bill
Rice**

ASCAP
We've Always Had The Greats

**Don
Robertson**

ASCAP
We've Always Had The Greats

**Charlie
McCoy**

ASCAP
We've Always Had The Greats

**Fred
Rose**

ASCAP
We've Always Had The Greats

**Bobby
Russell**

ASCAP
We've Always Had The Greats

**Tommy
Boyce**

ASCAP
We've Always Had The Greats

**Tennessee
Ernie
Ford**

ASCAP
We've Always Had The Greats

**Ray
Griff**

ASCAP
We've Always Had The Greats

**Danny
Davis**

ASCAP
We've Always Had The Greats

**Sammy
Fain**

ASCAP
We've Always Had The Greats

**Rory
Bourke**

ASCAP
We've Always Had The Greats

**Hank
Thompson**

ASCAP
We've Always Had The Greats

**Roy
Rogers**

ASCAP
We've Always Had The Greats

**Dennis
Weaver**

ASCAP
We've Always Had The Greats

**Paul
Francis
Webster**

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We've Always Had The Greats

**Ron
Milsap**

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**Patsy
Montana**

ASCAP
We've Always Had The Greats

Now You Know Why We're The World's No.1 Licensing Organization

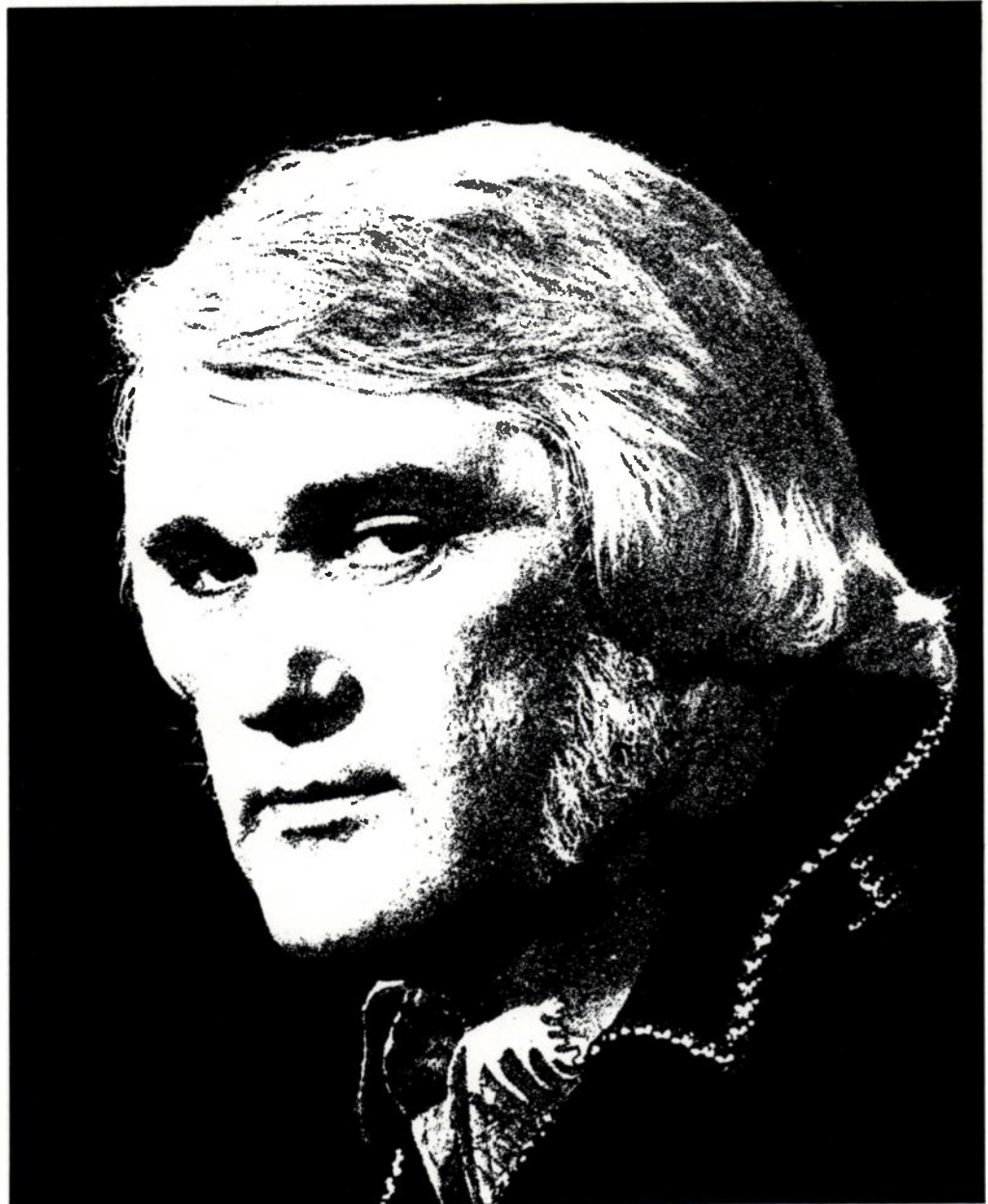
ASCAP

Hollywood: Dave Combs, ASCAP, 6430 Sunset Blvd., Hollywood, Cal. 90028, (213) 466-7681
Nashville: Ed Shea, Gerry Wood, Charlie Monk, 700 17th Avenue South, Nashville Tennessee 37203, (615) 244-3936

THANKS...

from

The Entertainer of the Year



**CMA Entertainer
of the Year**

2 Gold Singles

2 Gold Albums

1 Platinum Album

Management: SY ROSENBERG ORGANIZATION

Producer: BILLY SHERRILL





THE WHITE HOUSE

WASHINGTON

February 4, 1975

The Tenth Annual Awards Show of the Academy of Country Music is a fine opportunity for all of us to recognize and applaud an art form that has given immeasurable joy to so many individuals and that has become a cherished part of our cultural legacy.

Country music echoes the pulse of American life. Its emotion-packed words speak to us and for us. Its melodies derive from the human heart.

I commend all those who through the medium of country music give us a keener insight into ourselves and into the special bonds we share as Americans.

Gerald R. Ford



...one thing in common.



Mention "Shure" anywhere on the Country music scene, and you'll get knowledgeable looks from such stars as Bill Anderson, Tompall Glaser, Tom T. Hall, Stonewall Jackson, George Jones, Bob Luman, Loretta Lynn, Barbara Mandrell, Charlie Rich, Johnny Rodriguez, Conway Twitty, and Tammy Wynette. They *all* use Shure microphones and Vocal Master sound systems. For yourself or your group, get with the sound of success, the Shure sound!

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222 Hartrey Ave., Evanston, Ill. 60204
In Canada: A. C. Simmonds & Sons Limited





PROCLAMATION

Academy of Country Music Month

WHEREAS, THE ACADEMY OF COUNTRY MUSIC IS AN INTERNATIONAL ORGANIZATION HEADQUARTERED IN HOLLYWOOD SINCE 1964, AND HAS BROUGHT TOGETHER THE HOLLYWOOD COMMUNITY WITH THE PEOPLE OF LOS ANGELES AND SOUTHERN CALIFORNIA IN A SPIRIT OF FRIENDSHIP, AND

WHEREAS, THIS UNIQUE ORGANIZATION WHOSE PRIMARY GOAL IS ACHIEVING CONTINUED GROWTH AND POPULARITY OF COUNTRY MUSIC, HAS HELD AS AN ANNUAL EVENT, A SPECIAL AWARDS CEREMONY HONORING PEOPLE IN COUNTRY MUSIC AND ITS VARIOUS, RELATED FIELDS, THEREBY, FOCUSING WORLD-WIDE ATTENTION ON LOS ANGELES AND THE WHOLE OF SOUTHERN CALIFORNIA AS AN INTEGRAL PART OF AN EVER-INCREASING COUNTRY MUSIC AUDIENCE, AND

WHEREAS, THE ACADEMY OF COUNTRY MUSIC HAS MADE SUCH OUTSTANDING CONTRIBUTIONS TO THE CITY OF LOS ANGELES IN CREATING THE MARTY LANDAU MEMORIAL FUND TO ASSIST NEEDY INDIVIDUALS IN COUNTRY MUSIC IN ADDITION, THE ACADEMY ESTABLISHED AN ANNUAL CELEBRITY GOLF TOURNAMENT TO SUPPORT THIS FUND, AND

WHEREAS, THE 10TH ANNUAL ACADEMY OF COUNTRY MUSIC AWARDS SHOW WILL BE HELD IN HOLLYWOOD, THE EVENING OF THE 27TH OF FEBRUARY, 1975, AND WILL BE TELEVISED NATIONALLY, AND WILL BE HIGHLIGHTED BY THE PRESENTATION OF AWARDS HONORING ENTERTAINERS, COMPOSERS, DISC JOCKEYS, MUSICIANS, AND OTHERS IN ALLIED AREAS WHO HAVE BEEN VOTED BY THE ACADEMY MEMBERS TO BE OUTSTANDING IN THEIR ACHIEVEMENTS WITHIN THE COUNTRY MUSIC MEDIUM DURING THE PAST YEAR

NOW, THEREFORE, I, TOM BRADLEY, MAYOR OF THE CITY OF LOS ANGELES, DO HEREBY PROCLAIM THE MONTH OF FEBRUARY, 1975, AS "ACADEMY OF COUNTRY MUSIC MONTH" IN THE CITY OF LOS ANGELES AND WISH THE ACADEMY CONTINUED SUCCESS IN ITS FUTURE ENDEAVORS.

FEBRUARY, 1975



Tom Bradley
MAYOR

The Academy of Country Music

OFFICERS



PRESIDENT—Cliffie Stone



CHAIRMAN OF THE BOARD—Bill Boyd



VICE PRESIDENT—Tex Williams



SECRETARY—Sharon Leighton



TREASURER—Ron Weed



EXECUTIVE SECRETARY—Fran Boyd

BOARD of DIRECTORS

ARTIST/ENTERTAINER

MUSIC PUBLISHER

MANAGER/BOOKER

COMPOSERS



Judy Rose



Dorsey Burnette



Dick Hirsh



Donald Kahn



Jim Halsey



Jim Loakes



Al Vendouris



Michelle Kay

DISC JOCKEY

MUSICIAN/BANDLEADER
INSTRUMENTALIST

PROMOTION



Corky Mayberry



Ken Reeth



Harold Hensley



Billy Strange



David Mirisch



Gene Bear

RADIO/MOTION PICTURE/TV

RECORD COMPANY

CLUB OPERATOR

GENERAL
COUNSEL



Bill Ezell



Gene Weed



Bill Boyd



Toi Moritomo



Tommy Thomas



Ben Susman

NON/AFFILIATED

PUBLICATIONS

ADVERTISING/RADIO/TV



Rick Landy



Fran Boyd



Pati Pippin



Jean Marchand



Mal Ewing



Albert Konow

DIRECTORS-AT-LARGE



Patsy Montana



Nudie



Bill Ward



Hal Southern



Marvin Joyner



Ron Anton

ANNOUNCING

A MARK OF QUALITY



IN THE WORLD OF ENTERTAINMENT

The William Boyd Agency

Jerry
Naylor

Tim Swift

Bill
Boyd
President



The William Boyd Agency

6381 Hollywood Boulevard, Suite 523, Hollywood, California 90028

Talent Booking

(213) 465-2166

Artists' Manager

The Academy

of Country Music



1



2



3



4



5



6



7



8

PRESENTERS



1. ADRIENNE BARBEAU
2. DIANA TRASK
3. PEE WEE KING
4. CONNY VAN DYKE
5. DEL REEVES
6. ROY CLARK
7. GARY BURGHOFF
8. CAL SMITH
9. MIKE EVANS
10. MOLLY BEE
11. JOYCE BULLIFANT
12. CONWAY TWITTY
13. SUSAN HOWARD
14. CLAUDE AKINS
15. LINDA DAY GEORGE
16. CHRISTOPHER GEORGE
17. GLEN CAMPBELL
18. TOM BRESH
19. JOSEPH CAMPANELLA

15

16

17

When Country music lands on the moon, we'll be there.

Someday, the world of Country music may reach beyond our planet. You'll be pickin' and singin' in the craters, looking back at Mother Earth and Nashville, Tennessee.

At BMI we've always envisioned a majestic future for Country music. Because we've been totally involved and impressed by its past.

In 1940, when Broadcast Music Incorporated was founded, we saw that our country's native music was ridiculed or ignored by the

establishment. We began our fight, opening up our first Nashville office in a garage.

We made it our job to see that all Country writers and publishers had a way to collect royalties and protect the performance rights on their songs.

Today we are the world's largest performing rights organization, and have earned our place on Music Row.

In thirty four years, Country music and BMI have come a long way. But there are light-years left to go.



BMI

BROADCAST MUSIC INCORPORATED

A DECADE OF COUNTRY MUSIC

This year marks the tenth consecutive year for the Annual Awards of the Academy of Country Music. Looking back at the list of past recipients—especially the “most promising vocalist awards”—it reads like a top ten chart for country music. In 1965, Merle Haggard was voted the Most Promising Male Vocalist. 1970 named him both Top Male Vocalist and Entertainer of the Year, and in 1972, he was also named the Top Male Vocalist. In 1967, Bobbie Gentry was named the Most Promising Female Vocalist, and then the next year, she and Glen Campbell won the 1968 Best Album of the Year Award. Donna Fargo was the Most Promising Female Vocalist of 1969, and then became the top Female Vocalist of 1972.

Ten years ago, the Academy of Country Music decided that the best possible way to honor people in the music field was to present them with awards, on an annual basis. The categories were set up so that as many people in as many different possible areas could be recognized, including artists, musicians, albums, as well as people who are important in the promotion and growth of country music: television and radio personalities, newspapers, and night-clubs.

The first awards ceremony was held at the Hollywood Palladium in 1966 to an SRO crowd. During the ensuing nine years, sell-out crowds attended the festivities at the Beverly Hilton Hotel, The Century Plaza Hotel, and, for three years, in the John Wayne Theatre at Knott's Berry Farm. Now, ten years later, the Awards Presentation is again going to be held at the Hollywood Palladium.

With all the glamour and sparkle that will always be Hollywood, the top entertainers (and they are top entertainers, not just top country entertainers) bring to this event an array of talent that is hard to surpass. The guests are filled with excitement and anticipation of who is going to be honored this evening.

We are very pleased that, for the second year in a row, the Annual Awards Show is going to be video-taped and aired on ABC's Wide World of Entertainment Wednesday evening, March 5.

This year, in order to alleviate the long waiting periods while the show is being taped, we have decided to tape the

entire show at the Aquarius Theatre prior to the actual awards ceremony at the Palladium. The gala activities at the Palladium will begin at 6:00 p.m. with a no-host cocktail party, followed by dinner and the show at 8:00 p.m. We are very happy and proud that Roger Miller will be our Master of Ceremonies again this year. Glen Campbell, Loretta Lynn, Donna Fargo, Johnny Rodriguez, La Costa, Mickey Grilley and Bill Armstrong will make up the Country Show of the Year. Our special guest star presenters (at press time) include: Roy Clark, Cal Smith, Pee Wee King, Del Reeves, Conway Twitty and Tanya Tucker.

Executive Producer of this year's telecast from the Aquarius Theatre is Gene Weed. Producers are Gene Weed and Coffee Walker. Allan Angus is Director. The Associate Producer is Jack Thompson, and Selig Frank is the Associate Director. Billy Strange is the Musical Director, Arranger and Conductor, and Jim Kilgore is our Creative Lighting Director. The tape facilities are provided by Pre-mo, Inc. Bill Boyd is Talent Coordinator, Georgia Anderson is Assistant to the Producers, and Dana Victor is Production Assistant. The Film Factory is responsible for television production, and David Mirisch Enterprises is handling the publicity.

Coordinating the activities at the Palladium will be Executive Producer Bill Boyd; Producer Bill Ezell; Production Stage Manager Jerry Kisker; and Musical Contractor and Band Leader Harold Hensley. Jerry Naylor is the host for the evening.

One of the special highlights of this Tenth Anniversary of the Academy, and one of the television highlights, will be a special tribute to the Academy and its members by Academy President Cliffie Stone.

It is an honor and a privilege for the Academy to be able to gather together such a group of exceptionally talented individuals to acknowledge the achievements of these people in the country music field. We extend our deepest thanks to these individuals who have offered their fine creativity for the purpose of the Academy and, also, for the benefit of the Marty Landau Relief Fund, who will greatly benefit from this evening.

YOU SOUND GREAT IN STEREO
GENTLE COUNTRY
KGBS 1020 AM/97 FM

PAST AWARD WINNERS

AWARD WINNERS FOR 1965

MAN OF THE YEAR ROGER MILLER
 TOP MALE VOCALIST BUCK OWENS
 TOP FEMALE VOCALIST BONNIE OWENS
 BEST SONG WRITER ROGER MILLER
 BEST BANDLEADER OR BAND BUCK OWENS
 BEST VOCAL GROUP BONNIE OWENS & MERLE HAGGARD
 BEST TV PERSONALITY BILLY MIZE
 BEST RADIO PERSONALITY BIFF COLLIE
 BEST PRODUCER / A & R MAN KEN NELSON
 BEST TALENT MANAGEMENT JACK McFADDEN
 BEST MUSIC PUBLISHER CENTRAL SONGS
 BEST MUSIC PUBLICATION BILLBOARD MAGAZINE
 BEST NIGHTCLUB THE PALOMINO
 MOST PROMISING MALE VOCALIST MERLE HAGGARD
 MOST PROMISING FEMALE VOCALIST KAYE ADAMS
 BEST STEEL GUITAR RED RHODES
 BEST FIDDLE BILLY ARMSTRONG

BEST LEAD GUITAR PHIL BAUGH
 BEST BASS BOB MORRIS
 BEST PIANO BILLY LIEBERT
 BEST DRUMS MUDDY BERRY



AWARD WINNERS FOR 1966

MAN OF THE YEAR DEAN MARTIN
 TOP MALE VOCALIST MERLE HAGGARD
 TOP FEMALE VOCALIST BONNIE GUITAR
 SONG OF THE YEAR APARTMENT No. 9
 (Bobby Austin/Fuzzy Owens/Johnny Paycheck)
 BEST BANDLEADER BUCK OWENS BUCKAROOS
 BEST VOCAL GROUP . . . BONNIE OWENS & MERLE HAGGARD
 BEST TV PERSONALITY BILLY MIZE
 BEST RADIO PERSONALITY BIFF COLLIE/ BOB KINGSLEY (Tie)
 BEST PRODUCER/A&R MAN KEN NELSON
 BEST TALENT MANAGEMENT JACK McFADDEN
 BEST MUSIC PUBLISHER CENTRAL SONGS
 BEST COUNTRY NIGHTCLUB THE PALOMINO
 MOST PROMISING VOCAL GROUP BOB MORRIS & FAYE HARDIN
 MOST PROMISING MALE VOCALIST BILLY MIZE
 MOST PROMISING FEMALE VOCALIST ... CATHIE TAYLOR
 BEST STEEL GUITAR . . . TOM BRUMLEY/ RALPH MOONEY (Tie)
 BEST FIDDLE BILLY ARMSTRONG
 BEST LEAD GUITAR JIMMY BRYANT

(Continued on page 27)



BETTE KAYE PRODUCTIONS, INC.

**Congratulates the Academy and thanks them
for choosing her first "Member of the month for 1975"**

Proud to advise country artists and offices of our additional locations.

Main Office:

Bette, Charles, Marcia, Michelle Kaye, Sara Lee Weiser
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Doug Morrisson
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 Hayward, Calif. 94541
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Playboy Records would like to thank
the Academy of Country Music, and
congratulate Mickey Gilley
for the nomination -
Most Promising Male Vocalist.

And thanks again, Mickey,
from all of us at Playboy for those
three #1 records.





The Academy of 1974 Awards

1

BASS

- ☐ Jack Armstrong
- ☐ Rod Cullpepper
- ☐ Billy Graham
- ☐ Curley Harris
- ☐ Bob Moore

6

STEEL GUITAR

- ☐ Bobby Boyd
- ☐ Buddy Emmons
- ☐ Lloyd Green
- ☐ Terry Kristofferson
- ☐ J. D. Mannes

2

DRUMS

- ☐ Biff Adams
- ☐ Archie Francis
- ☐ Buddy Harmon
- ☐ Montie Paul
- ☐ Jerry Wiggins

7

RADIO PERSONALITY OF THE YEAR

- ☐ Dick Haynes — KLAC
- ☐ Jay Lawrence — KLAC
- ☐ Harry Newman — KLAC
- ☐ Billy Parker — KVOO
- ☐ Larry Scott — KLAC

3

FIDDLE

- ☐ Billy Armstrong
- ☐ Zeke Dawson
- ☐ Johnny Gimble
- ☐ Doug Kershaw
- ☐ Don Rich

8

RADIO STATION OF THE YEAR

- ☐ KCKC — San Bernardino, Ca.
- ☐ KFOX — Long Beach, Ca.
- ☐ KGBS — Los Angeles, Ca.
- ☐ KLAC — Los Angeles, Ca.
- ☐ KVOO — Tulsa, Okla.

4

LEAD GUITAR

- ☐ Al Bruno
- ☐ James Burton
- ☐ Grady Martin
- ☐ Danny Michaels
- ☐ Dave Thornhill

9

BAND OF THE YEAR (Touring)

- ☐ Asleep at the Wheel
- ☐ Brush Arbor
- ☐ Buckaroos
- ☐ Coalminers
- ☐ Strangers

5

PIANO

- ☐ Floyd Cramer
- ☐ Glen D. Hardin
- ☐ Roscoe Horton
- ☐ Jerry Lee Lewis
- ☐ Hargus "Pig" Robbins

10

BAND OF THE YEAR (Non-touring)

- ☐ All Americans (Jack Reeves)
- ☐ Country Sunshine (Sharon Leighton)
- ☐ Palomino Riders (Jerry Inman)
- ☐ Rebel Playboys (Danny Michaels)
- ☐ Sound Company (Eddie Mattos)



SPECIAL AWARDS

Jim Reeves Memorial Award

Pioneer Award

Country Music Nominations



- 1** COUNTRY MUSIC NIGHT CLUB OF THE YEAR
- ☐ Brandin' Iron — San Bernardino, Ca.
 - ☐ Dodge Saloon — Norwalk, Ca.
 - ☐ Golden Nuggett — Las Vegas, Nev.
 - ☐ Nashville West — El Monte, Ca.
 - ☐ Palomino — North Hollywood, Ca.

- 16** MALE VOCALIST OF THE YEAR
- ☐ John Denver
 - ☐ Merle Haggard
 - ☐ Ronnie Milsap
 - ☐ Cal Smith
 - ☐ Conway Twitty

- 2** MOST PROMISING FEMALE VOCALIST
- ☐ Kay Austin
 - ☐ Crystal Gayle
 - ☐ La Costa
 - ☐ Sharon Leighton
 - ☐ Linda Ronstadt
 - ☐ Marilyn Sellars

- 17** FEMALE VOCALIST OF THE YEAR
- ☐ Donna Fargo
 - ☐ Loretta Lynn
 - ☐ Anne Murray
 - ☐ Olivia Newton-John
 - ☐ Dolly Parton

- 3** MOST PROMISING MALE VOCALIST
- ☐ Brian Collins
 - ☐ Mickey Gilley
 - ☐ Danny Michaels
 - ☐ Red Steagall
 - ☐ Billy Swan

- 18** SINGLE RECORD OF THE YEAR
- ☐ "Back Home Again"—John Denver
 - ☐ "Country Bumpkin"—Cal Smith
 - ☐ "I Can Help"—Billy Swan
 - ☐ "Legend in My Time"—Ronnie Milsap
 - ☐ "Things Aren't Funny Anymore"—Merle Haggard

- 4** TOP VOCAL GROUP
- ☐ Brush Arbor
 - ☐ Conway Twitty/Loretta Lynn
 - ☐ Porter Waggoner/Dolly Parton
 - ☐ Rebel Playboys
 - ☐ Statler Brothers

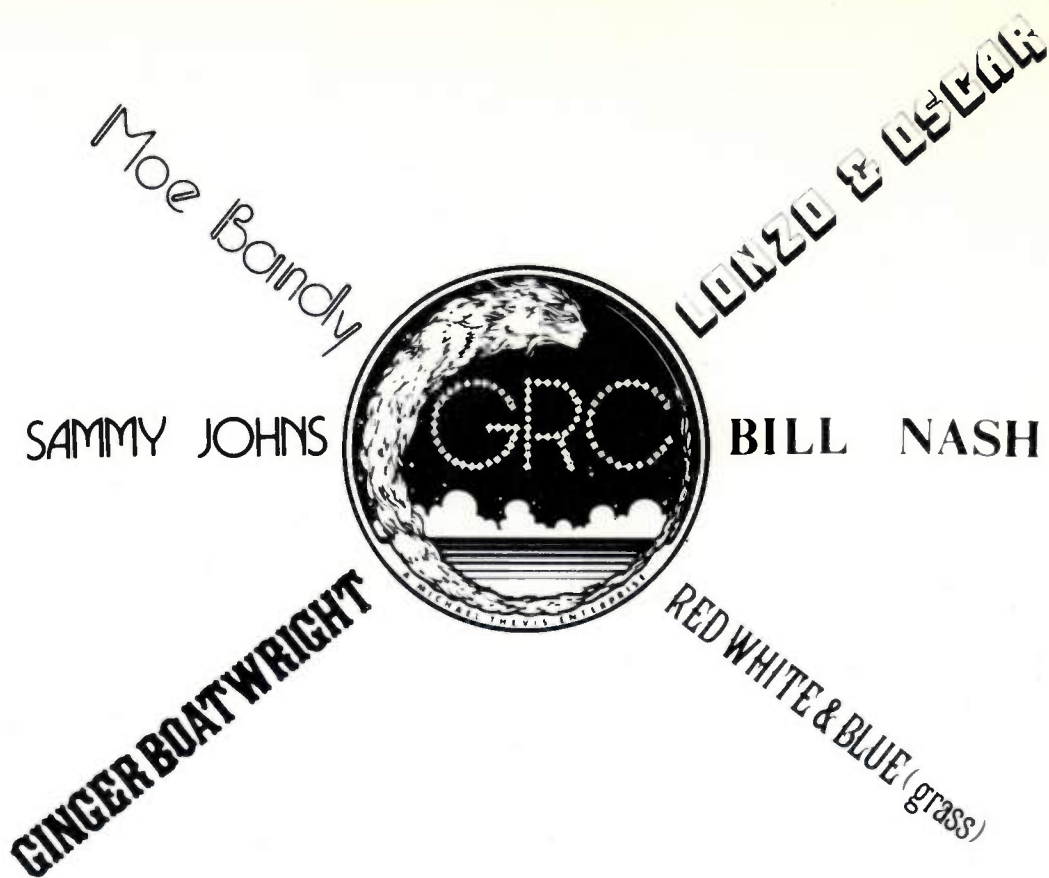
- 19** ENTERTAINER OF THE YEAR
- ☐ Roy Clark
 - ☐ Mac Davis
 - ☐ Merle Haggard
 - ☐ Loretta Lynn
 - ☐ Ronnie Milsap

- 5** ALBUM OF THE YEAR
- ☐ "Back Home Again"—John Denver
 - ☐ "Country Bumpkin"—Cal Smith
 - ☐ "For the Last Time"—Bob Wills
 - ☐ "Hags 30th Album"—Merle Haggard
 - ☐ "They Don't Make 'em Like My Daddy"—Loretta Lynn

- 20** SONG OF THE YEAR
- ☐ "Back Home Again"—John Denver
 - ☐ "Country Bumpkin"—Cal Smith
 - ☐ "I Can Help"—Billy Swan
 - ☐ "One Day at a Time"—Kris Kristofferson
 - ☐ "Things Aren't Funny Anymore"—Merle Haggard

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AWARD WINNERS FOR 1967

MAN OF THE YEAR JOEY BISHOP
 TOP MALE VOCALIST GLEN CAMPBELL
 TOP FEMALE VOCALIST LYNN ANDERSON
 SONG OF THE YEAR . .

IT'S SUCH A PRETTY WORLD TODAY
 BEST ALBUM . . . GENTLE ON MY MIND/GLEN CAMPBELL
 BEST BANDLEADER/BAND BUCK OWENS/BUCKAROOS
 BEST VOCAL GROUP SONS OF THE PIONEERS
 BEST DUET MERLE HAGGARD/BONNIE OWENS
 BEST TV PERSONALITY BILLY MIZE
 BEST RADIO PERSONALITY BOB KINGSLEY
 BEST PRODUCER/A&R MAN AL DeLORY
 BEST MUSIC PUBLISHER FREEWAY MUSIC
 MOST POPULAR COUNTRY NIGHTCLUB . . . THE PALOMINO
 MOST PROMISING MALE VOCALIST JERRY INMAN
 MOST PROMISING FEMALE VOCALIST . . BOBBIE GENTRY
 BEST STEEL GUITAR RED RHODES
 BEST LEAD GUITAR JIMMY BRYANT
 BEST PIANO EARL BALL
 BEST BASS RED WOOTEN
 BEST FIDDLE BILLY ARMSTRONG
 BEST DRUMS PEE WEE ADAMS



AWARD WINNERS FOR 1968

COUNTRY MUSIC MAN OF THE YEAR . . TOM SMOTHERS
 DIRECTORS' AWARD NUDIE
 PIONEER AWARD "UNCLE ART" SATHERLY
 MOST PROMISING FEMALE CHERYL POOLE
 MOST PROMISING MALE RAY SANDERS
 TOP FEMALE VOCALIST CATHIE TAYLOR
 TOP MALE VOCALIST GLEN CAMPBELL
 ALBUM OF THE YEAR

GLEN CAMPBELL and BOBBIE GENTRY
 SINGLE RECORD OF THE YEAR (Award to Artist)
 "Little Green Apples"/ROGER MILLER
 SONG OF THE YEAR (Award to Composer)

"Witchita Lineman"/JIM WEBB
 TOP VOCAL GROUP JOHNNY & JONIE MOSBY
 BAND OF THE YEAR (Club) . . .

BILLY MIZE'S TENNESSEANS
 BAND OF THE YEAR (Touring) BUCKAROOS
 RADIO PERSONALITY (Regional) TEX WILLIAMS
 RADIO PERSONALITY (Los Angeles) LARRY SCOTT
 TV PERSONALITY GLEN CAMPBELL
 COUNTRY NIGHTCLUB (Regional) GOLDEN NUGGET
 COUNTRY NIGHTCLUB (Metropolitan) PALOMINO
 STEEL GUITAR RED RHODES
 PIANO EARL BALL
 LEAD GUITAR JIMMY BRYANT
 FIDDLE BILLY ARMSTRONG
 DRUMS JERRY WIGGINS
 BASS RED WOOTEN

AWARD WINNERS FOR 1969

MAN OF THE YEAR . .

JOHN AYLESWORTH - FRANK PEPIATT
 PIONEER AWARD BOB WILLS
 JIM REEVES MEMORIAL AWARD JOE ALLISON
 MAN OF THE DECADE MARTY ROBBINS
 SPECIALTY INSTRUMENT JOHN HARTFORD
 RHYTHM GUITAR JERRY INMAN
 COMEDY ACT ROY CLARK
 MOST PROMISING MALE VOCALIST FREDDY WELLER
 MOST PROMISING FEMALE VOCALIST . . . DONNA FARGO
 TOP FEMALE VOCALIST TAMMY WYNETTE
 TOP MALE VOCALIST MERLE HAGGARD
 ALBUM OF THE YEAR OKIE FROM MUSKOGEE
 SINGLE RECORD OF THE YEAR

OKIE FROM MUSKOGEE
 SONG OF THE YEAR OKIE FROM MUSKOGEE
 TOP VOCAL GROUP KIMBERLYS
 BAND OF THE YEAR MERLE HAGGARD'S STRANGERS
 DISC JOCKEY DICK HAYNES
 TV PERSONALITY JOHNNY CASH
 NIGHTCLUB PALOMINO CLUB
 STEEL GUITAR BUDDY EMMONS
 PIANO FLOYD CRAMER
 LEAD GUITAR AL BRUNO
 FIDDLE BILLY ARMSTRONG
 DRUMS JERRY WIGGINS
 BASS BILLY GRAHAM



AWARD WINNERS FOR 1970

MAN OF THE YEAR HUGH CHERRY
 JIM REEVES MEMORIAL AWARD BILL BOYD
 PIONEER AWARD TEX RITTER, PATSY MONTANA
 ENTERTAINER OF THE YEAR MERLE HAGGARD
 TOP MALE VOCALIST MERLE HAGGARD
 TOP FEMALE VOCALIST LYNN ANDERSON
 ALBUM OF THE YEAR FOR THE GOOD TIMES
 SINGLE RECORD OF THE YEAR

FOR THE GOOD TIMES
 SONG OF THE YEAR FOR THE GOOD TIMES
 TOP VOCAL GROUP KIMBERLYS
 MOST PROMISING MALE VOCALIST BUDDY ALAN
 MOST PROMISING FEMALE VOCALIST SAMMI SMITH
 COUNTRY NIGHTCLUB PALOMINO CLUB
 TV PERSONALITY JOHNNY CASH
 NEWS PUBLICATION BILLBOARD
 RADIO STATION KLAC, Los Angeles
 DISC JOCKEY CORKY MAYBERRY, KBQQ
 COMEDY ACT ROY CLARK
 BAND OF THE YEAR (Non-Touring) . .

THE TONY BOOTH BAND
 BAND OF THE YEAR (Touring) THE STRANGERS
 STEEL GUITAR J. D. MANESS
 PIANO FLOYD CRAMER
 LEAD GUITAR AL BRUNO
 FIDDLE BILLY ARMSTRONG
 DRUMS ARCHIE FRANCIS
 BASS BILLY GRAHAM & DOYLE HOLLY

AWARD WINNERS FOR 1971

MAN OF THE YEAR WALTER KNOTT
 JIM REEVES MEMORIAL AWARD ROY ROGERS
 PIONEER AWARD BOB NOLAN, STUART HAMLIN,
 TEX WILLIAMS
 ENTERTAINER OF THE YEAR FREDDIE HART
 TOP MALE VOCALIST FREDDIE HART
 TOP FEMALE VOCALIST LORETTA LYNN
 ALBUM OF THE YEAR 'EASY LOVIN'
 SINGLE RECORD OF THE YEAR . EASY LOVIN' FREDDIE HART

SONG OF THE YEAR 'EASY LOVIN'
 TOP VOCAL GROUP CONWAY TWITTY/LORETTA LYNN
 MOST PROMISING MALE VOCALIST TONY BOOTH
 MOST PROMISING FEMALE VOCALIST . BARBARA MANDRELL
 COUNTRY NIGHTCLUB PALOMINO CLUB,
 NORTH HOLLYWOOD, CALIF.

TV PERSONALITY GLEN CAMPBELL
 RADIO STATION KLAC, LOS ANGELES, CA.
 DISC JOCKEY LARRY SCOTT (KLAC)
 COMEDY ACT ROY CLARK
 BAND OF THE YEAR TONY BOOTH BAND
 (Non-Touring)
 BAND OF THE YEAR STRANGERS
 (Touring)
 STEEL GUITAR J. D. MANNESS
 PIANO FLOYD CRAMER
 LEAD GUITAR AL BRUNO
 FIDDLE BILLY ARMSTRONG
 DRUMS JERRY WIGGINS
 BASS LARRY BOOTH

AWARD WINNERS FOR 1972

MAN OF THE YEAR LAWRENCE WELK
 JIM REEVES MEMORIAL AWARD THURSTON MOORE
 PIONEER AWARD CLIFFIE STONE, GENE AUTRY
 ENTERTAINER OF THE YEAR ROY CLARK
 TOP MALE VOCALIST MERLE HAGGARD
 TOP FEMALE VOCALIST DONNA FARGO
 ALBUM OF THE YEAR HAPPIEST GIRL/USA
 SINGLE RECORD OF THE YEAR

HAPPIEST GIRL/USA-DONNA FARGO
 SONG OF THE YEAR HAPPIEST GIRL/USA
 TOP VOCAL GROUP STATLER BROTHERS
 MOST PROMISING MALE VOCALIST . . . JOHNNY RODRIGUEZ
 MOST PROMISING FEMALE VOCALIST TANYA TUCKER
 COUNTRY NIGHTCLUB PALOMINO CLUB,
 NORTH HOLLYWOOD, CALIFORNIA

TV PERSONALITY ROY CLARK
 RADIO STATION KLAC, LOS ANGELES, CALIFORNIA
 DISC JOCKEY LARRY SCOTT
 BAND OF THE YEAR (Non-Touring) TONY BOOTH BAND
 BAND OF THE YEAR (Touring) STRANGERS
 STEEL GUITAR BUDDY EMMONS
 PIANO FLOYD CRAMER
 LEAD GUITAR AL BRUNO
 FIDDLE BILLY ARMSTRONG
 DRUMS JERRY WIGGINS
 BASS LARRY GARNER (Booth)



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AWARD WINNERS FOR 1973

SONG OF THE YEAR . BEHIND CLOSED DOORS/KENNY O'DELL
 ENTERTAINER OF THE YEAR ROY CLARK
 SINGLE OF THE YEAR

BEHIND CLOSED DOORS/CHARLIE RICH
 TOP FEMALE VOCALIST OF THE YEAR LORETTA LYNN
 TOP MALE VOCALIST OF THE YEAR CHARLIE RICH
 ALBUM OF THE YEAR

BEHIND CLOSED DOORS/CHARLIE RICH
 MOST PROMISING FEMALE VOCALIST. . OLIVIA NEWTON-JOHN
 MOST PROMISING MALE VOCALIST DORSEY BURNETTE
 TOP VOCAL DUET OR GROUP OF THE YEAR. . . BRUSH ARBOR
 COUNTRY NIGHT CLUB

THE PALOMINO, NORTH HOLLYWOOD, CALIFORNIA
 BAND OF THE YEAR (non-touring) . .

SOUND COMPANY/RONNIE TRUHETT
 BAND OF THE YEAR (touring) BRUSH ARBOR
 STEEL GUITAR RED RHODES
 PIANO FLOYD CRAMER
 LEAD GUITAR AL BRUNO
 FIDDLE BILLY ARMSTRONG
 DRUMS JERRY WIGGINS
 BASS LARRY BOOTH
 JIM REEVES MEMORIAL AWARD SAM LOUVELLO
 PIONEER AWARD HANK WILLIAMS
 DISC JOCKEY OF THE YEAR AWARD

CRAIG SCOTT, WJJD, CHICAGO
 RADIO STATION OF THE YEAR KLAC, LOS ANGELES



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Bob Boatman	Frank Peppiatt
Alan Courtney	Nick Vanoff



Wayne Newton, Burl Ives, 1972



Lorne Greene, Host, 1965



Al De Lory, Lee Hazelwood, Glen Campbell, Nancy Sinatra, 1967



Fran Boyd, Gene Weed, 1971



Doug Kershaw, 1972



Charlie Rich, Roy Clark, 1973



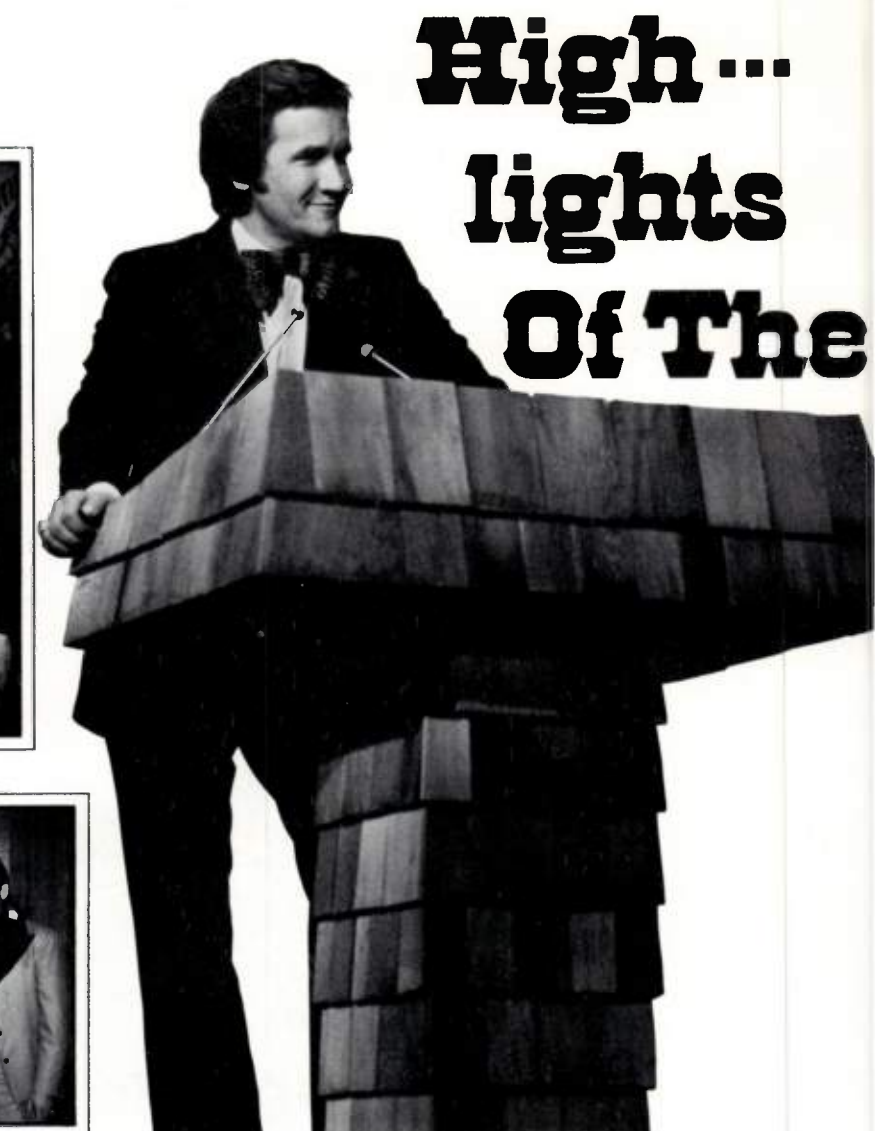
Loretta Lynn, Gene Autry, 1972



Rene Wolff, Fran Boyd, Waylon Jennings, 1970



Roger Moore, Merle Haggard, Bonnie Owens, Richard Long, 1965



Roger Miller, 1973





Tex Williams, Mary Reeves, Joe Allison, 1969



Glen Campbell, Cathie Taylor, 1968



Johnny Bond, Art Satherly, Tex Ritter, 1968



Sons of Pioneers, 1966

Past 10 Years Of Awards Shows



Charley Pride, Merle Haggard, 1970



Jerry Wiggins, Molly Bee, Don Rich, 1968



Kenny Rogers, Freddie Hart, Dick Clark, 1971



Bill Boyd, Willie Nelson, 1967



Donna Fargo, 1973

ROGER MILLER

In that split instant before he saunters into view, wraps himself around the stool, casually positions the guitar for action and launches into one or another song from his bottomless bag of hits, there is a rush of quieting anticipation that overtakes the audience.

It is the calm before the storm of warm applause for an old friend, the kind of welcome reserved for those whose presence guarantees entertainment, enjoyment, full return and dividends for every dollar invested that evening, the kind that comes with Roger Miller.

Roger Miller.

First of a kind.

One of a kind.

Pioneer and prophet.

He opened the door to big-time show business for every Country boy who ever wandered down a dirt road, dime-store guitar in hand, hope in his head, a self-etched tune and some lyrics to keep him company.

There's a touch of Roger in just about everyone who's since crossed over to success, following the route from best-selling records to television to nightclubs and concert stages and wherever else. He showed the way.

And he still shows it. He's the kind never satisfied with what's been done, so long as there's still more that might be accomplished. That's why he always seems to be in motion and in front of the pack—Roger Miller, the most honored dang singer-songwriter of our time.

There's a whole new sound to the songs he's turning out following a self-declared creative hiatus that allowed time to think beyond the reflexes responsible for musical landmarks such as "King of the Road," "Dang Me," "England Swings" and "In The Summertime," initially previewed with "Open Up Your Heart," Miller's first single as a Columbia Records artist and an instant chart-climbing hit.



The first Columbia LP carries a lush sensation of sound, strings and all defying the fact that it was produced in Nashville because — if it's Country — it's the whole-50-states country. It's called "Dear Folks, Sorry I Haven't Written Lately, Roger Miller."

The forthcoming animated epic from Walt Disney, "Robin Hood," is blessed with Roger Miller songs. And the composer "stars" in the full-length feature as a traveling minstrel. (King of the Country-side?)

Beyond guest appearances on virtually every television variety show, he's acted through roles on programs such as "Love

American Style," "Daniel Boone," guest host on the Dick Cavett and Merv Griffin shows, and hosted his own network specials—"Roger Miller, His Friends and His Music" and, more recently, "Travelin', Starring Roger Miller."

He has resumed a select concert-nitery schedule, limited by personal preference—to the dismay of entrepreneurs who can't get a date on the show's schedule. Preferring home and family to hotels and flight schedules, Miller generally holds himself to a dozen nights a month.

He has an open invitation to return to England and the continent. Overseas appearances early in 1973 created the same kind of warmth and rapport that's ritual at home.

"Dang me . . . Dang me . . ." Roger is singing.

He's onstage now, nonchalantly working through one of those mammoth hits that came early in his career but still sound fresh and, in fact, couldn't be overlooked.

Roger Miller sings his new songs—"Open Up Your Heart," "I Believe in The Sunshine," "Animal of Man"—he gives distinctive interpretations to tunes by others—"Little Green Apples," "Ruby (Don't Take Your Love to Town)," "Me and Bobby McGee"—but his audiences expect to collect a fair sampling of his evergreens.

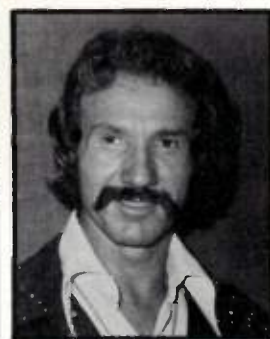
They are more than Roger Miller hit songs. They are hit songs that resulted in sum or part in Roger winning more Grammy Awards and comparable honors than anyone else in so tight and tiny a time span.

The National Academy of Recording Arts and Sciences (NARAS), to date, has handed 11 of its golden Grammy statuettes to Miller. They came over a two-year period: an all-time record.

(Continued on page 35)

The Academy

of Country Music



PERFORMERS

1. LORETTA LYNN
2. JOHNNY RODRIGUEZ
3. MARTY ROBBINS
4. BILLY ARMSTRONG
5. MICKEY GILLEY
6. LA COSTA
7. ROGER MILLER
8. DONNA FARGO
9. JERRY NAYLOR
10. MERLE TRAVIS
11. T.G. SHEPHERD
12. SHARON LEIGHTON
13. KAY AUSTIN
14. CONNY VAN DYKE
15. DORSEY BURNETTE
16. CRYSTAL GAYLE
17. MOE BANDY
18. EDDIE DEAN
19. DEL REEVES

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Brenda Smith
Connie Smith
Johnny Tillotson
Tanya Tucker
Freddy Weller

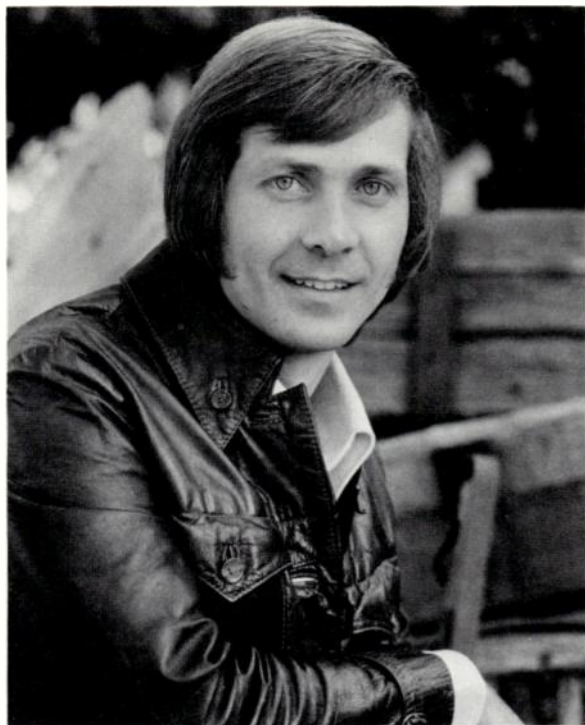
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and Tapes



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JERRY NAYLOR

If you ask him what he's been up to lately, he'll flash you a shy smile, his blue eyes looking downward rather self-consciously. "Oh, not much." You almost believe him, until his manager interjects with an itinerary as long as your arm.

Jerry isn't an overnight success; he's paid his dues. It's been a long trek from Chalk Mountain, Texas, where he was born—but, then, Jerry's an entertainer with a lot of determination, as he's proven through his years in the music business.

At fourteen, he formed his own group, which became regulars on the Louisiana Hayride show, sharing the stage with such all-time favorites as Johnny Horton, Johnny Cash and Roy Orbison. From there, he became a deejay at a radio station until the Army slowed down his musical career—but only in a commercial sense, for Jerry was recruited to Special Services, where he and Gary Crosby joined forces to entertain the troops.

Returning to civilian life, Jerry was back at the control board for KINT Radio in El Paso, simultaneously playing at the La Fiesta Club in Juarez, Mexico, with the late Nelson Eddy and also Jerry Vale. During this period, while in Albuquerque, he met and sort'a teamed up with Glen Campbell. Together, they did a weekly TV show, worked a local club, and penned some tunes. Soon after, Jerry came to Los Angeles and worked once again as a deejay

for not one but two radio stations—KRLA and KDAY. Then, as fate would have it, tragedy struck the top singing group of that time, The Crickets. Their lead singer, Buddy Holly, was killed in a plane crash, and Jerry was summoned to replace him.

The inevitable recording contracts came his way, and soon there were singles and albums for two of the top recording companies. With little time to rest after his return to the U.S., Jerry joined Billy Preston, The Righteous Brothers, Bobby Sherman and other top performers as a regular on ABC's hit show "Shindig." This led to his own television show, "Music City U.S.A." With a growing track record, he successfully introduced the Jerry Naylor Show to Las Vegas at the Landmark Hotel and, later, at Harrah's in Lake Tahoe.

International tours in Japan and England, numerous European countries, continual tours in Alaska—along with club dates all over the U.S.—keep Jerry plenty busy. That's not all: Jerry also has his own radio show, which won *Billboard's* 1973 award as the number one syndicated country music radio show.

Now under contract to Melodyland (country division of Motown), Jerry has a "hit" record, "Is This All There Is To A Honky Tonk?"

ROGER MILLER (Continued from p. 32)

The Academy of Country and Western Music voted its top "Man of the Year" Award to Miller in its first year, 1965, as well as honoring him as a composer (best songwriter) and, in 1968, as a performer (single of the year, "Little Green Apples").

Broadcast Music Inc. (BMI) has had citations of achievement for Miller in every year since 1958 and, in 1967, he received a Special Citation of Achievement, recognizing that "King of the Road" had been played more than one million times.

Stir in, meanwhile, recognition from the Music Operators of America ("Most Popular Artist"), Country Music Association, American Society of Composers, Authors and Publishers (ASCAP), trade publications (*Record World's* Award of the Year), the Academy of Country Music—and, if the picture doesn't become clearer, at least the evidence keeps accumulating.

Roger Miller is at that level of universal acceptance that ignores trends and assorted termites of career erosion. As ol' man river goes rolling along, that's ol' Roger rolling alongside.

"They oughtta take a rope and hang me," he sings to his audience.

Then what? Another song, of course—and a bit of patter, too: the humor never forced, whether planned or the kind of spontaneous, off-the-wall laugh-grabber that precludes The Roger Miller Show from falling into patterns of predictability.

"I'd like to do some things I did at the beginning of my career," he might advise. "I'll start by starving to death for you. . . ."

Roger Miller has five Gold Records for singles, each signifying sales in excess of one million copies.

Another three for albums.

All those other awards and honors.

Even Roger Miller's King of the Road Hotel in Nashville, the city's foremost waying station for visitors, and the flagship in a contemplated national chain.

And Roger Miller, meanwhile, has been settled since 1964 in the Royal Oaks area of Los Angeles, with his wife Leah and their two children—Dean, 8, and Shannon Elizabeth, 3.

He's there whenever the rules of sustaining a career don't declare he must be somewhere else—like now, on that stage, unable to disguise either a grin of appreciation or nod of head acknowledging another evening of give-and-take with his audience.

They love him because it is patently, transparently obvious that Roger Miller loves them. He is king of more than the road.

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JOE JOHNSON
LITTLE RICHIE JOHNSON
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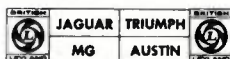


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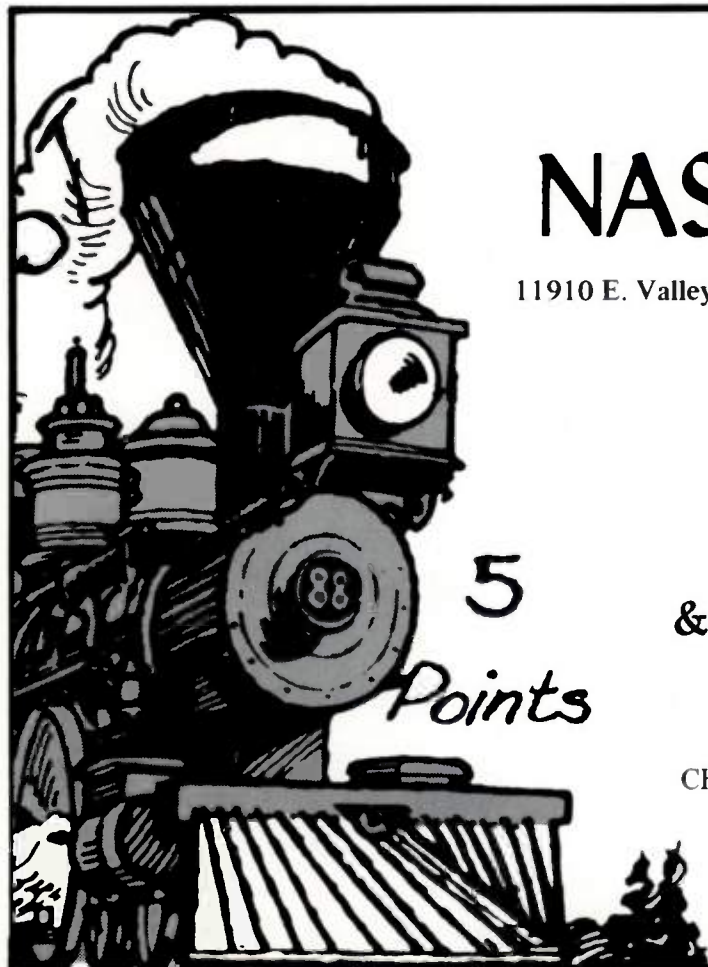
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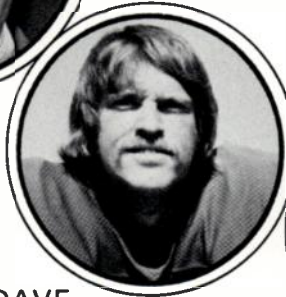
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TIPS ON PLAYING THE VALENCIA GOLF COURSE

The Valencia Golf Course was designed by Robert Trent Jones and opened in 1965. One of Mr. Jones' architectural traits is large undulating greens which are surrounded by sand traps and water hazards. He did not deviate from this pattern when designing the Valencia Golf Course as there are 108 sand traps and 8 holes in which water comes into play. Consequently, accuracy is a prime ingredient for scoring well. Following is my analysis of playing "Big Valencia":

No. 1. 496 yards. The first hole is one of the shorter par-5's on the golf course. It requires a straight tee shot, then a 3 wood or a long iron for the second. If not on the green in two, you are just a short pitch away. I enjoy playing a course where the player has an opportunity to score well on the first hole.

No. 2. 357 yards. A good par-4. Don't let the yards fool you. A good tee shot leaves you with an 8 or 9 iron for the second shot. But, this green is well bunkered to the right and back with a large lake to the left and left-front of green.

No. 3. 363 yards, par-4, dog-legs right. You must hit the tee shot down the middle of the fairway. A large fairway bunker on the right side can penalize the player who tries to cut-off the dog-leg. This leaves an 8 or 9 iron second shot to a very well trapped and undulating green.

No. 4. 382 yard, par-4. Slight dog-leg right. You must try to hit your tee shot in the right center of the fairway, trying again to stay away from the fairway bunker on the right. This will help to open the green for your second shot with a seven or eight iron.

No. 5. 204 yards. One of the first of four great par threes requires a fairway wood or long iron. It is guarded by a trap left, two to right and one in the back.

No. 6. 513 yard, par-5. Dog-leg right. No percentage in trying to cut any yards off the dog-leg. A good tee shot in the center of the fairway, then a 4 or 5 iron for your second laying up short of the lake, then an easy wedge shot. Long hitters may gamble on carrying the lake or threading the ball between the lake and bunkers with their 2nd shot.

No. 7. 183 yards. This par-3 requires a good 3 or 4 iron. It is 175 yard carry across water, with a narrow green and two huge sand traps in the back. One must be careful on this one!

No. 8. 450 yards. A challenging par-4, possibly the toughest on the golf course. You must hit a good drive in the left center of the fairway in order to get your second shot to the green using a 3 wood or long iron. This hole generally plays into prevailing wind. The green is guarded by three traps on the left and one on the right.

No. 9. 546 yards. The best of the par-5's. The hole plays into the wind and uphill with out-of-bounds right. With your tee shot you will be approximately half-way up the hill, which now leaves a 2nd shot with a 3 wood AND an uphill lie. You are trying to carry over a valley. Normally, it requires an outstanding second shot to accomplish this. Usually a 5 or 6 iron is hit to the green.

You have just finished nine holes. Time for refreshment

and the chance to purchase more golf balls.

No. 10. 513 yards. Somewhat of a "breather" par-5 with out-of-bounds right but it plays downwind. With a good drive, your second shot with a 3 wood should be slightly to the right of the green. This will enable you to hit your 3rd shot with a pitching wedge to the green, being very careful to stay away from the bunkers on the right and left of the green.

No. 11. 392 yard, par-4. A dog-leg left, out-of bounds left and lake to the right. Approx. 75 yds from the tee is a huge eucalyptus tree. Thus, you must hit the ball with a slight hook around the tree. This leaves a second shot with a 6 or 7 iron to an elevated green.

No. 12. 226 yd., par-3 hole to remember! Rated as one of the Southland's toughest. A large lake in front that parallels the entire right side of the green. Your carry must be 180 yards. Two giant traps guard the left side of the green. What should you use? A driver or a three wood — and good luck!

No. 13. 390 yd., par-4. A slight dog-leg right. A good tee shot down the center of the fairway staying away from several fairway traps on the right side leaves a 6 or 7 iron to the green.

No. 14. 354 yd., par-4. Sounds short? Not so! Dog-leg right, out-of-bounds left. Must hit the driver down the middle of the fairway staying away from fairway bunkers on the right-hand side. Your second shot leaves you with an 8 or 9 iron to a narrow elevated green that is protected by several big sand traps.

No. 15. 414 yd., par-4. Good dog-leg right with a large trap to the left and lake to the right. The tee shot must favor the left side of the fairway. Be careful: You can reach both the bunker and the lake off the tee. The second shot into the prevailing wind is with a 3 or 4 iron, avoiding the water on the right which extends up to the front of the green that is also well trapped on the left.

No. 16. 172 yds. Probably the easiest of the par-3's. Water extends along the right side of the green and there are 2 giant traps to the left. This hole is slightly downwind and requires either a 3, 4 or 5 iron.

No. 17. 352 yd., par-4. Dog-leg right with lake on right, trapped on left, and out-of-bounds left. Caution to the player: You should hit a long iron or 4 wood off the tee. A faded shot can reach the lake on right. 7 or 8 iron to the green.

No. 18. 490 yds. Short par-5. Hitting the driver in the center of the fairway avoiding bunkers left and right. Your 3 wood second shot will now leave you just short pitch away from the green.

Hitting shots on the line and distance I've described above should enable you to record a 73 - par at "Big V". Oops! Forgot an important part of the game: reading and putting the big undulating greens. But that's another (unwritten) chapter.

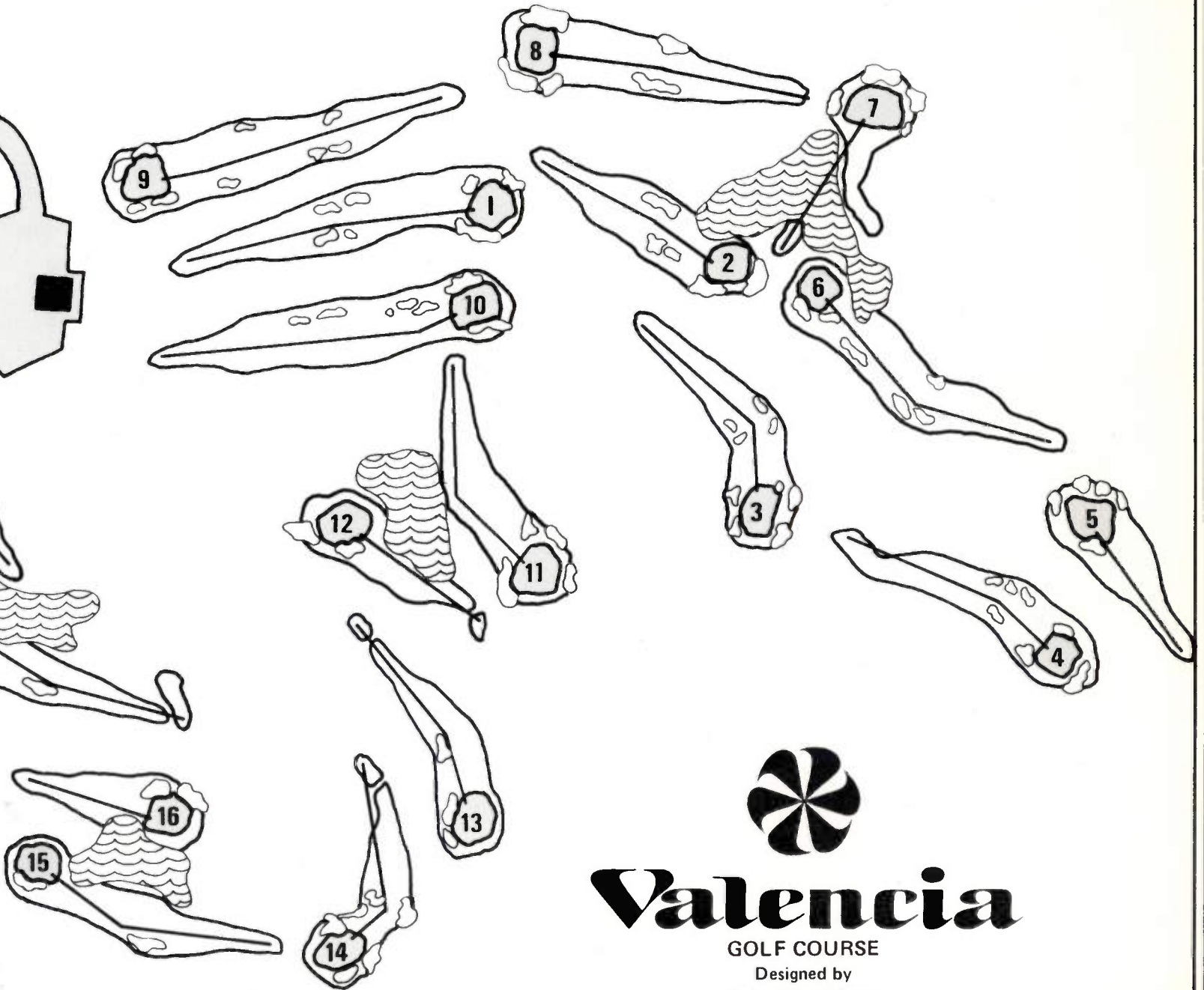
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Country Music: Then & Now

In 1964, formal organizational papers were drawn to form the Academy of Country Music—an international organization whose primary goal is to promote the continuing growth and appreciation of country music. Headquartered in Hollywood, California, the Academy of Country Music provides an avenue whereby the ever-increasing number of country-oriented artists in the West can meet on a regular basis to discuss matters of common interest.

Since its conception, the Academy membership has evolved and expanded to its present make-up, including a broad cross-section of representatives of the country music field: artists and entertainers, club operators, composers, disc jockeys, managers, musicians, publishers, record company executives, and others in allied areas.

The Academy of Country Music maintains excellent relationships with the other organizations throughout the world who support country music. For example, there is no competition between the Academy and the Country Music Association in Nashville—many members of the Academy are also members of the CMA.

Membership fees for the Academy are \$15 per year for individual members and \$100 per year for corporate memberships. This fee entitles members to all Academy benefits and participation in every event. Associate Membership in the Academy is \$10.

General Membership meetings are held in Los Angeles and are called by the president on a monthly basis. A brief business meeting is followed by entertainment, featuring one or more of the performers who belong to the Academy. The Board of Directors meet on the first Monday of each month. Members with business to bring before the Board are always welcome.

Dues, and any other funds raised by the Academy, are used to support the organization's activities. Since the Academy is chartered as a non-profit organization by the laws of the State of California, the monthly newsletter, membership cards and the annual trophies, plaques and awards, which are purchased, are made possible through the membership fees.

Another purpose of the Academy of Country Music, in addition to promoting the appreciation of country music, is to have specific goals that they deemed important to realize. One of the first goals was to establish The Marty Landau Memorial Trust Fund—a fund created to provide financial assistance to Academy members in time of need. Now in its second year of existence, The Marty Landau Memorial Trust Fund is growing from the funds received from last year's Celebrity Golf Tournament and Awards Show, and will continue to grow from the funds received from the Second Annual Celebrity Golf Tournament at Valencia and the Tenth Annual Awards Show, as well as other specified concerts.

The Academy's goals for the future include plans to increase the activities of the Academy and to expand the membership, thereby ensuring that the Academy becomes an even stronger international organization for the promotion of country music. In 1975, the Academy is planning to sponsor a premiere of a motion picture, a Country Music Day at the Dodger Stadium, and other activities to involve present and potential members of the Academy. For 1976 plans are under way for a Country Music Week in Hollywood, highlighted by the Award Show and Golf Tournament.

For information regarding membership in the Academy of Country Music, please call (213) 467-1216, or write: Academy of Country Music, Box 508, Hollywood, California 90028.

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THE BOARD OF DIRECTORS OF THE ACADEMY OF COUNTRY MUSIC

Thirty-six dedicated people from diversified backgrounds with one thing in common—they all want to promote the appreciation of country music. These thirty-six individuals comprise the Board of Directors of the Academy of Country Music and represent a wide cross-section of professionals in the country music field.

The Officers of the Academy are as follows: President, Vice-President, Secretary, and Treasurer, and they meet with the thirty Directors the first Monday of every month. Members with business are always welcome.

Individuals from the following occupational categories are represented on the Board of Directors: Advertising/Radio and TV sales, Artist/Entertainer, Club Operator, Composer, Disk Jockey, Manager/Booker, Musician/Band Leader/Instrumentalist, Radio/TV/Motion Picture, Promotion, Record Company, Publications, Music Publisher. There are two individuals from a "non-affiliated" category, and six such persons who are voted Directors-at-large.

The Presidency of the Academy is currently under the direction of Cliffie Stone, with Mr. Bill Boyd the Chairman of the Board. From 1970 to 1972, Mr. Boyd was also the President of the Academy. Mr. Ben Sussman is Legal Counsel to the Academy. The Academy office is headed by Fran Boyd, who is also the Executive Secretary to the Board of Directors.

Of the 24 awards presented at the Annual Awards Show, two special presentations are voted on by the Board of Directors. The remaining honors are voted by the general membership of the Academy of Country Music.

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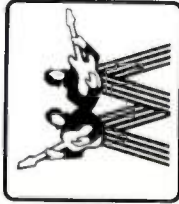
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"IN REMEMBRANCE: MARTY LANDAU"

Who would ever dream that Marty Landau, the son of poor Russian immigrants and one of ten brothers and sisters, would ever become one of the most important names in the entertainment business? Well, the least of the believers would certainly have been Marty himself.

After trying out a few careers that just didn't click, he and a friend decided to "put on a show." With barely any capital (his wife, Adeline, had to pawn her rings to finance it) and no encouragement from his friends, they put on a show that was a success. From then on, Marty Landau was in the entertainment business. Marty Landau's name became synonymous with some of the biggest name bands: Harry James, Tommy and Jimmy Dorsey, Glen Miller, and many more.

At the height of the big band era, Marty's attention was turned to a very up-and-coming country and western group by the name of Bob Wills and the Texas Playboys. Marty set up a concert tour for them that was extremely successful.

In 1946, Marty Landau bought the Riverside Rancho Dancehall and turned it into an exclusive country and western music hall, complete with three bars and ten thousand square feet of dancing space. When the Rancho burned down, Marty made a deal with the Grand Ole Opry whereby one guest star a month would come to California to tour—also very successful. It seemed that everything Marty Landau touched prospered.

All this experience gave Marty Landau the opportunity to work with some of the biggest names in country music history: Tex Williams, Billy Hills, Spade Cooley, T. Texas Tyler, and many more. Probably the artist that Marty Landau is most remembered for, though, is Marty Robbins. To quote the late Marty Landau, "I have taken him [Marty Robbins] from a bucket-of-blood type of place and made him the headliner in the biggest parks, auditoriums and show rooms in the nation." Marty Robbins, Tex Williams, T. Texas Tyler and many more are all deeply indebted to Marty Landau for what he did for them. And so is the Academy of Country Music.

In order to properly express our appreciation to Marty and to encourage individuals involved in country music, the Marty Landau Memorial Trust Fund was created. The fund, which is similar to the Motion Picture Relief Fund, is the culmination of combined efforts by Chairman of the Board Bill Boyd, President Cliffie Stone, and past Chairman of the Board Rick Landy. The fund provides financial assistance to artists, song writers and others who, in time of need, can benefit from such help.

We are pleased to announce that, for the second year in a row, all the proceeds from the Academy of Country Music Celebrity Golf Tournament will go to the Marty Landau Memorial Trust Fund.

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SECOND ANNUAL CELEBRITY GOLF TOURNEY

The Second Annual Academy of Country Music Celebrity Golf Tournament is taking place this weekend at the beautiful Valencia Golf Course in Valencia, California. Located just 45 minutes north of Los Angeles, this course is the only municipal course designed by Robert Trent Jones, the creator of the famed Master's Course in Georgia.

As was done last year, the tournament was especially scheduled for the "Country Music Weekend," thus coinciding with the Tenth Annual Awards Show this evening. Dave Pell is the Coordinator of the Tournament, which last year included Cliffie Stone, Billie Armstrong, Claude Akins, Dave Elmendorf, Shug Fisher, Joe Reed, Les Josephson, Tom Kennedy, George "Goober" Lindsey, Johnny Mathis, Don Porter, David Ray, Isiah Robertson, Rick Saul, Alvy Moore, Bill Reynolds, Fred Williamson, Jack Youngblood, Donna Caponi Young, and Evel Kneivel and, this year, includes (at press time) Roy Clark, Glen Campbell, Jack Albertson, James Harris, Del Reeves and Chuck Knox.

The two-day event will have a maximum of 120 golfers, of whom 40 will be celebrities in the recording, motion picture, television and sports fields.

The twelfth hole of the golf course has been designated for the "Hole-In-One" contest. Every player will compete for the grand prize—a 1975 Triumph Spitfire, donated by John Lance Burbank Imports. Other prizes for the weekend include Confidence Golf Clubs and new automobile tires by Shelby and Valley Custom Tire Company.

All proceeds from the tournament will go to the Marty Landau Memorial Trust Fund, providing assistance to members of the Academy.

The Valencia Golf Course is truly one of the most beautiful courses in Southern California. Nestled in the Santa Clarita foothills, this 18-hole championship golf course is adjacent to both Interstate Highway 5 and Magic Mountain, and very near the Ranch House Inn.

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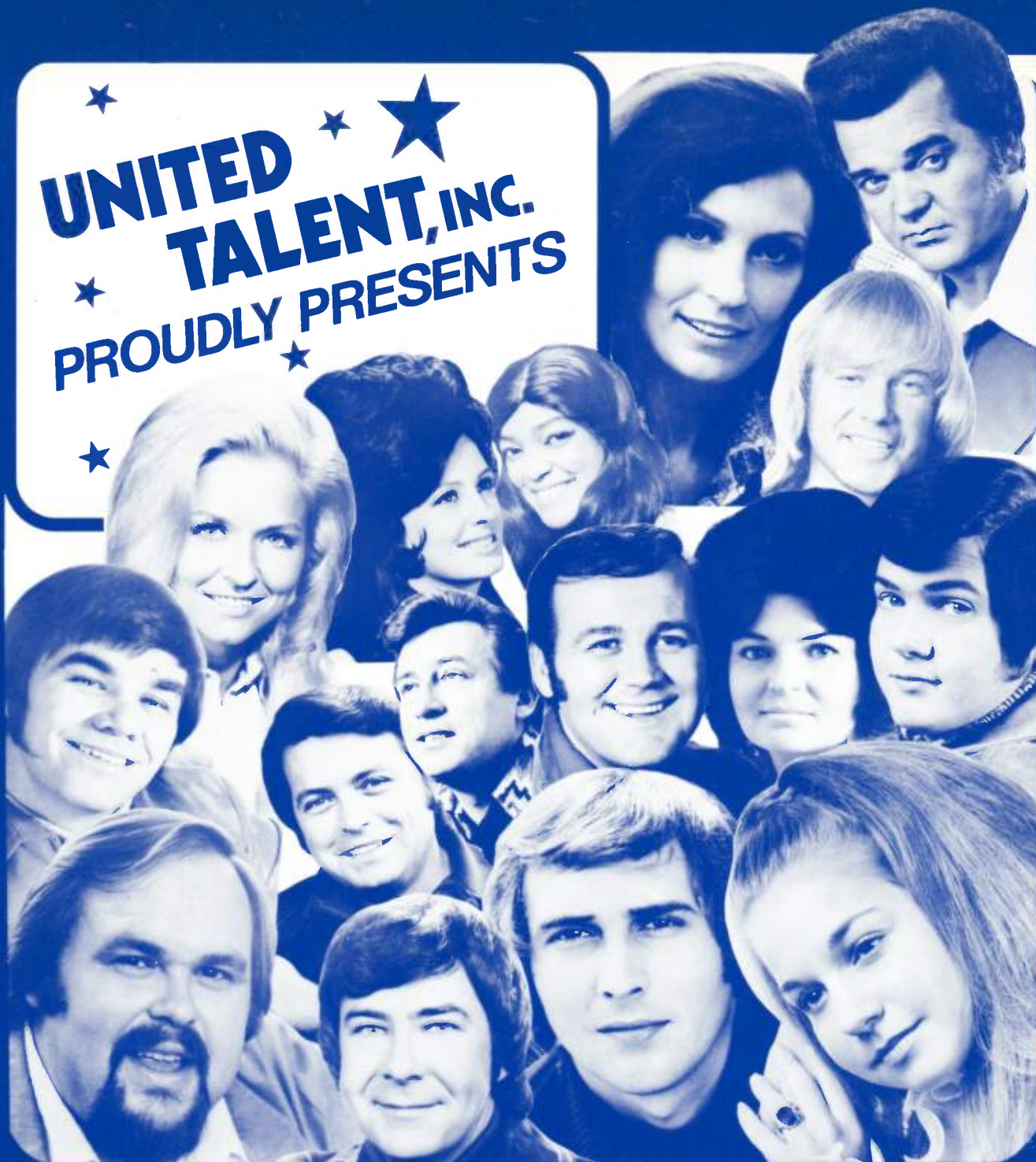
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