



JAPAN

A Billboard Special Report

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日本特別報告

JAPAN: A SPECIAL REPORT

By MALCOLM DAVIS

Japan is no longer the far Far East in this shrinking world. Seconds from Milan by telephone, a half-day by jet from New York, two leisurely weeks from Los Angeles by steamer—Japan is not really so far beyond the horizon as it once was.

And the global tastes of a global culture are no less shared by Japanese than by Canadians, Spanish or Australians, and the same is true of the mainstream of business and industry, the wants, needs and aspirations of the man-in-the-street, the joys and fantasies of the children.

Yet far from being "Americanized" or "westernized," Japan and the Japanese are instead in a period of modernization, of a barely perceptible but dynamic revolution of nearly every facet of the traditional patterns of life and living, commerce and enterprise, culture and ideals. That the geisha has been replaced by the go-go girl or the jinriksha by the motorcycle is not the point. Japan retains an identity—and to many Westerners, an inscrutability—which, although modern, is unique and therefore exciting, challenging and rewarding.

This Billboard "Spotlight on Japan" report is intended as a presentation of some of the facts related to the music, record and tape industries of Japan, including information on the changing patterns of daily life and attitudes toward business in general and leisure and entertainment in particular. We in Billboard's Tokyo News Bureau are indebted to a great many persons within those industries in Japan for their hard work and enthusiastic cooperation in helping us bring this report to you.

Japanese Record Market—1969

Courtesy Mrs. George Thomas Folster & Associates

Record Production in Japan has been increasing steadily since 1956. Production in 1969 approximately doubled that of 1964, reaching the figure of about 60 billion yen (\$167,000,000). At the retail level, this is equivalent to about 85 billion yen (\$236,111,111).

In conjunction with the intensification of the nation's leisure activities, general consumption in the field of music is increasing ever more. Although demand for recorded discs is undergoing internal changes in structure, and the production of musictapes is upsurging, it is certain there will continue to be steady development in the record market.

Singles Stalemate

Singles did not show any development in 1969 in comparison with LPs. Particularly affected by lack of growth were domestic singles in the popular category which account for about 30 percent of total record production. Single sales in Japan were 0.7 units per capita, while in the U.S. and U.K. they were about 1.0.

Spiraling Production

Especially noteworthy is the rapid growth of Japanese LP's since 1966. This growth was further enhanced in 1969 and finally came to exceed that of international LPs. Since 1964 the production of international LPs has climbed by 1.8 times, but that of domestic (i.e., Japanese music/artists) achieved a surprising increase of 5.6 times.

It is interesting to compare the growth of Japanese LP production with that of Japanese singles which are in stalemate. With the upward trend of the nation's leisure consumption in the background, and the efforts of recording companies in producing records to comply with the changing tastes of demand reflected, Japanese LPs are considered to make the most important hub of recording industry in the future.

RECORD PRODUCTION

	Size	Unit	Rate against Prev. Year	Factory Value Yen	Rate against Prev. Year
Japanese	7"	64,404,435	+ 1%	17,559,523,428	+ 8%
	10"	1,549,878	— 32%	530,459,425	— 46%
	12"	17,501,313	+ 77%	13,993,823,111	+ 57%
	Total	83,455,626	+ 10%	32,083,806,018	+ 23%
International	7"	20,388,128	+ 5%	5,641,284,206	+ 6%
	10"	91,685	+ 40%	18,860,742	+ 48%
	12"	14,546,427	+ 16%	15,580,101,808	+ 27%
	Total	35,026,240	+ 9%	21,240,246,756	+ 21%
Grand Total	118,481,866	+ 10%	53,324,052,774	+ 22%	

Yen 360=\$1.00

Japanese Exports

Because Japanese records have little possibility to sell in international markets, international records pressed in Japan are not permitted to be shipped abroad by contracts, and piracy of Japanese disks is rampant in southeast Asian countries, it is extremely difficult to make successful exports of Japanese records. Nevertheless, exports slightly gained over the preceding year and could reach over 3 million yen in 1969.

Record Imports

Now that records manufactured in Japan cover an extremely wide range involving almost all name labels in the world, imports of foreign records are not deemed necessary for general public.

Records that are currently imported are mostly for specialist music language and literary studies, handled by ordinary import firms and Japanese recording companies. Records imported in 1969 account for about 6 percent of total international LP's pressed or about 3 percent of total Japanese and international LP's manufactured in Japan. Gross imports were a little less than 800 million yen.

Phonograph Sale

The number of stereo phonographs in use is steadily increasing year after year followed by the resultant demand for disks. The fact that the production of singles is not improving despite the increase of phonographs proves the changing trend of demand. 27.3 percent of Japanese families own phonographs (as of February 1969), while 60 percent respectively of the U.K. and West German families and 36 percent of French families have the phonographs installed. Where the U.S. is concerned, almost all families have players.

Transient Period

Japan is now in a transient and revolutionary period. The present society is undergoing a change in a quick tempo. The recording industry is similarly undergoing changes in the midst of this social torrent.

The astounding development of mass communications centering around electronics in recent years and the division of work urged by a sophisticated social structure have considerably affected the recording industry. On the other hand, related industries such as tapes have come to flourish. Tapes are new merchandise, but their production indicates a remarkable monthly increase. Strenuous efforts are also being made to expedite the development of the audio and video recording device.

Sales Problems

The recent growth rate of record production in Japan is phenomenal, attracting the eyes of the whole world and has climbed up to place Japan next to the U.S. Japan now ranks second in the world. However, due to the far greater population than those of European countries, the rate of record popularization in Japan is low yet with a large potential demand for disks left unexploited.

In U.S. and European countries, the record distribution system is being revolutionized gradually by adopting rack jobbing and others that act as a

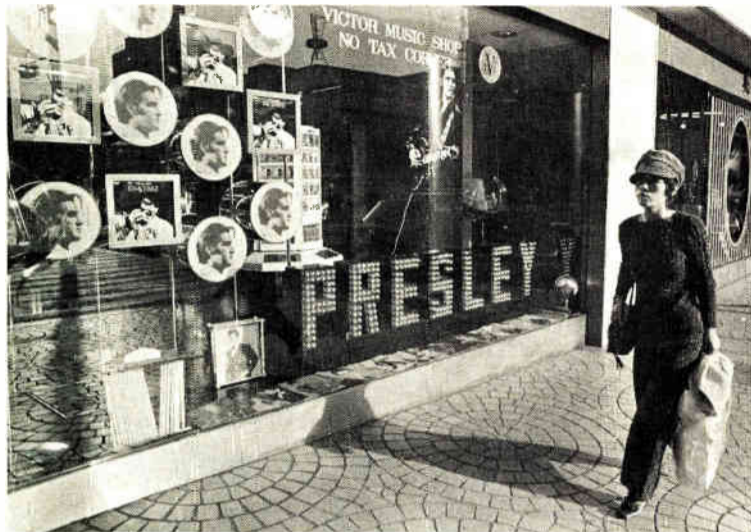
(Continued on page J-42)



KING RECORDS organize a "Queen Club" for wives of retailers—seen here at lunch.



TYPICAL RETAILER in the center of Tokyo.



PRESLEY DISPLAY at an Akasaka Tokyu shopping plaza in Tokyo.



RECORD/INSTRUMENT store run by Yamaha on the Ginza, Tokyo.

MARKETING DISTRIBUTION

Changes Taking Place

Japan is becoming more and more avaricious in the production and sales of recorded product. Overall 1969 production reached over 130,000,000 units and the 1970 production is running even higher.

There are nearly 125 different labels in Japanese catalogs, however, and as a result the retailer—and therefore the consumer—is often at a loss to keep up with the rapid expansion of the industry. Changes within the existing channels of distribution and marketing are taking place, however, which are leading to improved control of the fate of a given recording.

Manufacturers release new disks three or four times a month. Total new titles in 1969 was 10,258, including both domestic and foreign material. The releases are channelled to the manufacturers' branch offices in various districts—usually from 7 to 12 divisions of territory—and branch office personnel supply local retail dealers according to previous orders. By and large, the accounting and ordering systems used are computerized.

The retail markup of the average product is 30 percent and the "official" returned goods allowance is 6 percent. While the record retailers' markup usually stays in the 30 percent level, the return allowance rule is often ignored and returns can run as high as 20 percent or even 30 percent in special cases. High returns cause manufacturers a great deal of problems.

Prior to the release of a new title, salesmen from the record manufacturers' branch offices themselves visit retailers, promoting the release with sample tapes or disks, brochures and posters, catalogs and other sales tools. In keeping with Japanese traditions, the salesmen usually come to know the retailers quite well on a personal basis and a great deal of importance is placed on friendship and social activities. (King Records, for instance, has a "Queens' Club" for the wives of record retailers.)

The average district route will take the salesman into each retail store at least once a week.

Retail Burden

Record manufacturers are quite interested in helping the retailer keep up with the changes in the public taste. Music fans in Japan are quite well informed about music through television, radio and the many excellent magazines and often know much more about records than the busy retailer. The retailer must keep

track of as many as 1,000 new releases a month from 12 record manufacturers and this a burden on him.

The Record Retailers Association lists some 3,000 shops as members. There are another 3,000 to 4,000 retail shops selling records and tapes who are not members of an association.

The average record retail shop serves some 17,124 persons (4,701 households) in his area. Therefore, most record dealers are in the small to middle-size class. About 1,200 retailers are considered "big" and handle 80 to 90 percent of total sales in Japan. In turn, only about one-third of these 1,200 make up 65 percent of total sales, although this is changing as the smaller stores are becoming more aggressive in their sales.

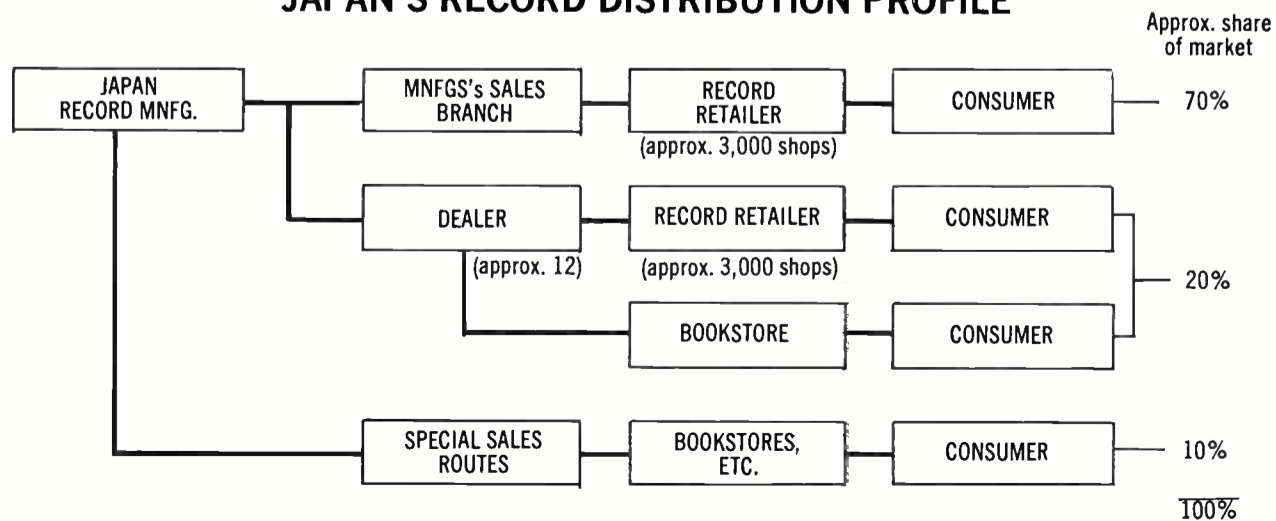
The principal and motto of the Record Retailers Association is "Unification of Production and Sales—Coexistence and Co-prosperity." Those who join the association must follow the motto which includes the practice of always selling records at the price set by the manufacturer. There is no discounting or bargaining on record retail prices. Those who attempt to discount records are tried before a panel of Association members, even if the offender himself is not a member.

There are no 78 rpm records manufactured in Japan today, although in 1960 they occupied about 12.8 percent of the market. Likewise, the 10-inch LP and the 7-inch EP, which were so popular a few years ago, have almost disappeared from the shelves today.

Overall record/tape production and sales is increasing by about 21 percent each year. At the same time, LP's are growing in importance, singles are leveling off. Music originating from other countries (on foreign labels) now captures approximately 40 percent of the overall market, but this is decreasing.

Bookclubs and other similar companies are selling records and tapes and claim to occupy about 10 percent of the overall market. There is no independent wholeselling of records in Japan as such—no one-stops, no rack-jobbers, etc.—and it is unlikely that there will be in the near future. Some 20 percent of the records sold are handled from the manufacturer through large dealers (approximately 12 different companies) who retail them through branch stores. The remaining 70 percent of the product is sold by retailers who are supplied directly by the manufacturer.

JAPAN'S RECORD DISTRIBUTION PROFILE



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Hiroyuki Iwaki conducting the NHK Symphony Orchestra
OS-10074-80



BEETHOVEN'S COMPLETE PIANO SONATAS
Takahiro Sonoda (Piano)
OS-10081-91

Japanese Popular Songs (Denon Records)



BETSY & CHRIS ON STAGE
Betsy & Chris CD-7007



YOSHIKO/THIS GIRL'S
Yoshiko Goto CD-5022



YUKARI'S NEW WORLD
Yukari Ito CD-5023

Contemporary Music of Japan



BALLET BUGAKU
Toshiro Mayuzumi (Composer), and others
Hiroyuki Iwaki conducting the NHK Symphony Orchestra
OS-10050



PARAPHRASE AFTER ANCIENT JAPANESE MUSIC
Minoru Miki (Composer), and others OS-10052



TRANSFORMATION OF THE PIANO
'PIECES FOR PREPARED PIANO & STRINGS'
Toshiro Mayuzumi (Composer), and others OS-10055



MUSIC BY THE ENSEMBLE NIPPONIA COMPOSED BY MINORU MIKI
'PRELUDE FOR SHAKUHACHI, KOTO, SANGEN & STRINGS,' and others
JX-21-4



ART OF MARIMBA
'CONCERTO POUR MARIMBA ET ENSEMBLE A CORDES,' and others
Keiko Abe (Marimba) JX-9-11



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CLS-5078
CLS-5100



SHIN-HOGAKU SHICHIKU SYMPHONY
Bondai Fujii (Composer)
CLS-5119



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| AMADEO | CANTATE | ERATO | JANUS | MPS | PREISER | STEREO TAPE | VALOIS |
| AUDIO FIDELITY | CHART | EMBER | KAMA SUTRA | MAINSTREAM | PYE | SYMPHONY TONE | VIKING |
| BAM | DISC AZ | FESTIVAL | LE CHANT DU MONDE | MUZA | PEERLESS | TURNABOUT | |
| BUDDAH | DA CAMERA | FOLKWAYS | LYRICHORD | MONITOR | PELCA | TURICAPHON | |
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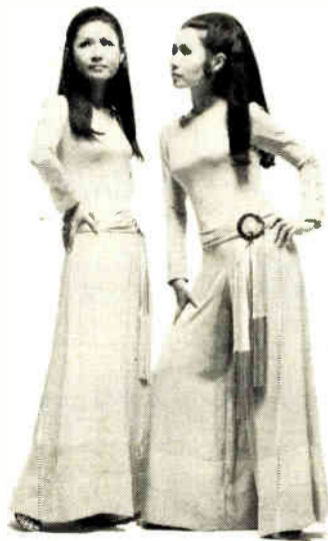
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WATANABE PRODUCTION CO., LTD.

President: SHIN WATANABE

WATANABE MUSIC PUBLISHING CORP.

President: MISA WATANABE

Japan's Record Manufacturers

Compiled by YOKO HONMA

CANYON RECORDS, INC.

President: Tatsuro Ishida. **Director of international department:** Johnny I. Takasaki. **Director of operations department:** Takayasu Yoshioka. **Director of sales promotion dept.:** Yukio Iwasaki. **Address:** 33rd floor, World Trade Center Bldg., 3-5 Hamamatsu-cho, Shiba, Minato-ku, Tokyo, Japan. **Telephone:** (03) 435-4946. **Domestic label:** Canyon. **Foreign labels:** none at present.



T. ISHIDA

Canyon Records was formed as a part of the Fuji-Sankei (television broadcasting and newspaper publishing) Group on Aug. 1, 1970, with a capital of 10,000,000 yen. They released their first product on Oct. 10, 1970, a single, "Juke Box," which sold 50,000 copies in the first 10 days. Canyon, by way of the Fuji-Sankei Group, has strong connections with Pony, one of Japan's largest tape software makers and distributors. The Fuji-Sankei group is Japan's largest mass communications media group. It combines Canyon Records and Pony with radio, television and newspaper media, including the Nippon Broadcasting System plus 28 other radio stations, Fuji Telecasting Co. with 27 stations and the Sankei Shimbun (newspaper). The official financial backers of Canyon Records, Inc., are Pony (60 percent) and Nippon Broadcasting Systems, Inc. (40 percent). Canyon has branch offices (sales and distribution) in Sapporo, Sendai, Nagoya, Hiroshima, Osaka, Fukuoka and Tokyo.

CBS/SONY RECORDS, INC.

President: Norio Ohga. **General manager, International Repertoire:** Toshi Nirazuka. **Assistant to manager:** Tatsuya Nozaki and Tatsuo Omata. **Address:** 3-17-7 Roppongi, Minato-ku, Tokyo, Japan. **Telephone:** (03) 585-0411. **Overseas Branches:** CBS/SONY HONG KONG. c/o Sony Corporation of Hong Kong, Ltd., St. George's Bldg., 22nd floor, No. 2, Ice House St., Hong Kong BCC. **Domestic label:** CBS/SONY.



N. OHGA

CBS/SONY Records was formed March 1, 1968, with a capital of 720,000,000 yen. It is a joint-venture company between Sony of Japan (50 percent) and CBS of the U.S. (50 percent), formed to produce and merchandise records and recorded tape products. They released their first product on Aug. 21, 1968. As of September 1970 the company lists over 2,000 items in its release catalog. CBS/SONY reports that they have exported some \$91,480 worth of records and tapes in a year's time. Simon & Garfunkel's "Sound of Silence" is reported as their largest-selling record release in Japan to date.

KING RECORD CO., LTD.

President: Kazumitsu Machijiri. **General manager:** Naondo Ogawa. **Sales manager:** Misao Masuo. **Foreign liaison dept.:** Mamoru Suzuki. **Address:** 12-13, Otowa, 2-chome, Bunkyo-ku, Tokyo, Japan. **Telephone:** (03) 941-3111. **Domestic labels:** King, Seven-Seas.



K. MACHIJIRI

King's history in the record business begins in 1930 when a record department was established within Kodansha, a major book publishing firm. In 1931 the first recorded product went on sale through a contract with Teldec Schallplatten of Germany and in the same year King began to release Telefunken recordings in Japan. In 1942 King purchased Taihei Records and, in the following year, the masters of Ohira Boeki. In 1946 the Nippon Rokuon Kogyo Co., Ltd., was formed and King took over the recording business of Kodansha and changed its name to King Onkyo Co., Ltd. In 1951 the name was changed to the present form and a contract with Capitol Records was signed, lasting for five years. King's first stereo disk releases were in 1959, four-track stereo tape went on sale in 1966 and King's music cassettes and 8-track stereo cartridges were first released in 1967. The top-selling pop group on the King label is Pinky & The Killers, a Japanese group.

NIPPON CROWN CO., LTD.

President: K. Arita. **General manager:** Masanori Ito. **Sales manager:** Yujiro Yoshida. **Director:** T. Kamei. **Address:** 10-8, 2-chome, Akasaka, Minato-ku, Tokyo, Japan. **Telephone:** (03) 582-4741. **Domestic label:** Crown, PANAM. **Foreign labels:** none.



K. ARITA

Nippon Crown was formed Sept. 6, 1963, with a capital of 250,000,000 yen. Present owners of the company include K. Arita, Mitsubishi Electric, Mitsubishi Bank, Mitsubishi Shoji, Gakushu Kenkyu Sha, Dai Nippon Kaihatsu KK, etc. Although they are known as specialists in popular Japanese music recordings, the company also is active in motion picture production and sales, promotion and planning for radio and television broadcasting, music publishing, etc. A small portion of their product is exported to Okinawa, Honk Kong and Honolulu. Biggest record-selling star in Crown's stable is Saburo Kirajima.

NIPPON PHONOGRAM CO., LTD.

President: Kokichi Matsuno. **Managing director:** Nobuya Ito. **Publicity & promotion:** Susumu Izaki. **International division:** T. Sekiguchi. **Address:** Akasaka Tokyu Building, 14-3, 2-chome, Nagata-cho, Chiyoda-ku, Tokyo, Japan. **Telephone:** (03) 580-3661. **Domestic label:** Philips.



K. MATSUNO

Nippon Phonogram Co., Ltd., was formed June 1, 1970, with a capital of 100,000,000 yen. Until that time the Japan Philips label and the foreign labels now represented by Nippon Phonogram were handled together as a division of the Victor Co. of Japan (Nippon Victor). That company now shares with Matsushita Electric the control of 60 percent of Nippon Phonogram while Philips of Holland controls 40 percent. The Philips label in Japan is known for its many top-selling Japanese artists in the popular field, the best-known of which is Ryoko Moriyama. Nippon Phonogram will soon move into its own office building in the Roppongi District of central Tokyo.

MINORUPHONE CO., LTD.

President: Y. Tokuma. **A&R:** R. Harada. **Sales:** K. Nakayama. **Publicity and advertising:** M. Kimura. **Address:** Dai-ichi Taihei Bldg., 45-1, Tsunohazu, 2-chome, Shinjuku-ku, Tokyo, Japan. **Telephone:** (03) 862-1381. **Domestic labels:** Minorophone, HarVest, Mama. **Foreign labels:** none.



Y. TOKUMA

Minorophone was formed under the name Taiyo Onkyo K.K., Feb. 1, 1965, in Tokyo with a capital of 25,000,000 yen. At that time they belonged to the Taihei Group and were engaged in the production and sales of audio instruments and in management of recording studio facilities. In February 1965 the name was changed to its present form and in September of that year the first record, a 7-inch LP, went on sale. They became independent from the Taihei Group in 1969. The largest-selling popular recording star on the Minorophone label is singer Masao Sen.

WARNER BROS.-PIONEER CORPORATION

President: Yozo Ishizuka. **Vice-president:** Phil Rose. **Managing director:** Kazuyoshi Ohno. **Address:** Roppongi Fuji Bldg., 4-11-10 Roppongi, Minato-ku, Tokyo. **Domestic label:** Pioneer.



Y. ISHIZUKA

Warner/Pioneer is the newest of Japan's 12 major record manufacturers, founded Nov. 6, 1970. The company is a joint-venture between Pioneer Electronic Corp. (25 percent), Watanabe Productions (25 percent) both of Japan, and Warner Bros. of the U.S. (50 percent). The first Warner/Pioneer release is scheduled for Jan. 25, 1971.

NIPPON COLUMBIA CO., LTD.

President: T. Shoboji. **Managing director:** M. Harada. **General manager of international repertoire:** S. Watanabe. **Address:** 4-14-7, Akasaka, Minato-ku, Tokyo, Japan. **Telephone:** 584-8111. **Overseas branches:** Nippon Columbia Co., Ltd., 6, East 43rd St., New York, N.Y. 10017. Nippon Columbia Co., Ltd., Hamburg Office, Kanfmannshans 1, Zimmer 126, 2 Hamburg 36, Gleichenbrueche 10, West Germany. **Domestic labels:** Columbia, Denon.



T. SHOBOJI

Nippon Columbia was formed as Nippon Chikuonki Shokai K.K. on Oct. 1, 1909, with main offices in Tokyo's Ginza for the purpose of making and selling record players and needles. The first president was a foreigner, F. W. Horn. In 1926 the company made contractual arrangements with Columbia of the U.K. to release records and in the next year, the American Columbia joined in management. Their name was changed to its present form in 1946. Also in that year they purchased Nippon Denki-Onkyo K.K. (Japan Electric Audio Co.) and increased their capital to 360,000,000 yen. In 1966 they moved into their main offices/studios on what is known as "Columbia Hill" in the Akasaka district of Tokyo.

TEICHIKU CO., LTD.

President: T. Nanko. **Manager, international division:** Ichiro Kinoue. **Advertising and promotion:** Mr. Ariga. **Sales manager:** Kikuji Katsura. **Address:** (Main Office: 148 Tsukamachi, Nara City, Nara Prefecture, Japan). **Telephone:** (0742) 22-0468. **Tokyo Office:** 2-1, Nishi-Shimbashi, Minato-ku, Tokyo, Japan. **Telephone:** (03) 502-6651. **Domestic labels:** Teichiku, Union, Overseas.



I. KINOUE

The Teikoku Chikuonki K.K. was formed on Feb. 11, 1934, to produce and market records and record players in Japan. The first recordings were sold under the name Teichiku, an anagram of the original company's name. The first main office was in Osaka, later—in 1936—moving to Nara City. In 1945 the company began to produce records after having ceased production during the war. In 1954 the company's name was changed to its present form. In the 1960's the company began making license agreements with such foreign labels as those under the MCA roof, Scepter, Monument and others and in 1968 entered the prerecorded tape field. Teichiku's top-selling artist is Haruo Minami.

VICTOR COMPANY OF JAPAN

President: Y. Kitano. **Vice president:** Kenjiro Takayanagi. **Executive managing director:** Hidemasa Nishigaki. **Managing director:** Katsunori Kasajima. **Address:** (Main Office: 1-1, 4-chome, Nihombashi, Chuo-ku, Tokyo, Japan. **Telephone:** (03) 241-7811. (Tokyo Akasaka Office: Akasaka Tokyo Bldg., 14-13, Nagata-cho, 2-chome, Chiyoda-ku, Tokyo, Japan. **Telephone:** (03) 581-3211. **Domestic labels:** Victor, Green City, Shinsekai.



Y. KITANO

Victor Company of Japan, commonly called Nippon Victor, was formed in September 1927. The original capital of 2,000,000 yen was invested by Victor of the U.S., later combining with RCA of the U.S. in 1929. In 1943, RCA withdrew its financial investments and the name changed to Nippon Onkyo K.K. In 1945 the name again changed—to its present form—and the capital was increased to 540,000,000 yen. In 1969 Victor finished its all-new recording studios in the Olympic Park section of Tokyo and the facilities are said to be the best outside the U.S. or U.K. On the company's domestic labels, blind guitarist Osamu Minagawa is their top-selling artist, having sold over 2,200,000 records. Nippon Victor is generally conceded to be the largest record manufacturing company in Japan.

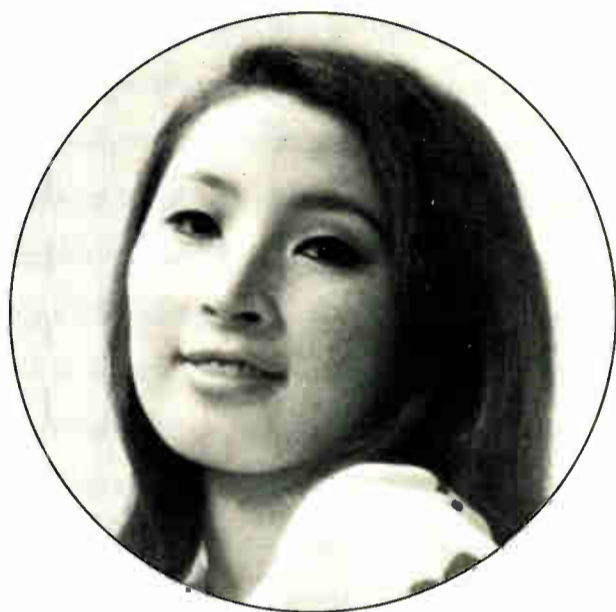
(Continued on page J-13)

JAPANESE BEST SELLING RECORDS!



Yoko Kishi
"HOPE" (Kibo)

Ritsuko Abe
"BONDAGE OF LOVE"
(Ai no Kizuna)



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This is our way in Japan.



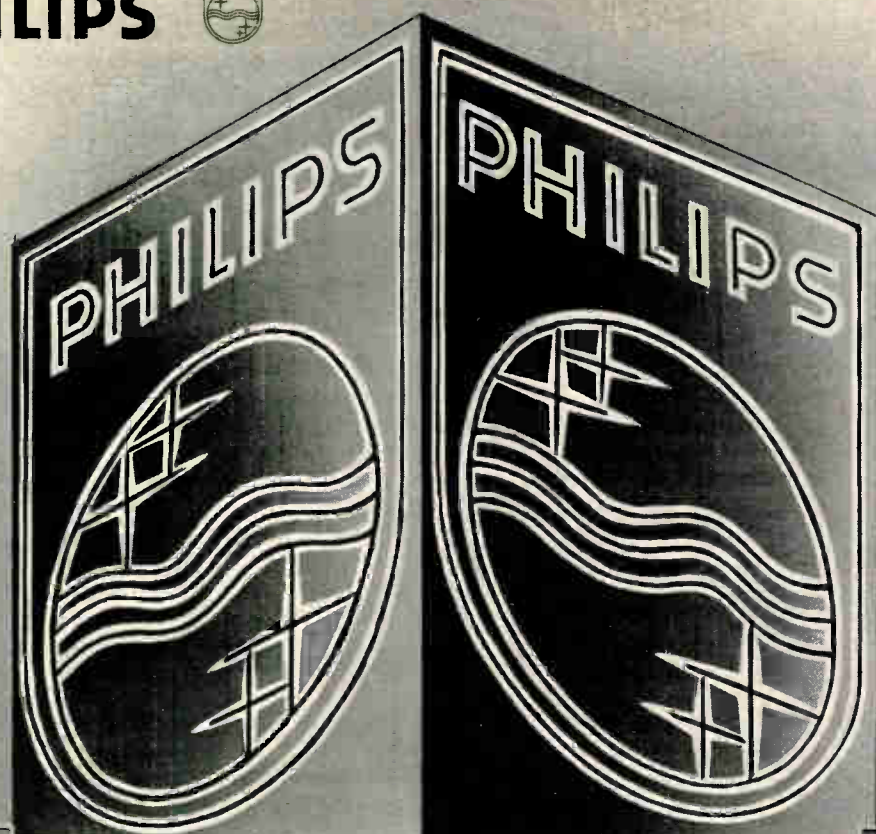
Nippon Phonogram Co., Ltd.

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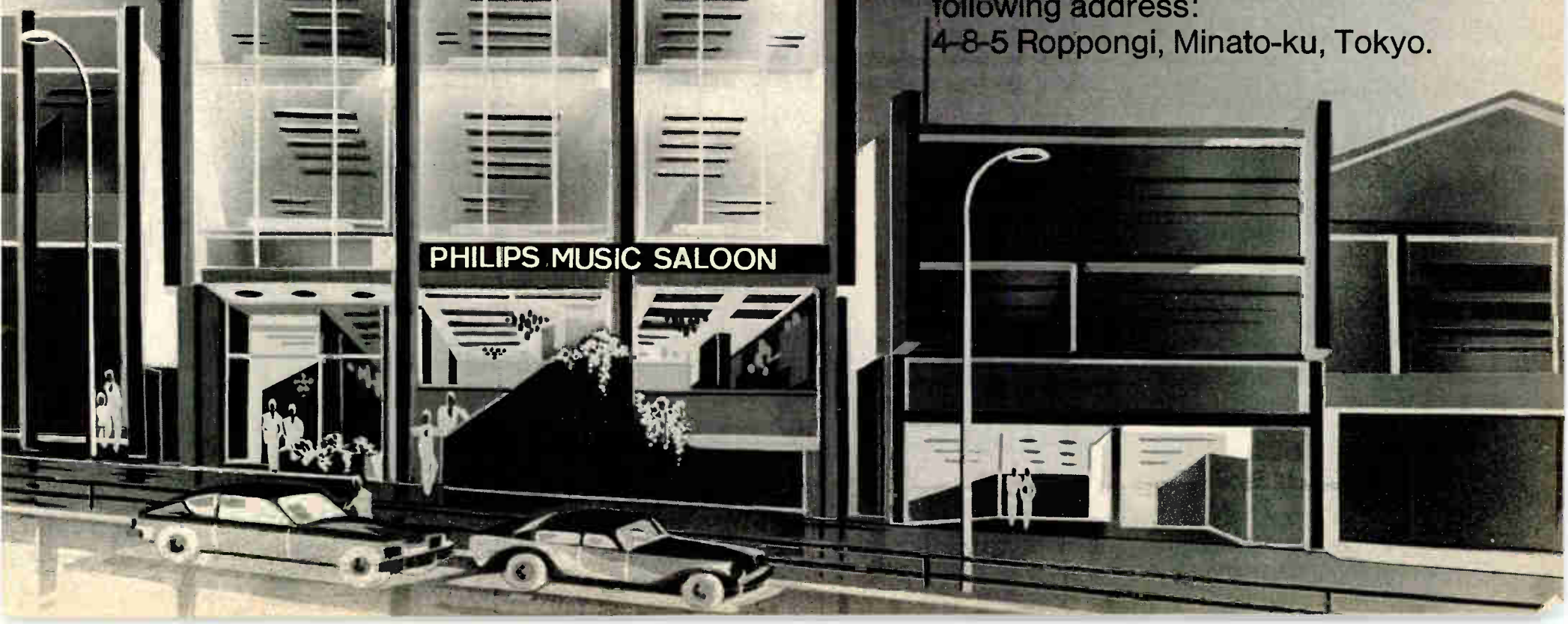
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JAPAN

Japan's Record Manufacturers

• Continued from page J-8

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President: S. Izawa. General manager: K. Morita. Sales manager: M. Kasahara. Manager of international dept.: W. Kimura. Director: W. Arming. Address: 1-8-4 Ohashi, Meguro-ku, Tokyo, Japan. Telephone: (03) 462-5131. Domestic label: Polydar.



S. IZAWA

Nippon Grammophon was formed as Nippon Polydor Co., Ltd., in 1953 with a capital of 60,000,000 yen. The capital doubled in 1954 and the name was changed to its present form. Also in that year the company began to release its Japanese repertoire. In October of 1965 Grammophon Genno Publishing was formed and the parent company began work on new offices in Meguro, Tokyo, to which they moved in November of 1967. Deutsche Grammophon GmbH of West Germany control 50 percent of Nippon Grammophon stock; Fuji Denki is the second largest shareholder with 24.5 percent and the rest is held by various Japanese interests. The biggest-selling artists on their domestic Polydor label are The Tigers.

TOSHIBA MUSICAL INDUSTRIES

President: Yasuke Sugo. Executive managing director: N. Ishizaka. Publicity and advertising: H. Yoden. International department: M. Kato. Address: 2-2-17 Akasaka, Minato-ku, Tokyo, Japan. Telephone: (03) 585-1111. Domestic labels: Toshiba, Express, Capitol, Liberty.



Y. SUGA

Toshiba Records was formed as a joint venture between Toshiba Electric Companies and Capitol Industries, Ltd., in 1960. Early in the company's history, several key master licensing contracts were drawn with foreign labels including EMI, Capitol, Liberty, Transglobal, Warner Bros.-Seven Arts, etc. The official financial control of TMI is EMI, 25 percent; Capitol, 25 percent; Tokyo Shibaura Electric, 50 percent. The company's Liberty division has experienced remarkable sales of records and tapes in the popular field with The Ventures, while TMI's Capitol (Apple) label has prospered with The Beatles, etc.

Japan At A Glance

Size: 369,662 sq. kilometers; slightly larger than the British Isles but smaller than France.

Geography: Volcanic archipelago in latitudes ranging roughly from a corresponding point at the U.S.-Canada border to the U.S.-Mexico border. Four major islands (Honshu, Kyushu, Shikoku, Hokkaido) and several hundred smaller islands and islets. Approximately 85 per cent land area extremely mountainous.

Population: 100,240,000 (1965 census).

Gross National Product: 43,116,700,000,000 yen (Official exchange: 360 yen = \$1.00 U.S.).

Average annual income per household: 787,000 yen.

Size of average household: 3.78 persons.

Age groups: (approximate)

	male	female
0-14	57,676,000	59,144,000
15-29	14,392,000	14,358,000
30-64	19,437,000	20,974,000
65-	2,942,000	3,725,000

Total private automobiles: 7,681,801; Total (non-automobile) radio receivers: 57,421,053.

Total television receivers: 22,485,831; (black/white) 17,104,666; (color) 5,381,165.

Average education: (male and female) 12 years.

Government: Constitutional Democracy.

Total annual exports (1969): 4,198,711,320,000 yen (\$11,663,087,000).

Major exported products:

1. Machinery	\$4,394,916,000
2. Iron & Steel	1,272,432,000
3. Metal goods	1,781,429,000
4. Ships	982,473,000
5. Chemical goods	684,314,000

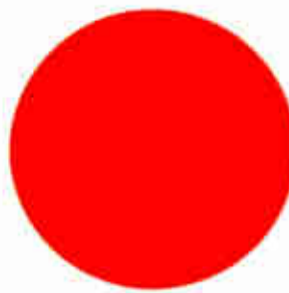
Total recorded music production (1969):

(approximately) 130,000,000 disks/reels

(approximately) 56,000,000,000 yen FOB

Export of recorded product: less than 10 per cent including that to Okinawa.

JAPAN



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LIKE THE major world markets, Japan looks back on the 78 rpm disk as an antique

Another factor which shows the existence of such an attitude is the large enrollment of students in the Yamaha Music School. This school offers musical education to anyone, regardless of age. Some 300,000 of the number enrolled in the Yamaha Music School are children and adolescents ranging from three-year-olds to the higher teens. Parents, very eager to "educate" their children in music, do their best to send their children to such institutions.

Pop Music

Pop music did exist in Japan before World War II, and it did enjoy popularity to a certain extent, but only among progressive young people. It was only after the war that the Japanese began to feel that it was permissible for the masses to simply be entertained by music. Once this attitude was adopted, it grew very rapidly, to the extent that today, the music in the minds of Japanese youngsters is Western.

That is to say, they possess a Western outlook on music; they are fully aware of the methods of "enjoying" music, and actually look at music as do other youths all over the world.

Looking at Japanese music from a commercial point of view: that is, looking at the market, one cannot help noticing the power of the "Kayokyoku"; the amalgamation of traditional Japanese popular music, "Dodoitsu," "Kouta," and the Western technique of expression. The market for the "Kayokyoku" was built up by Victor and Nippon Columbia over a period of 50 to 60 years. These two largest record distributors of Japan produced this mixture of the Japanese spirit and Western technique for the Japanese record market.

"Kayokyoku" has a large number of supporters, fans and lovers. One can safely say that a foreign firm will not be able to do good business in Japan if it tries to operate outside the realm of "Kayokyoku." For example, big hits in the U.S. and U.K. are not necessarily so in Japan, while French songs that are almost unknown in France make the top of the charts here in Japan.

One noticeable occurrence in the history of Japanese music over the past five years is the birth of the "Wa-sei pops." The subject of the "Wa-sei pops," or "Japan-made pop music" was taken up at the 1970 Billboard Conference at Mallorca, and therefore some of the readers should be aware of it.

The emergence of the "Wa-sei pops" was a result of various factors in Japanese society, but in my opinion, there are two big causes. One is the political factor; that is to say, the heavy pressure put on the Japanese record companies by foreign business concerns. The other is the dissatisfied Japanese youth. The youth demanded more beat and more harmony from Japanese music, which they found was lacking in the "Kayokyoku."

However, like all other types of progressive music, "Wa-sei pops" resulted in being only one minor phase in the long history of the "Kayokyoku" which still continues to dominate the Japanese record market as it did over half a century ago.

One type of Japanese music lover is he who listens only to foreign music. This type closely resembles the "hip" French young man. The "hip" Parisian does not wear clothes that are made in France, neither does he listen to French music or radio. This youth lives in an "America in France." For the Japanese equivalent of this type, the music is modern jazz. Thus, in the Japanese market we can observe the high sales of the "Kayokyoku" on the one hand, and Miles Davis and Bill Evans on the other. In this country one can find the "peaceful coexistence" of the simple and the sophisticated.

Such was a brief description of the history of Japanese music and its lovers. I am sure that the readers of this article are puzzled by the fact that big U.S. hits are unknown here, whereas "unknowns" turn into big hits. To this, I myself a Japanese, cannot give a clear answer. I can only say that the Japanese intellect was cultivated in the Western way, while the spirit of the individual still remains to be Japanese. The Japanese spirit prefers "Sei" ("stillness") to "do" ("activity"), and in the "sei" it tries to discover the "do."

Lastly, if anyone of the readers would like to learn more about Japanese music and its lovers, or Japanese people, my advice is to study Zen Buddhism, Shinto, and "Jukyo," Japanese codes of behavior based on Confucian principles.

Sei And Do— The Japanese As Music Lovers

By KUNIHICO MURAI
President, Alfa Music

In discussing the character of the Japanese music market, one must first consider the nation's historical background, or rather, the origins of its people.

Unlike some Oriental nationalities, Japanese are a mixture of diverse Asian peoples whose cultural backgrounds have been merged into one. This is especially true in the world of music.

In Japan today we find descendants of the peoples of the South Pacific, Central Asia, China, Korea, Siberia and other areas. Likewise, the Japanese cultural roots are almost wholly borrowed.

Perhaps what may be called the outstanding features of the Japanese is the rapid pace at which they are able to absorb foreign culture. Evidence of this can be seen in the introduction and the speedy absorption of Western arts at the time of the Meiji Restoration (1868-1912). The fact that the Japanese found no major difficulty in applying foreign customs to their way of life added a large amount of speed to their adaptation.

What is now considered to be Japanese music was first implanted into the culture from outside sources. "Gagaku," which is considered to be the traditional Japanese music, and which is still played at all the important occasions and ceremonies of the Imperial Palace, originally was introduced to Japan from India via China. Various adaptations and changes took place in the incorporation of this type of music, and the finalized form was the world's first symphony "Gagaku," produced by the hands of the Japanese.

It is not music alone that was borrowed. The Indian

"sitar" took the forms of the "samisen" (pronounced "she-ah-mi-sen," a banjo-like instrument) and the "biwa" (similar to a lute) in the realm of Japanese culture. The "koto" (vertical harp), another traditional Japanese instrument, was also introduced to Japan by China in a primitive form.

One can say that almost all outside influence upon Japan before the Meiji Restoration came through China. Therefore, all foreign music entered Japan via China also. It was only a century ago or so that Japan first encountered other and mainly Western cultures directly. The music of today would have taken quite a different form had the Japanese not opened their doors to the West at this time. Another major change in Japanese music took place after World War II. Thus, the Meiji Restoration and World War II marked two great periods of change in Japanese music.

Music Knowledge

From the time of the Meiji Restoration up to the Second World War, the Japanese people had a scholastic attitude toward music. For them, "knowledge" of music was one of the prerequisites for being among the intelligentsia. And the diligent nature of the Japanese was able to produce, in a very short period of time, a number of top-ranking musicians in the field of classical music.

This attitude of "music as part of education" still exists in present-day Japan. Most of the outstanding classical musicians here are at the same time expert educators.



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PRESIDENT TATS NAGASHIMA

How Can I Be Successful in Japan?

• Continued from page J-16

his own country has helped him make a "comeback" at home.

If a Japanese record company finally has decided to represent an artist, a long-range plan—usually a three-year program—is set up. The release and promotion policy is hammered out: the company makes sure to have at least four of five singles and two or three LP's available for the first year.

At the same time they start promoting the product via radio. The response of the audience is of great importance, and is the basis for all future planning.

There are now some 48 commercial radio broadcasters in Japan with 157 stations spread over the country (which is about the size of California, don't forget). More than 34 million radio sets are in use, or 1.4 sets per household. According to the latest surveys, classified by time band, sex, age group, etc., people listen to the radio, in many cases, more frequently than they watch TV.

The largest segment of female listeners, for instance, is in the age group of 20 to 24. There is a general emphasis on programming for young people here—tailor made for the music promoter.

Music and entertainment programs are by far the most popular with all groups of radio listeners. "Midnight" programs (10 or 11 p.m. to dawn) are regular listening for teen-agers and students. According to a survey, 43 percent of the buyers of a new single, heard it first on radio, 16 percent on TV and 13 percent read articles in magazines and thereby got the impulse to buy.

Japanese record companies, fully aware of the importance of radio plugging, have their own sponsored radio programs, in which they concentrate on those artists they want to back up. Many of the broadcasters have direct corporate affiliation with record manufacturers as well as with other media.

One Year

As I mentioned before, it usually takes one year to make an artist well known. There is no rule without an exception: The Shocking Blue with "Venus" had a smash No. 1 on the charts within ten weeks. And this was without the help of a personal appearance in Japan by the group. Such exceptions are rare, however.

Radio programming together with an intense promotion in the popular magazines is launched for the new artist. Japanese by nature are very eager readers. Reflecting the elevation of living standards, diversification of hobbies and pastimes, magazines devoted to golf, automobiles, fishing, music, guitar playing—you name it—have gained extensive popularity. There are some ten popular music magazines with a circulation of approximately 80,000 each. These feature full four-colored pages with artists, their personal data and other relative information, as well as extensive and often quite academic and serious discussions of the music and the musicians. Such magazines are, in effect, "trade" or "business" magazines edited for the complet fan.

By the constant impact of the radio and magazine media, the market is being prepared for the new artist ("new to the Japanese), and at this stage of promotion, the next step is being planned. This step—and it's a big one—is the bringing of the artist to Japan for personal appearances.

There are many important peculiarities to be considered in such a step but suffice it here to say that the key point is the cost. You will hardly ever find a promoter in Japan who will risk an expensive tour without seeing to it that the preparation for such a visit is handled entirely by the record company. It's a good example of two closely-related parts of the business supporting each other for the benefit of both.

Concerts are very well organized in general: the houses are packed. For an artist from abroad it is a pleasure to have a schedule—once fixed—adhered to faithfully. But the visiting artist's time is imposed upon—to good effect—with TV shows, guest shows, radio program appearances, sign parties (autograph parties at record shops, etc.) and newspaper and magazine interviews in addition to his concerts. This time is the most decisive: will the artist make a breakthrough in the Japanese market? If yes, then it means he will make sales for many years to come.

Tour Influence

One can only make an instinctive guess as to the exact amount of influence a personal appearance will have on any given artist's sales in Japan. Following what seems to be an international trend, the release of LP's versus singles is increasing. If an artist moves 50,000 to 100,000 singles per item during his first year of radio promotion in Japan it's likely he'll be invited to

make a concert swing through the country. His itinerary will include, probably, two or three concerts in Tokyo, one or two in Osaka and perhaps one in Kyoto and Nagoya.

His successful single record becomes more and more a promotional medium than a straight revenue item. And a personal tour by the artist may very well raise the turnover of that hit single by around 20 percent, depending, of course, on the song itself. In this way, the tour and the record tend to reinforce each other as promotional as well as revenue producers for the artist.

Live concerts in Japan determine a career of an artist and keep him in the spotlight. Ask The Ventures or just take a look at the foreign hit singles here..

Language Use

His native language is the easiest and best for the artist to use, I believe. If it happens to be English, it's better still. French and Italian are also liked by Japanese. There is no demand for German songs and artists in the pop field, although one exception comes to mind: Vicky. She made the charts and stuck, but used French lyrics.

My advice to foreign artists: sometimes he may attempt to record a Japanese-language song. But don't overdo it. The Japanese usually don't like to many of their songs sung by a foreigner. It's hard to understand this situation at first; there is, in other fields, a trend toward the use of bilingual foreign comperes, foreign or mixed-blood models for TV, magazine illustrations, fashion shows, etc., and there are several foreigners among the galaxies of film stars. When it comes to songs, however, the public prefers its own.

There are exceptions to this, too. Betty & Chris, two lovely blondes who hail from Hawaii, recorded several Japanese pop songs and became immediate hits about a year ago. They are still going strong and are regarded as "local" artists.

Classical Scene

The Japanese love music, especially classical. It represents 13 to 15 percent of the total; a relatively big slice of the cake, especially if you compare it with the U.S. (approximately 5 percent).

Consequently, they admire classical artists of every kind, particularly those from Europe. Europe is still regarded as the cradle of classical music.

Promoters organizing classical concerts can count on good turnouts. There is not a doubt that a high international reputation will help to convince a promoter to arrange a concert tour. But they also ask for a proper preparation of the market by the record manufacturer.

Music lovers and record buyers are reached through radio and a handful of specialized magazines. The reviews play an important part in promoting artists and records; the influence of a good review on record sales personnel and, therefore, the public is indeed strong.

One can only appreciate this fact if he is familiar with the Japanese character. Japanese generally feel a certain insecurity when faced with culture streaming in from the West. They are prone to taking the opinions of their "leaders" quite seriously—teachers, critics and other opinion-leaders have great influence.

Concerts which are usually sponsored by newspapers or broadcasting firms receive, naturally, a great deal of promotion.

Some record manufacturers, including Nippon Gram-phon, try to make full use of television for pre-tour publicity. Since it is becoming more and more expensive and difficult to import classical artists and symphonic orchestras, we have started to film recording sessions in their home countries. We distribute copies of the promotional films to TV stations in Japan, arrange performances for dealers, music critics and even for the public.

In Japan, we had tremendous success with a film documentation of Karl Boehm conducting "The Marriage of Figaro." It helped to promote the conductor, to promote the record set and to increase the pace and size of sales considerably.

The same is true for concert-films with H. v. Karajan, a recital with Dietrich Fischer-Dieskau or recently a documentation about DGG's special Beethoven Edition.

In conclusion I'd like to return to that question asked of us so often, "How can I be successful in Japan?" My advice is this: have discipline, be patient, be friendly, keep your promises, tell the truth, don't change your mind or programs quickly.

Maybe in Rome you can do as the Romans, but in Japan you must do as the Japanese, at the same time keeping your own individuality and personality.



THE OTHER side of foreign talent in Japan—Stockhausen, during one of his appearances.



CONDUCTOR HERBERT Von Karajan, right, makes regular Japanese appearances.



ANOTHER EXPO appearance—Sammy Davis Jr. in action.



JAZZ TRIO led by George Otsuka, resident at the Pit Inn, Shinjuku, Tokyo.

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MUCH FOREIGN talent comes into Japan via the offices of Watanabe Productions

TALENT SCENE

Agent As Superstar

By SHIG FUJITA

Columnist, *Asahi Evening News*

You see it on Japanese handbills, on posters, on television, on theater marquees. In huge, glittering letters is printed, "SO-AND-SO TALENT AGENCY PRESENTS!" followed by a skinny line of miniscule type containing the name of the particular artist appearing in whatever concert is being promoted.

This is not always the case, of course. Established stars rate their own top billings. But it's been a trend of the business in Japan of late to present as much new talent as possible to a public hungering for an all-new sound—something they can latch onto and call their very own. The Beatles might be groovy and all that, but the Japanese are crying for someone to deliver them from imported popular material, no matter how good, and to create a truly "Japanese sound" in creative, modern, popular entertainment. As a result, the giant talent agencies here are prone to launch new talent right and left, giving the newcomers the benefit of the giant's name and reputation.

Thus the agent here often assumes the status of superstar. It's a strange world.

The emphasis is on youth throughout the world, and Japan is no exception. Actually, it can be said that the accent on youth, especially in the entertainment world, is even greater in Japan than, for instance, in the U.S.

An extreme example was the sale of 1,500,000 records of "Kuroneko no Tango" (Black Cat Tango) sung by a six-year-old boy, Osamu Minagawa. Nippon Victor expects total sales to reach 2.5 to 3 million before the black cat ends its dance.

With TV directors and producers obsessed with the idea that only youth can up their listener ratings, it is no wonder that the younger singers, many of them in their teens, are given the biggest exposure on TV.

The main complaint concerning the programs on TV with emphasis on music is that the same singers appear too often—sometimes on two or three different stations at the same time—singing the same song daily for months on end.

The biggest talent agency in Japan is Watanabe Production, which has seven companies under its wing. The singers, choral groups and bands as well as actors and actresses under contract to Watanabe Production total approximately 1,000, including most of the top popular singers and bands of Japan.

The other talent agencies are all very small in comparison, with staffs usually numbering 20-30.

Watanabe Production operates schools in Tokyo, Osaka, Nagoya, Hiroshima and Fukuoka to train new talent. Periodically, about 50 new students are admitted to each school from among about 200 applicants.

Talent scouts also recommend that promising girls and boys be admitted to the schools for training.

After completing training in the schools—the number of months or years in school depends on the individual's ability and efforts—potential talent enter the "Shinjin Yoseika" (New Stars Training Section) of Watanabe Production for further training.

The next step is the "Seisakubu" (Production Department) where a project team studies the "new star" from all possible angles to decide what kind of songs he or she should sing and how he or she should be sold to the public.

Investment Gamble

During this training period, Watanabe Production bears the costs involved and even gives the trainees living expenses. This, of course, is an investment—actually a gamble, since there is no guarantee it will pay off—in the potential of the trainees.

Consequently, it is only natural that a "new star" will not be paid too much in the beginning, for the talent agency must get back its huge investment.

Shin Watanabe, 43-year-old president of Watanabe Production, pointed out, "There are cases like that of Eri Tsuruma, who just put out a record on the CBS/Sony label. We have been training and taking care of her for six years, and now she is finally paying off."

Watanabe believes that the older singers are not used more on TV because they do not adapt themselves to the musical tastes of the "today" world.

New talent is also discovered through singing contests as in the case of chanson singers. The Ishii Music Office, which is run by Yoshiko Ishii, daughter of a former Cabinet Minister, runs a chanson contest each year with the co-operation of Air France. Winners are given a trip to France and a contract with the Ishii Music Office. Several singers have become stars as a result of this contest.

The Yamaha Foundation for Music Education has begun to advance into the popular music field, and it started holding the Nemu Popular Song Festival at the spacious Nemu-no-Sato of Nihon Gakki Co. in Mie Prefecture last year.

New singers are given a chance to sing new songs written and composed specially for this music festival, and those who make a good showing in the festival have a chance of becoming popular.

Labor Law

A labor law, which was promulgated back in the Meiji Era (1867-1912), prohibits contracts of more than one year.

President Watanabe of Watanabe Production points out, "Even Labor Ministry officials admit the law is outmoded, but they say nothing can be done about it for the time being. We feel that longer contracts should be permitted, for they will benefit the talent as well as the agency."

Concerning the fact that Japanese agencies and artists are not as strict as in the U.S. concerning contracts, Watanabe says that this is due to the Japanese thinking and feelings. They consider contracts as gentlemen's agreements and feel that when inconveniences arise, contracts can be revised or abrogated through talks.

As for why super talent agencies sometimes get bigger billing than the stars themselves, the simple reason is that the "stars" just don't have the ability to stand on their own feet. This is not always the case, of course, and there are some established singers who are acknowledged by everyone to be really good.

As pointed out before, Watanabe Production has become a small-scale conglomerate, operating talent schools, producing dramas and commercials for TV, managing copyrights, operating a recording studio, handling stage and screen actors and actresses, producing music tapes, pressing and selling records and operating two jazz and pop bars.

It has offices in Fukuoka and Osaka and plans to open another one in Sapporo early in 1971.

President Shin Watanabe and his wife, Misa, who is president of three of the companies in the group, take turns going overseas to inspect the music world in other countries and get new ideas.

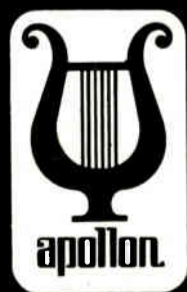
Watanabe Production has recently gone into the business of bringing foreign singers to Japan, and it is internationally known that Misa was in charge of popular music programs at EXPO '70 in Osaka in March-September 1970.

The other talent agencies—some have been in existence longer than Watanabe Production—are also spreading out and going into all facets of the entertainment world.

These smaller agencies have also made great contributions to the popular music field by discovering and polishing new talent.

It is a sincere hope that the talent agencies will go a step further and nurture Japanese singers and other artists who can win international reputations, not just because they are something Oriental and "exotic," but because they are really outstanding.

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TRADE ORGANIZATIONS

Group Think And Face

By MALCOLM DAVIS

The Japanese seem neither to approve nor resent the term "economic animal" as it is so often applied to them.

Some businessmen even take extreme pride in their abilities to channel their entire waking lives into their jobs—living for little else but the "good" of their companies. These are the salarymen, the nine-to-niners who join a firm upon graduation from college and stay with it—oozing their way up the corporate capillaries—until they are put to pasture at age 55 or so. Family life, personal vacations, after-hours recreations—all these are dominated by The Company, the Big Brother of post-war super-industrial Japan.

Others, of course—especially the younger generations—are forging a new style of life for themselves, one centered around individualism, around the fruits (mostly material) of their new-found affluence.

Still, paternalism and "group-think" are long-established patterns of life in Japan. This is not mentioned as criticism but rather as a fact necessary to the understanding of business activity in Japan.

And just as the path of the average Japanese salaryman is mapped step by careful step by the business entity to which he's pledged his life, the individual company itself follows paths mapped by the combined wisdom of its peers.

The concept of industry-wide associations or organizations is not restricted to Japan, of course. But perhaps here more than in any other nation an asso-

ciation or organization in a given field has a power and importance unmatched by any individual within that field.

In any society as "face"-conscious as Japan's, anyone who attempts to conduct his business outside of the recognized organizational structure must have not only a far better mousetrap but also a 100 percent guarantee that the paths to his door are already a foot deep and clear of booby traps.

The laws of Japan, as well as the deeply rooted and clearly defined traditions of commerce, are decidedly in favor of industry-wide wheeling and dealing. "What's good for my fellows is good for me and my country" is the by-word of most business firms. To some observers from other countries, this smacks of "restriction of trade," "suppression of free competition," etc. Japan shrugs off these comments as easily as the salaryman ignores being called an "economic animal" however, and continues on her steady course, becoming more and more competitive in the world market, becoming more and more affluent at home.

The key to the music business in Japan lies within her many industry-wide organizations and associations. These are called, generically, "kyokai" and—without going into the programs, policies or politics at play within them—the major ones are profiled as follows:

NIHON RECORD KYOKAI (JAPAN PHONOGRAPHIC RECORD ASSOCIATION)
Maesawa Bldg., 4-1, Hacchobori, Chuo-ku, Tokyo
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President: Yutaka Ando
Established April 30, 1942
Membership: Record/tape manufacturers

ZENKOKU GAKKI KYOKAI (ALL-JAPAN INSTRUMENT ASSOCIATION)
Gakki Kaikan, 2-18-21, Sotokanda, Chiyoda-ku, Tokyo
TEL: 251-7445
President: Genichi Kawakami
Membership: Record manufacturers, record wholesalers, record retailers, Musical instrument manufacturers and retailers.

ZENKOKU RECORD OROSHI DOGYOKAI (ALL-JAPAN RECORD DEALER ORGANIZATION)
c/o Yamano Gakki Co., 4-5-6, Ginza, Chuo-ku, Tokyo
TEL: 562-5051
President: Masanobu Iihara
Membership: Record wholesalers and retailers

ZENKOKU RECORDSHO KUMIAI RENGOKAI (ALL-JAPAN RECORD DEALER UNION ORGANIZATION)
Fuji Fudosan Bldg., 2-2-4 Fujimi, Chiyoda-ku, Tokyo
TEL: 264-4061
Directors: Shigeru Matsushita, Kojiro Hayashi, Seiichi Murakami
Membership: Record retailers

NIPPON ANGAKU CHOSAKUKEN NYOKAI ("JASRAC"—THE JAPANESE SOCIETY OF RIGHTS OF AUTHORS AND COMPOSERS)
Jasrac Bldg., 7-13, 1-chome, Nishi-Shimbashi, Minato-ku, Tokyo
TEL: 502-6551
President: Keizo Horiuchi
Established November 18, 1939
Membership: (Japanese only are eligible): authors, composers, music publishers

MRS. GEORGE THOMAS FOLSTER & ASSOCIATES
Room 419, Hibiya Park Bldg., 1-1 Yurakucho, Chiyoda-ku, Tokyo
TEL: 271-9866
Established 1949
Membership: Music publishers, record manufacturers (mostly foreign)

NIHON ONGAKU SHUPPANSYA KYOKAI (JAPAN MUSIC PUBLISHERS ASSOCIATION)
Kyowa Bldg., 34 Kotahira-cho, Minato-ku, Tokyo
TEL: 501-0344
President: Sunao Asaka
Established September 1961
Membership: Music Publishers

ZENKOKU ONGAKUSHA RENMEI (JAPANESE ASSOCIATION OF MUSIC PUBLISHERS)
c/o Nichion, TBS Annex, 5-3-50 Akasaka, Minato-ku, Tokyo
TEL: 584-4711
President: Shigeru Akimoto
Established July 2, 1967
Membership: Music Publishers

(Continued on page J-42)

Music Publishing—One Man's View

By SHOO KUSANO
director, Shinko Music

Music publishing as a separate profession within the music industry of Japan has a history of only 10 years or so.

This fact is largely due to two factors, the special relationships between record manufacturers and songwriters and the lack of understanding on the part of JASRAC (The Japanese Society of Rights of Authors and Composers) of the particular needs and wishes of music publishers.

From 1959, about ten sheet music printers have entered the music publishing field by way of contracts with publishers in the U.S. and are licensed as copyright holders.

With the appearance of such companies—sub-publishers of foreign works as well as domestic—JASRAC began to accept members from the publishing field and today has about 160 publishers as members.

Despite the vulnerability of the music publisher in Japan, no union has been developed to help protect them. There are, of course, two associations to which most publishers belong. One is called "NOSK" (Nippon Ongaku Shuppansha Kyokai or Japan Music Publishers Association) and the other is "JAMP" (Japan Association of Music Publishers or, in Japanese, Zennihon Ongakusha Renmei).

NOSK is about 10 years old and two of its officers were elected to the board of directors of JASRAC. JAMP is centered around publishing companies having direct connections with broadcasting companies here.

Of the music publishers who are members of JASRAC, the following shows their major activities:

1. Sheet Music: Ongaku no Tomosha, Zenon, Shinkogakufu, Nippon Broadcasting Publishing, etc.
2. Sub-publishers: EMP, IMP, OMP, Suisei-sha, Toa, Ongakusha, To-on, Taiyo Ongaku, etc.
3. Record Company-connected: Crown Music,

Grammophon Gaino Shuppan, Columbia Ongaku Gaino, Seven-Seas (King Records), Toshiba Ongaku Gaino, Victor Shuppan, etc.

4. Production Company-connected: Gei-ei Ongaku Publishing, Stonewell Publishing, Daichi Ongaku Publishing, Tokyo Ongaku Publishing, Nishino Publishing, Manase Publishing, Watanabe Ongaku Publishing, etc.

5. Broadcasting-connected: Nichion, PMP, Fuji Ongaku, Central, etc.

6. Talent Promotion-connected: Ishihara Music, Gendai-Kikaku, Tanabe Music, Terauchi Music, Barb Music, etc.

7. Composer-owned: All Staff Publishing, Oriental Music, Ai-Pro, Rhythm Music, Alfa Music, Good Music, etc.

8. "Old Directors": New Orient, S&T, etc.

9. Instrument Manufacturer-connected: Kawai Music, Yamaha Music, etc.

10. Foreign company-related: Aberback Tokyo, Walt Disney, etc.

The above is by no means a complete list, nor are the categories exclusive. But it is an indication of the types of connections existing between music publishers and the rest of the business in Japan.

All publishers in Japan must make new contracts each time a work is published. No individual person may make application for collection of fees directly from the user.

In this connection, strictly speaking, JASRAC is the only organization duly authorized by the Government to collect fees for performance, recording rights, publishing rights and others.

However, just after WW II and during the Occupation, George Thomas Folster began an agency for collection of royalties of mechanical use of U.S. copyrights and was authorized by the Occupational Government to do so. His widow now continues the office.

As I mentioned earlier, JASRAC acknowledged the

existence of the publisher about 10 years ago and permitted music publishers to join their organization. But it was only until five years ago that publishers were admitted to the board of directors of JASRAC.

At present there are 17 directors of JASRAC. Six come from the composers group, six from writers group, three from within JASRAC itself and the remaining two are from the publishing side.

A few words on the character of publishing in Japan and Japanese music may be appropriate here. In the past, foreign music took the lion's share of the local market. But when we look at the Hot 100 of Japan today, an average of only 35 tunes are foreign; the rest are of Japanese origin. I believe that the reversal of trends is due largely to the efforts of music publishers in promoting their catalogs.

Also, in the last two years or so, there has been a trend for music publishers to become producers. Roughly 30 to 35 percent of the hit songs currently on the charts here have been produced by independent publisher/producer companies.

As for the future of music publishing in Japan, the most talked-about development is the new copyright law which has been passed by the Diet and which will go into effect from Jan. 1, 1971. Its most outstanding feature is that it will force radio broadcasting firms to pay performance fees for each record they play on the air. In the past, they had only to mention the name of the record and the label. However, there is uncertainty here if the music publishers which are controlled by the broadcasting firms might not be depended upon more heavily by broadcasters in the future.

Overall, however, the future for all music publishing activity in Japan looks very good. As JASRAC becoming more effective, the publisher is beginning to become stronger and as the copyright laws are to come into his own in the Japanese market.

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- Record production
- Coordination and management of song writers and composers
- Planning and production of shows
- Production of film commercials
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COPYRIGHT CLEARANCE

JASRAC and Folster

Japanese record manufacturers, composers, authors and music publishers look to one official organization for the collection of rights and royalties related to their creative products. Likewise, their foreign counterparts have but one collection agency acting in their interests. These two organizations are JASRAC, the Japanese Society of Rights of Authors and Composers, and the Mrs. George Thomas Folster & Associates agency.

JASRAC is a non-profit association incorporated under the Civil Law of Japan. It is the only musical copyright clearance organization in Japan officially licensed by the Commissioner of the Agency for Cultural Affairs under the "Law on intermediary business concerning copyrights" for the conduct of intermediary business activities concerned with the copyrights of musical works. (The Folster agency is officially licensed under a separate law.)

The administration of JASRAC covers all the copyrights of musical works, i.e., all the rights for their public performance, motion picture synchronization, mechanical reproduction and publications.

Fees and royalties are collected for the use of the musical works by JASRAC in accordance with the "Fee scales for musical works" which is duly approved by the government.

JASRAC is entrusted with the copyrights of almost all (over 90 percent) Japanese authors and composers and, under the contracts it has signed with more than 40 copyright licensing organizations in over 30 countries of the world, administers the rights of the works in the repertoires of these organizations. It is, therefore, an established fact that JASRAC does administer a broad and complete repertoire comprising the copyrights of roughly all the musical works being used in Japan, irrespective of their origin.

JASRAC was formally inaugurated Nov. 18, 1939. In 1960 it joined the CISAC and in 1968 was admitted into full membership of BIEM.

A total of the fees and royalties collected by JASRAC has surpassed the 4 billion yen (approx. \$11 million) level in fiscal 1969, as compared with the collection of about 30,000 yen made during the first year of its operation.

Keizo Horiuchi is the president of JASRAC, presiding over a 17 member board of directors, two of which are representing the interests of music publishers in Japan.

There are a total of 4,051 members in JASRAC (as of May 1, 1970) and are as follows: Associate members, 2,897 (including 130 music publishers); full members, 1,154 (including 29 music publishers).

JASRAC has about 20 employees, and is located in central Tokyo in a brand-new building, "Jasrac



MRS. GEORGE THOMAS FOLSTER—collecting for foreigners in Japan.

House" at 7-13, 1-chome, Nishi-Shimbashi, Minato-ku, Tokyo. Tel: (03) 502-6551.

The Folster agency, also located in central Tokyo in the Hibiya Park Bldg., room 423, 1, 1-chome, Yuraku-cho, Chiyoda-ku, Tokyo (Tel: (03) 271-6084), represents an impressive list of foreign music publishers. Now headed by the wife of the late George Thomas Folster, the agency was formed in the late 1940s to collect mechanical rights only. The following is a partial list of the Folster agency's main clients: Belwin-Mills, Big Seven, Bourne, Daywin, Chappell (Inc. and Ltd.), Edwin H. Morris (Inc. and Ltd.), Famous (Paramount), G. Shirmer, Gil, Irving Berlin Music, Lawson Gould, Lois, Michael H. Goldsen (Criterion), Mietus, Morro, Regent, Southern (World Group, Peer), Vogue, Burlington/Palace, Campbell Connelly, Dick James (Northern Songs), Lawrence Wright, Peter Maurice (Keith Prowse), etc.



JASRAC HOUSE—headquarters for the Japanese local collecting society.



CHECKING STAFF at JASRAC.

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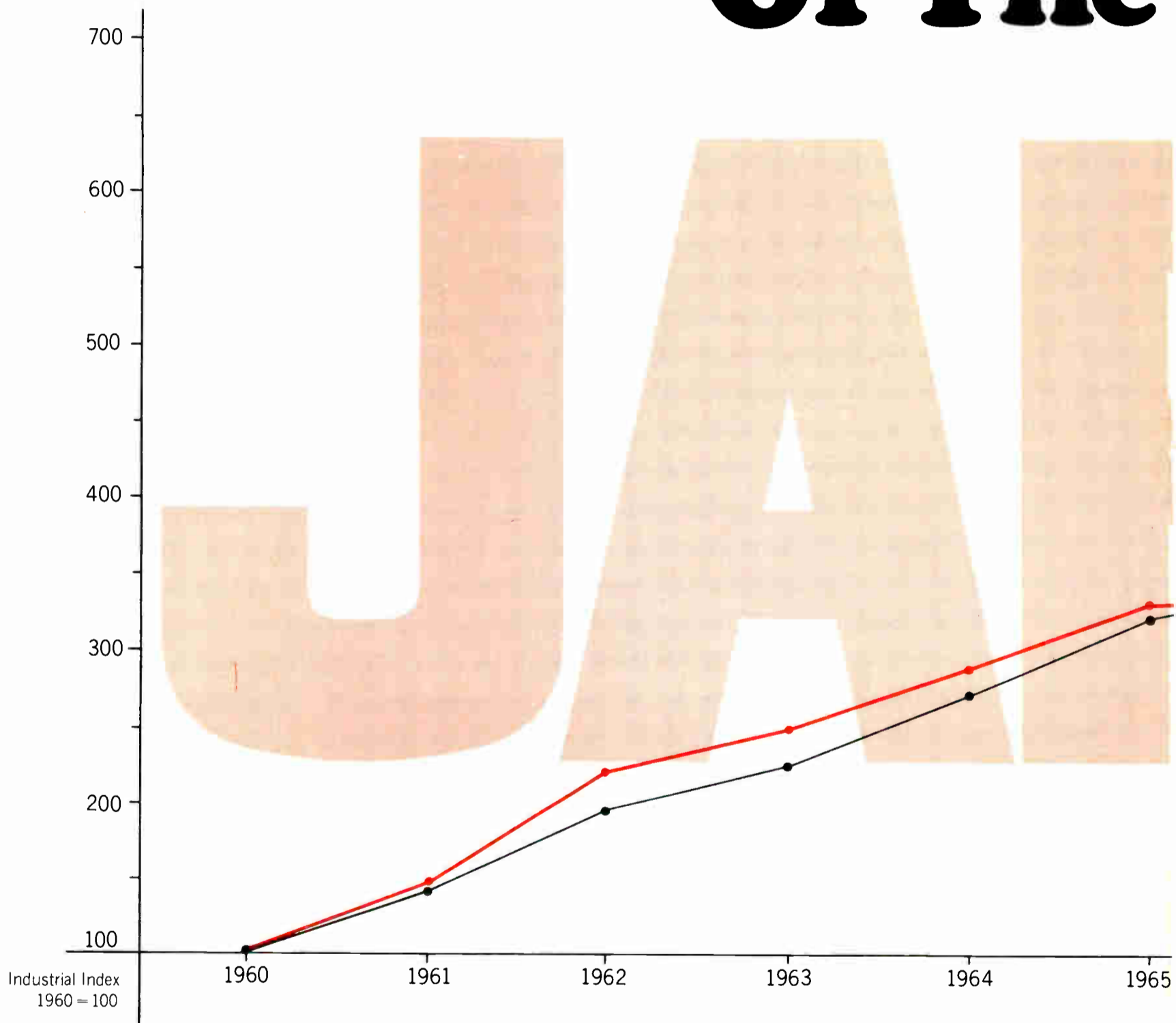
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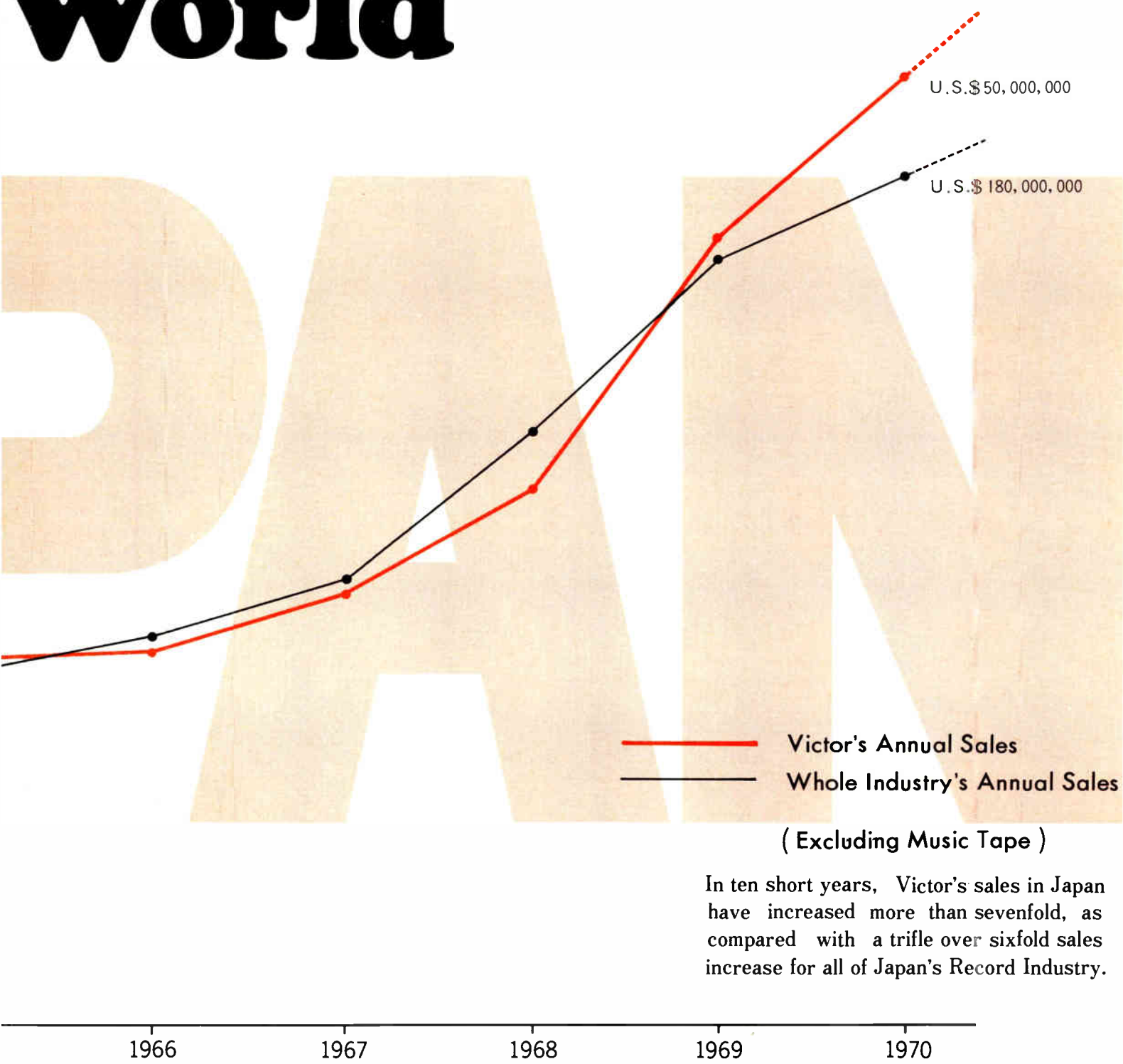


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For U.S.—Increased Copyrights, Improved Income

By LEONARD FEIST

Japan is said to be the second largest market for recordings. Although there is little solid information or reliable statistics available, its relative position in overseas earning for music publishers is undoubtedly lower.

What is remarkable is that the royalties which are received from Japan are so large. The existence of a strong national musical output and a traditional native musical idiom completely different from our own reduces what might be considered a "world average" use of U.S. copyrights. No similar situation exists anywhere else in the world for, of all major markets, only in Japan do two musical traditions run along simultaneously with completely different historical backgrounds of entertainment patterns and social custom. It is against this special situation that the experience of and markets for American music there must be measured.

The first performance rights agreement between Japan and the U.S. goes back only to 1951 shortly after a performing rights society was established there. However, copyright relations had existed long before—first through a reciprocal treaty and later by Japan's adherence to the Berne Convention under which American copyrights enjoy "back-door" protection. More recently membership by both countries in the Universal Copyright Convention has further formalized and established the relationship.

It is estimated that U.S. publishers and writers receive as much as 25 percent of Japanese performance rights collections. As to mechanical royalty income, it is said to be about the same percentage.

The collection of mechanical royalties for American publishers was, like performance rights, first placed on an organized basis in the early 1950's. An American resident in Japan undertook to license and collect on behalf of American publishers. Later, in 1956, a group of American publishers indicated that they wanted an alternative method of licensing and collecting and at that time an agreement was made between The Harry Fox Agency and JASRAC, the Japanese licensing organization.

As the Japanese market for American music developed, U.S. publishers sought local representation and, in response to the need, the availability of competent local music publishers as agents expanded. Only a few American publishers have established their own firms in Japan. This is partially due to the existence of certain regulations and other complications in the local scene.

The recent passage of a new copyright law in Japan will make some significant changes in the licensing of rights, both performance and mechanical.

Under the old law, performance royalties were in practice paid only on live performance. Under the new law, to come into effect on Jan. 1, 1971, broadcasting companies, CATV and wired music will be obliged to pay royalties on performance of recorded music as well.

Dancehalls, cabarets and other establishments which use recorded music to entertain their customers will also now be obliged to pay fees on the performance of the works concerned to the holders of the copyrights.

This applies not only to the copyright proprietors but also to the recording artists and the producers of the phonograph recordings used.

Tearooms, called Ongaku-Kissu (music tearooms), which use recorded music as their "main feature" will also be required to pay a fee, but those tearooms where recorded music is merely a service will be exempt. The amounts of the fees will be set in accordance with the size of the establishments concerned and the frequency of their use of the music.

The mechanical provisions of the new law provide that, "when commercial phonograms have been sold for the first time in this country and following the expiration of a period of three years from the date of that first sale, a person who intends to make a sound recording of a musical work already recorded on such phonograms with the authorization of the copyright owner and thereby to manufacture other commercial phonograms may make that recording under the authority of a compulsory license issued by the Commissioner of the Agency for Cultural Affairs and upon payment to the copyright owner of compensation the amount of which is fixed by the Commissioner as corresponding to an ordinary rate of royalty, provided that such person requested the authorization to make a sound recording of the work from the copyright owner and failed to reach an agreement or that he was unable to enter into negotiations with the copyright owner."

("Commercial records" are defined as "copies of records manufactured for the purpose of the sale at a market.")

No provision for a compulsory license had existed in the old Japanese statute.

In the past, the rates on mechanical licenses were in practice first negotiated and then subject to the approval of the Ministry of Education. (There is a differential for different types of works.) When the new law comes into effect, the royalty rate for compulsory licenses may be fixed by the governmental agency which is also responsible for the regulation of rates charged for certain other uses of copyrighted properties. (This applies, among other areas, to synchronization fees for the use of music in video cassettes which have just begun to be produced in Japan.) Whether the existence of a compulsory license and the possibility of the establishment of rates by a government agency will affect the present negotiated rates—up or down—remains to be seen.

It is anticipated that the new fees for broadcast performance of recordings which are now for the first time made liable to payment under the new law could be of increasing significance.

The impact on other areas which will now also be required to pay for the use of music will probably be rather modest at the beginning. The extension of rights in music will certainly increase royalty earnings somewhat and, thus, U.S. publishers will benefit accordingly.

The other factor on which greater earnings for American popular music in Japan will depend is the share of the market which it will enjoy in the future.

There is a very lively creativity of domestic product in Japan. According to Wolfgang H. Arming of Nippon Grammophon, speaking at IMIC II at Majorca last spring, there are two kinds: the Ryukoka which has its roots in the old traditional Japanese folk music, and Wasei Pops which is an imitation of Western popular music. Thus far, with one noticeable exception, no Japanese songs from either of these two categories have had any real success in the American market. It is reasonable to expect that the lively interests of American publishers in selling their product in Japan will be matched before long by an effort on their part to find and promote Japanese popular music which they believe may enjoy success in the United States. This would be a highly desirable development since international commerce in music copyrights is healthiest when there is a reciprocal trade.

Japan is also a market of great interest to American music publishers for the sale of printed music. A brief historical aside is worth noting in considering the development of Japanese interest in and consumption of Western music vis-a-vis their traditional music. In the 1880's, one Luther Whiting Mason taught Western music in Japanese schools for a number of years and, in fact, our music came to be known as "Mason music." At the present time, music education in Japanese schools is devoted almost completely to Western music.

A great many of the U.S. publications are reprinted in Japan by one or another of the several large publishing houses and sales are considerable. On the other hand, the Suzuki Method for strings which was originated in the Japanese schools has been enjoying remarkable success in the U.S.

My curiosity concerning the development of Western music in Japan is whetted. When one realizes the first symphony orchestra concert took place in Tokyo as recently as the late 1920's or early 30's and was a complete departure from anything that Japan had ever known in terms of listening to music, both as to the presentation and content, one is fascinated with the rapidity with which Western music has taken hold. Compositions by several contemporary Japanese composers in Western idioms are being now performed by American symphony orchestras. Part of this and part of the creation of a great appetite for American popular song is, undoubtedly, due to the American occupation after World War II. Nevertheless, while tastes for alien things can be stimulated, they cannot be permanently established unless there is an appetite and the Japanese people have clearly demonstrated that this is the case.

American music publishers look forward to increasing use of their copyrights in Japan and improving income under the new copyright law. They anticipate, too, the continuing expansion of Japan's own music publishing industry which could prove to be a stabilizing force in the music business in the Far East. NMPA's communication with its opposite number in Tokyo has begun to be more meaningful and informative so that a closer relationship and cooperation is in process.

COIN MACHINES

Emphasis on Amusement

Shortly after World War II, Japan's coin machine industry began what has been a strong and steady expansion. Prior to that time, few machines were to be found here, and all of those were imported from other countries and utilized in special locations only.

In the late 1940's a great many secondhand pinball (flipper-type) machines and a few others, including jukeboxes, were imported from America or purchased from the U.S. through military bases here.

As the demand increased, new machines were imported and a few local manufacturers began copying and adapting units for domestic use. SEGA and Taito were the major companies at the time, although several others have since gained importance in the market.

At that time, and into the late 1950's, the average annual production was 200 units, beginning to grow rapidly only as recently as 1967-'68. Annual production this year is expected to near 2,000 units, however, most of which are for local use.

The Nihon (Japan) Amusement Machine Manufac-

turers Association (NAMA) was formed in the mid-1950's and its policy then, as now, was to help keep the word "amusement" in the amusement coin machine industry of Japan. The present address of NAMA is 4-6-1, Higashi-Gotanda, Shinagawa-ku, Tokyo, Japan.

Very little of Japan's production of coin machines, jukeboxes included, has gone for export. SEGA and Taito began exporting slot machines in the early 1960's and are intensifying their efforts to export other, Japan-developed machines in the near future.

Masaya Nakamura, president of Nakamura Seisakusho Co., Ltd., and current president of NAMA, estimates, however, that it will be two to four more years before Japanese machines are exported in significant numbers. Creative research and development of amusement machines began in Japan as late as 1965 or so, says Nakamura, and the products of this creativity are now expanding in the domestic market so strongly as to make large-scale production for export difficult at the moment. At present, approximately 20 percent of arcade machines here are imported from the U.S.

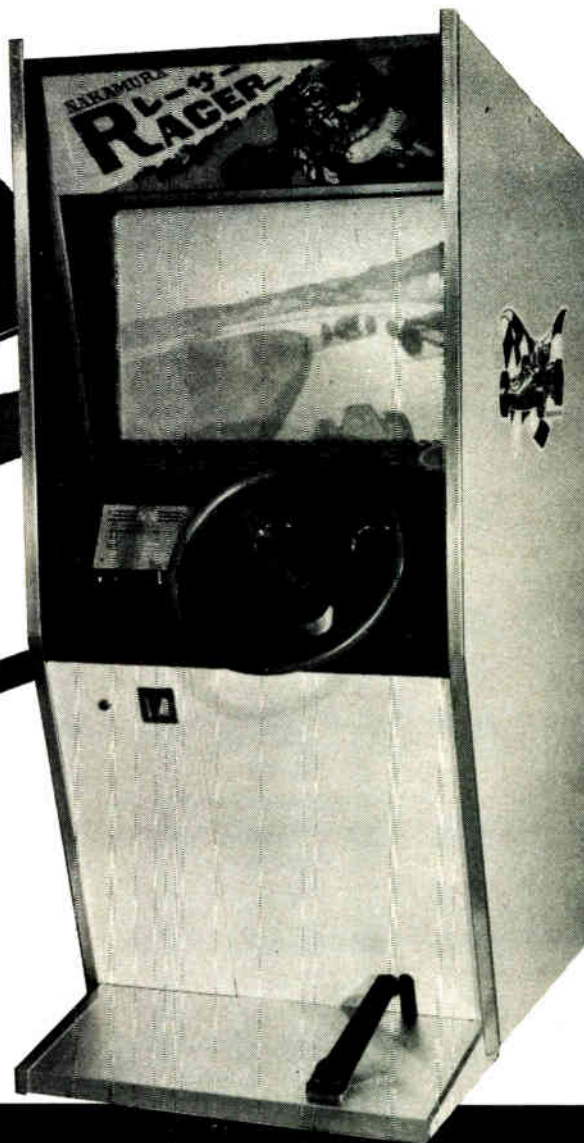
SEGA, headed by a team of Americans but a Japanese company, is the largest jukebox operator in Japan (and, so they claim, in the world). They have machines in over 5,000 locations. SEGA's 1,300 employees work out of their main offices near Tokyo International Airport and from the 40 district offices throughout Japan. Rock-Ola machines, handled by SEGA here, represent just under 50 percent of Japan's total of 11,000 jukeboxes. SEGA stocks about 1 million records, only approximately 15 percent of which are of foreign origin.

All coin machine manufacturers and operators in Japan are expecting continued growth of the market and are taking steps to insure that the policies of NAMA (to emphasize "amusement") are adhered to marketwide. Increased leisure spending by the Japanese public and expanded manufacturing and servicing capabilities on the part of the coin machine interests present a bright future outlook in the Land of the Rising Sun.

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AKASAKA 2-10-8, MINATOKU, TOKYO, JAPAN

TOP HITS IN JAPAN

TOP TWENTY HITS IN JAPAN-1970

(Foreign and Local)

TITLE	Artist	Labels	Publisher
1. KEIKO NO YUME WA YORU HIRAKU	Keiko Fuji	RCA/Victor	—
2. TEGAMI	Saori Yuki	Express/Toshiba	All Staff
3. HATOBA ONNA NO BLUES	Shinichi Mori	Victor	Watanabe
4. KYO DE OWAKARE	Yoichi Sugawara	Polydor	J & K
5. KEIKEN	Mari Henmi	Columbia	Watanabe
6. UWASA NO ONNA	Hiroshi Uchiyamada & The Cool Five	RCA/Victor	Watanabe
7. KIBO	Yoko Kishi	King	All Staff
8. AI WA KIZUTSUKI YASUKU	Hide & Rosanna	Columbia	Fuji
9. ONNA NO BLUES	Keiko Fuji	RCA/Victor	Nihon Geino
9. DRIF NO ZUNDOKO BUSHI	The Drifters	Toshiba	Watanabe
11. INOCHI AZURE MASU	Keiko Fuji	RCA/Victor	Nihon Geino
12. AWAZUNI AISHITE	Hiroshi Uchiyamada & The Cool Five	RCA/Victor	Watanabe
13. SHIROI CHO NO SAMBA	Kayoko Mori	Denon	P.M.P.
14. KURONEKO NO TANGO	Osamu Minagawa	Victor	Suisei-sha
15. YOTTSU NO ONEGAI	Naomi Chiaki	Columbia	—
16. AI NO TABIJI O	Hiroshi Uchiyamada & The Cool Five	RCA/Victor	Watanabe
17. VENUS	The Shocking Blue	Polydor	Aberbach
18. SHIROI IRO WA KOIBITO NO IRO	Betty & Chris	Denon	P.M.P.
19. ANATA NARA DO SURU	Ayumi Ishida	Columbia	Geiei
19. KOKUSAISEN MACHIAISHITSU	Mina Aoe	Victor	Kikura

FOREIGN HITS IN JAPAN 1960-1969

1960

1. A Summer Place, Percy Faith Ork
2. It's Now or Never, Elvis Presley
3. Save the Last Dance for Me, Drifters
4. The Twist, Chubby Checker
5. Itsy Bitsy Teenie Bikini, Brian Hyland
6. I'm Sorry, Brenda Lee
7. Stuck on You, Elvis Presley
8. He'll Have to Go, Jim Reeves
9. Cathy's Clown, Everly Brothers
10. Running Bear, Johnny Preston
11. Walk, Don't Run, Ventures
12. Everybody's Somebody's Fool, Connie Francis
13. Handy Man, Jimmy Jones
14. My Heart Has a Mind of Its Own, Connie Francis
15. Only the Lonely, Roy Orbison
16. Teen Angel, Mark Dinning
17. El Paso, Marty Robbins
18. Chain Gang, Sam Cooke
19. Kiddio, Brook Benton
20. Please Help Me I'm Falling, Hank Locklin
21. Greenfields, Brothers Four
22. Night, Jackie Wilson
23. Good Timin', Jimmy Jones
24. Baby (You Got What It Takes), Brook Benton-Dinah Washington
25. Wild One, Bobby Rydell
26. Mr. Custer, Larry Verne
27. Sink the Bismarck, Johnny Horton
28. Sweet Nothin's, Brenda Lee
29. Puppy Love, Paul Anka
30. I Want to Be Wanted, Brenda Lee
31. Paper Rose, Anita Bryant
32. Because They're Young, Duane Eddy
33. Alley-Oop, Hollywood Argyles-Dantes & Evergreens
34. Way Down Yonder in New Orleans, Freddie Cannon
35. Why, Frankie Avalon
36. Burning Bridges, Jack Scott
37. Where or When, Dion & Belmonts
38. Finger Poppin' Time, Hank Ballard & Midnighters
39. Volare, Bobby Rydell
40. "The Apartment" Theme, Ferrante & Teicher
41. Devil or Angel, Bobby Vee
42. You Talk Too Much, Joe Jones
43. Heartaches by the Number, Guy Mitchell
44. A Rockin' Good Way, Brook Benton & Dinah Washington
45. White Silver Sands, Bill Black's Combo
46. It's Time to Cry, Paul Anka
47. You Got What It Takes, Marv Johnson
48. What in the World's, Jack Scott
49. The Big Hurt, Toni Fisher
50. Harbor Lights, Platters

1961

1. Exodus, Ferrante & Teicher
2. Calcutta, Lawrence Welk Ork
3. Will You Love Me Tomorrow, Shirelles
4. Tossin' & Turnin', Bobby Lewis
5. Wonderland by Night, Bert Kaempfert Ork
6. Are You Lonesome Tonight, Elvis Presley
7. Travelin' Man, Ricky Nelson

8. Michael, Highwaymen
9. Runaway, Del Shannon
10. Last Date, Floyd Cramer
11. Blue Moon, Marcell
12. Boll-Weevil Song, Brook Benton
13. North to Alaska, Johnny Horton
14. Pony Time, Chubby Checker
15. 100 lbs. of Clay, Gene McDaniels
16. Mother-in-Law, Ernie K. Doe
17. Raindrops, Dee Clark
18. He Will Break Your Heart, Jerry Butler
19. Quarter to Three, Gary U. S. Bonds
20. A Thousand Stars, Kathy Young
21. Runing Scared, Roy Orbison
22. Wooden Heart, Joe Dowell
23. Take Good Care of My Baby, Bobby Vee
24. Wheels, Billy Vaughn Ork
25. Shop Around, Miracles
26. Last Night, Mar-Keys
27. Daddy's Home, Shep & Limelites
28. Cryin', Roy Orbison
29. Where the Boys Are, Connie Francis
30. Apache, Jorgen Ingmann
31. Don't Worry, Marty Robbins
32. Surrender, Elvis Presley
33. I've Told Every Little Star, Linda Scott
34. Mountain's High, Dick and Dee Dee
35. Hats Off to Larry, Del Shannon
36. Moody River, Pat Boone
37. Stay, Maurice Williams
38. Calendar Girl, Neil Sedaka
39. But I Do, Clarence Henry
40. Dedicated to the One I Love, Shirelles
41. Poetry in Motion, Johnny Tillotson
42. Yellow Bird, Lawrence Welk Ork
43. Stand by Me, Ben E. King
44. New Orleans, Gary U. S. Bonds
45. You're Sixteen, Johnny Burnette
46. Angel Baby, Rosie & the Originals
47. Sailor, Lolita
48. Dum-Dum, Brenda Lee
49. I Like It Like That, Chris Kenner
50. Rubber Ball, Bobby Vee

1962

1. Twist, Chubby Checker
2. Stranger on the Shore, Acker Bilk
3. Peppermint Twist, Joey Dee & Starlighters
4. Mashed Potato Time, Dee Dee Sharp
5. Moon River, Henry Mancini Ork
6. I Can't Stop Loving You, Ray Charles
7. You'll Lose a Good Thing, Barbara Lynn
8. The Stripper, David Rose Ork
9. The Wanderer, Dion
10. The Lion Sleeps Tonight, Tokens
11. Johnny Angel, Shelly Fabares
12. The One Who Really Loves You, Mary Wells
13. Ramblin' Rose, Nat Cole
14. Hey Baby, Bruce Channel
15. Locomotion, Little Eva
16. Duke of Earl, Gene Chandler
17. Roses Are Red, Bobby Vinton

18. Do You Love Me, Contours
19. Soldier Boy, Shirelles
20. Sherry, Four Seasons
21. Walk on by, Leory Van Dyke
22. I Know, Barbara George
23. It Keeps Right on A-Hurtin', Johnny Tillotson
24. Midnight in Moscow, Kenny Ball
25. Let Me in, Sensations
26. Monster Mash, Bobby Pickett
27. Palisades Park, Freddy Cannon
28. Can't Help Falling in Love, Elvis Presley
29. Twist and Shout, Isley Brothers
30. Twistin' the Night Away, Sam Cooke
31. Surfin' Safari, Beach Boys
32. Breaking Up is Hard to Do, Neil Sedaka
33. Run to Him, Bobby Vee
34. Green Onions, Booker T. & MG's
35. Wolverton Mountain, Claude King
36. Love Letters, Kelly Lester
37. Town Without Pity, Gene Pitney
38. Sheila, Tommy Roe
39. Please Mr. Postman, Marvelettes
40. Alley Cat, Bent Fabrics
41. Patches, Dickey Lee
42. Good Luck Charm, Elvis Presley
43. Big Bad John, Jimmy Dean
44. Tuff, Ace Cannon
45. Goodbye Cruel World, James Darren
46. Dear Lady Twist, Gary U. S. Bonds
47. Party Lights, Claudine Clark
48. Sealed With a Kiss, Brian Hyland
49. She Cried, Jay & the Americans
50. Norman, Sue Thompson

1963

1. Limbo Rock, Chubby Checker
2. Go Away Little Girl, Steve Lawrence
3. End of the World, Skeeter Davis
4. Blue Velvet, Bobby Vinton
5. Telstar, Tornados
6. I Will Follow Him, Little Peggy March
7. Rhythm of the Rain, Cascades
8. Can't Get Used to Losing You, Andy Williams
9. Fingertips, Little Stevie Wonder
10. Return to Sender, Elvis Presley
11. Up on the Roof, Drifters
12. So Much in Love, Tymes
13. He's So Fine, Chiffons
14. He Paula, Paul & Paula
15. Big Girls Don't Cry, Four Seasons
16. Surfin' U.S.A., Beach Boys
17. Walk Right In, Rooftop Singers
18. Walk Like a Man, Four Seasons
19. If You Wanna Be Happy, Jimmy Soul
20. Easier Said Than Done, Essex
21. My Boyfriend's Back, Angels
22. Mockingbird, Inez Foxx
23. Our Day Will Come, Ruby & Romantics
24. Puff the Magic Dragon, Peter, Paul & Mary
25. Ruby Baby, Dion DiMucci

(Continued on page J-32)

FOREIGN HITS IN JAPAN 1960-1969

• Continued from page J-30

26. Surf City, Jan & Dean
27. I Love You Because, Al Martino
28. You're the Reason I'm Living, Bobby Darin
29. Sukiyaki, Kyu Sakamoto
30. It's My Party, Lesley Gore
31. The Night Has a Thousand Eyes, Bobby Vee
32. Blame It on the Bossa Nova, Eydie Gorme
33. Pipeline, Chantays
34. Two Faces Have I, Lou Christie
35. You Can't Sit Down, Dovells
36. Surfer Girl, Beach Boys
37. Lonely Bull, Tijuana Brass
38. Hello Stranger, Barbara Lewis
39. Blowing in the Wind, Peter, Paul & Mary
40. Wild Weekend, Rockin' Redels
41. If I Had a Hammer, Trini Lopez
42. Heat Wave, Martha & The Vandellas
43. Tell Him, Exciters
44. Be My Baby, Ronettes
45. Wipe Out, Surfaris
46. You Really Got a Hold on Me, Miracles
47. From a Jack to a King, Ned Miller
48. My Dad, Paul Petersen
49. Bobby Girl, Marcie Blane
50. Candy Girl, Four Seasons

1964

1. I Want to Hold Your Hand, Beatles
2. She Loves You, Beatles
3. Hello, Dolly, Louis Armstrong
4. Oh, Pretty Woman, Roy Orbison
5. I Get Around, Beach Boys
6. Louie, Louie, Kingsmen
7. My Guy, Mary Wells
8. Blue Velvet, Bobby Vinton
9. Glad All Over, Dave Clark Five
10. Everybody Loves Somebody, Dean Martin
11. Dominique, Singing Nun
12. There I've Said It Again, Bobby Vinton
13. Love Me Do, Beatles
14. She's a Fool, Lesley Gore
15. Where Did Our Love Go, Supremes
16. Java, Al Hirt
17. People, Barbra Streisand
18. A Hard Day's Night, Beatles
19. Since I Fell for You, Lenny Welch
20. Forget Him, Bobby Rydell
21. Under the Boardwalk, Drifters
22. It's All Right, Impressions
23. Love Me With All of Your Heart, Ray Charles Singers
24. Chapel of Love, DixieCups
25. Little Children, Billy J. Kramer & Dakotas
26. Bread and Butter, Newbeats
27. I'm Leaving It Up to You, Dale & Grace
28. Dawn (Go Away), Four Seasons
29. Rag Doll, Four Seasons
30. Suspicion, Terry Stafford
31. Popsicles & Icicles, Murmaids
32. Washington Square, Village Stompers
33. A World Without Love, Peter & Gordon
34. Can I Get a Witness, Marvin Gaye
35. I Can't Stay Mad at You, Skeeter Davis
36. Wishin' and Hopin', Dusty Springfield
37. Please, Please Me, Beatles
38. You Don't Have to Be a Baby to Cry, Caravelles
39. Sugar Shack, Jimmy Gilmer
40. Busted, Ray Charles
41. Walkin' the Dog, Rufus Thomas
42. You Don't Own Me, Lesley Gore
43. Hey Little Cobra, Rip Chords
44. Deep Purple, Nino Tempo & April Stevens
45. Fools Rush In, Rick Nelson
46. Don't Let the Rain Come Down, Serendipity Singers
47. Out of Limits, Marketts
48. Walk On By, Dionne Warwick
49. Nitty Gritty, Shirley Ellis
50. Cry Baby, Garnett Mimms & Enchanters

1965

1. Back in My Arm Again, Supremes
2. Woolly Bully, Sam The Sham & Pharaohs
3. Mr. Lonely, Bobby Vinton
4. I Can't Help Myself, Four Tops
5. Satisfaction, Rolling Stones
6. Downtown, Petula Clark
7. You've Lost That Lovin' Feelin', Righteous Bros.
8. Come See About Me, Supremes
9. The "In" Crowd, Ramsey Lewis
10. You Were on My Mind, We Five
11. Help, Beatles
12. Crying in the Chapel, Elvis Presley
13. Love Potion No. 9, Searchers
14. I Got You Babe, Sonny & Cher

15. This Diamond Ring, Gary Lewis & Playboys
16. My Girl, Temptations
17. King of the Road, Roger Miller
18. Hang on Sloopy, McCoys
19. I Feel Fine, Beatles
20. The Birds & the Bees, Jewel Akins
21. The Jerks, Larks
22. Can't You Hear My Heartbeat, Herman's Hermits
23. Mrs. Brown You Have a Lovely Daughter, Herman's Hermits
24. Stop in the Name of Love, Supremes
25. Eve of Destruction, Barry McGuire
26. Mr. Tambourine Man, Byrds
27. What the World Needs Now Is Love, Jackie DeShannon
28. Shotgun, Jr. Walker & All Stars
29. She's Not There, Zombies
30. Help Me Rhonda, Beach Boys
31. How Sweet It Is, Marvin Gaye
32. Unchained Melody, Righteous Bros.
33. Ringo, Lorne Greene
34. Down in the Boondocks, Billy Joe Royal
35. The Name Game, Shirley Ellis
36. Ticket to Ride, Beatles
37. Going Out of My Head, Little Anthony & Imperials
38. Like a Rolling Stone, Bob Dylan
39. I Know a Place, Petula Clark
40. Silhouettes, Herman's Hermits
41. Red Roses for a Blue Lady, Bert Kaempfert Ork
42. I'll Never Find Another You, Seekers
43. Cara Mia, Jay & Americans
44. Keep Searchin', Del Shannon
45. Count Me In, Gary Lewis & The Playboys
46. A Walk in the Black Forest, Horst Jankowski
47. Goldfinger, Shirley Bassey
48. I'm Telling You Now, Freddie & Dreamers
49. It Ain't Me Babe, Turtles
50. Jolly Green Giant, Kingmen

1966

1. The Ballad of the Green Berets, Barry Sadler
2. California Dreamin', Mamas & Papas
3. Sounds of Silence, Simon & Garfunkel
4. Sunny, Bobby Hebb
5. Strangers in the Night, Frank Sinatra
6. You Can't Hurry Love, Supremes
7. A Groovy Kind of Love, Mindbenders
8. I Got You, James Brown
9. Little Red Riding Hood, Sam The Sham & Pharaohs
10. See You in September, Happenings
11. Good Lovin', Young Rascals
12. We Can Work It Out, Beatles
13. Up Tight, Stevie Wonder
14. Io Che Non Vivo Senza Te, Dusty Springfield
15. Kicks, Paul Revere & Raiders
16. Lightnin' Strikes, Lou Christie
17. Cherish, Association
18. Soul & Inspiration, Righteous Bros.
19. Hanky Panky, Tommy James & Shondells
20. 96 Tears, ? Question Mark & Mysterians
21. Red Rubber Ball, Cyrkle
22. Last Train to Clarksville, Monkees
23. No Matter What Shape, T-Bones
24. Cool Jerk, Capitols
25. Ain't Too Proud to Be, Temptations
26. Sunshine Superman, Donovan
27. These Boots Are Made for Walking, Nancy Sinatra
28. Daydream, Lovin' Spoonful
29. When a Man Loves a Woman, Percy Sledge
30. Over & Over, Dave Clark Five
31. A Taste of Honey, Herb Alpert & Tijuana Brass
32. Monday Monday, Mamas & Papas
33. Paint It Black, Rolling Stones
34. Turn, Turn, Turn, Byrds
35. Bus Stop, Hollies
36. My Love, Petula Clark
37. Keep On Dancing, Gentrys
38. What Becomes of the Broken Hearted, Jimmy Ruffin
39. 19th Nervous Breakdown, Rolling Stones
40. Reach Out, I'll Be There, Four Tops
41. Summer in the City, Lovin' Spoonful
42. I Am a Rock, Simon & Garfunkel
43. Let's Hang On, Four Seasons
44. Time Won't Let Me, Outsiders
45. Paperback Writer, Beatles
46. Barbara Ann, Beach Boys
47. She's Just My Style, Gary Lewis & Playboys
48. Bang Bang, Cher
49. Crying Time, Ray Charles
50. Five o'Clock World, Vogues
51. Somewhere My Love, Ray Conniff Singers

1967

1. Tiny Bubbles, Don Ho
2. Music to Watch Girls By, Andy Williams

3. Winchester Cathedral, The New Vaudeville Band
4. I Was Kaiser Bill's Batman, Whistling Jack Smith
5. The Happening, The Supremes
6. A Whiter Shade of Pale, Procol Harum
7. San Francisco, Scott McKenzie
8. I Love You, The Zombies
9. Last Waltz, Engelbert Humperdinck
10. I Dig Rock and Roll Music, Peter, Paul & Mary
11. Land of 1000 Dances, The Walker Brothers
12. All You Need Is Love, The Beatles
13. Balla Balla, The Rainbows
14. Penny Lane, The Beatles
15. Somebody to Love, Jefferson Airplane
16. In My Room, The Walker Brothers
17. Okay, Dave Dee Group
18. Words, The Monkees
19. La La La, The Sharmocks
20. Summer Wine, Nancy Sinatra
21. Inch' Allah, Adamo
22. Ruby Tuesday, The Rolling Stones
23. Georgy Girl, The Seekers
24. Last Train to Clarksville, The Monkees
25. Beautiful Dream, Twigg
26. Wednesday's Child, Mat Monro
27. Little Man, Sonny & Cher
28. Le Gendarme de Sain-Tropez, Genevieve Grad
29. Devil With a Blue Dress On & Good Golly Miss Molly, Mitch Ryder & The Detroit Wheels
30. Light My Fire, The Doors
31. Silence Is Golden, The Tremeloes
32. Happy Together, The Turtles
33. We Love You, The Rolling Stones
34. Walk Away Renee, Left Bank
35. Good Vibration, Engelbert Humperdinck

1968

1. Sound of Silence, Simon & Garfunkel
2. Hey Jude, The Beatles
3. Simon Says, 1910 Fruitgum Company
4. The Dock of the Bay, Otis Redding
5. 13 Jours en France, Original Soundtrack
6. Valleri, The Monkees
7. Lady Madonna, The Beatles
8. Legend of Xanadu, The Dave Dee Group
9. Jumping Jack Flash, The Rolling Stones
10. No No No, The Human Heinz
11. Woman Woman, The Union Gap
12. Twenty-Ten, Tinkabells' Fairydust
13. Words, The Bee Gees
14. Nothin' But Love, Jess & James
15. Massachusetts, The Bee Gees
16. This Little Bird, Nancy Sinatra
17. Honey, Bobby Goldsboro
18. L'Amour est Bleu, Paul Mauriat
19. Hold On I'm Comin', Sam & Dave
20. The Rain, The Park & Other Things, The Cowsills
21. You Keep Me Hangin' On, Vanilla Fudge
22. Holiday, The Bee Gees
23. My Girl, The Temptations
24. 1 2 3 Red Light, 1910 Fruit Gum Company
25. Boogaloo Down Broadway, Paul Revere & the Raiders
26. Hello Goodbye, The Beatles

1969

1. 13 Jours En France, Soundtrack
2. These Were the Days, Mary Hopkin
3. Manchester & Liverpool, Pinky & The Fallas
4. (You) Keep Me Hanging On, Vanilla Fudge
5. Ob-la-di, ob-la-da, The Beatles
6. Touch Me, The Doors
7. Goodbye, Mary Hopkin
8. Aquarius, 5th Dimension
9. La Piovra, Gigliola Cinquetti
10. Get Back, The Beatles
11. Boxer, Simon & Garfunkel
12. Ballad of John and Yoko, John and Yoko
13. In the Year 2525, Zager & Evans
14. Love Me Tonight, Tom Jones
15. Early in the Morning, Clife Richard, Vanity Fare
16. Aime Ceux Qui Taiment, Daniel Vidal
17. Time of the Season, The Zombies
18. Come Together, The Beatles
19. Sugar Sugar, The Archies
20. Hey Jude, The Beatles
21. Love Child, Diana Ross & The Supremes
22. Mah-Na, Mah-Na, Soundtrack
23. Barabajagal, Donovan
24. Honky Tonk Women, Rolling Stones
25. Both Side Now, Judy Collins
26. Spinning Wheel, Blood, Sweat & Tears
27. Heather Honey, Tommy Roe
28. Tomorrow Tomorrow, The Bee Gees

JAPANESE 'KAYOKYOKU' (LOCAL 'POPS') HITS (1960-1969)

1960

1. ITAKO GASA, Yukio Hashi
2. ARIGATAYA BUSHI, Hiroshi Moriya
3. TSUKIKAGE NO NAPOLI, Kayoko Moriyama
4. KANASHIKI 16 SAI, The Peanuts
5. ITAKO HANAYOME SAN, Kikue Hanamura
6. TSUKI NO HOZENJI, Takeo Fujishima
7. TASSHADENA, Michiya Mihashi
8. MIYO CHAN, Masaaki Hirao
9. MUJYO NO YUME, Mitsuo Sagawa
10. ASUZURI MISAki, Hachiro Kasuga

1961

1. UEO MUITE ARUKO, Kyu Sakamoto
2. COFFEE RUMBA, Sachiko Nishida
3. SUDARA BUSHI, Hitoshi Ueki
4. AMENI SAKU HANA, Hiroshi Inoue
5. KIMI KOISHI, Frank Nagai
6. KITAGAMI YAKYOKU, Yukiko Tama & Mahina Stars
7. TOKYO DODOMPA MUSUME, Mari Watanabe
8. KAWA WA NAGARERU, Miki Nakasone
9. HOKKIKO
10. YAMA NO ROZALIA, Three Graces

1962

1. ITSUDEMO YUME O, Yukio Hashi & Sayuri Yoshinaga
2. SAMUI ASA, Sayuri Yoshinaga
3. KAWAII BABY (PRETTY LITTLE BABY)
4. HAI, SOREMADEYO, Hitoshi Ueki
5. OSHO, Hideo Murata
6. YAMAOTOKO NO UTA, Dark Ducks
7. TOKUE IKITAI, Jerry Fujio
8. KOI WA KAMIYO NO MUKASHI KARA, Midori Hatakeyama
9. HORETATTE DAME YO, Mahina Stars
10. SORAN WATARIDORI, Komadori Shimai

1963

1. KINNICHIIWA AKACHAN, Michiyo Stars
2. KOKO SANNENSEI, Kazuo Funaki

3. UTSUKUSHII JYODAI, Akira Mita
4. VACATION, Mieko Hirota
5. MIAGETE GORAN YORU NO HOSHI O, Kyu Sakamoto
6. KIRIKO NO TANGO, Frank Nagai
7. OHIMA NARA KITEYO NE, Midori Satsuki
8. GARASU NO JOHNNY, George I
9. DAIGAKU KAZOE UTA, Hiroshi Moriya
10. SHIMASODACHI

1964

1. AI TO SHI O MITSUMETE, Kazuko Aoyama
2. TOKYO GORIN ONDO, Haruo Minami
3. SHIWASENARA TE O TATAKO, Kyu Sakamoto
4. YOAKE NO UTA, Yoko Kishi
5. LA NOVIA, Peggy Hayama
6. ANKO TSUBAKI WA KOI NO HANA, Harumi Miyako
7. ROZALIO NO SHIMA, Hachiro Kasuga
8. OZASHIKI KOUTA, Kazuko Matsuo, Mahina Stars
9. SASURAI, Shigeru Katsumi
10. MINA NO SHU, Hideo Murata

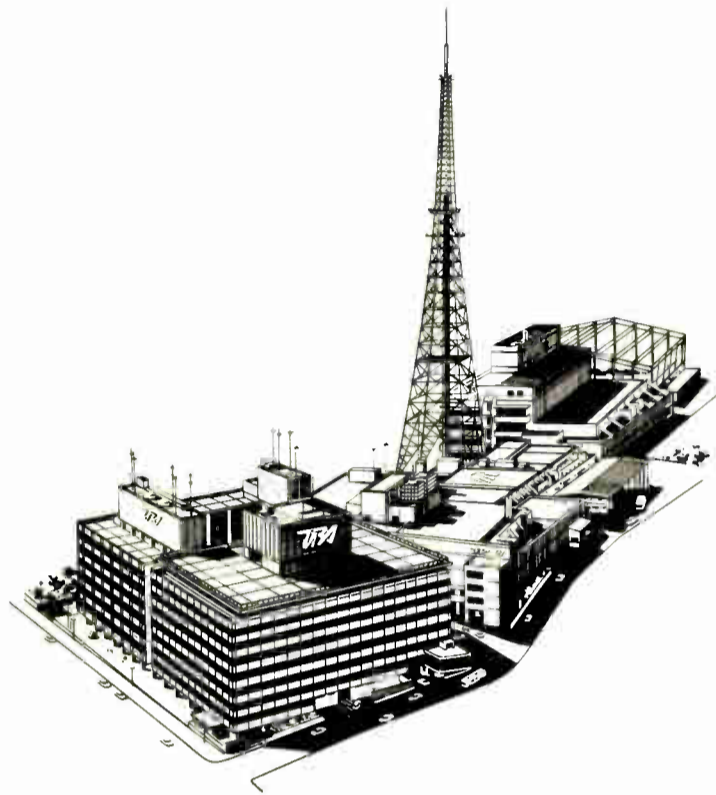
1965

1. YAWARA, Hibari Misora
2. BUONA SERA DI TOKYO, The Peanuts
3. AISHITE AISHITE AISHICHATTA NO YO, Muyoiko Tashiro, The Mahina Stars
4. MATSUNOKI KOUTA, Yukiko Ninomiya
5. NAMIDAKUN SAYONARA (GOODBYE MR. TEARS), Kyu Sakamoto
6. NAMIDA O DAITA WATARIDORI, Kiyoko Suizenji
7. SAYONARA WA DANCE NO ATODE, Chieko Baisho
8. NANI MO IWANAIDE, Mari Sono
9. NATSU NO HI NO OMOIDE, Teruko Hino
10. HOSHI MUSUME, Teruhiko Saigo

1966

1. MUHYO, Yukio Hashi
2. HONEMADE AISHITE, Takuya Jyo
3. KIMI TO ITSUMADE MO, Yuzo Kayama
4. KOI GOKORO, Yoko Kishi
5. YUME WA YORU HIRAKU, Mari Sono
6. HAKODATE NO HITO, Saburo Kitajima

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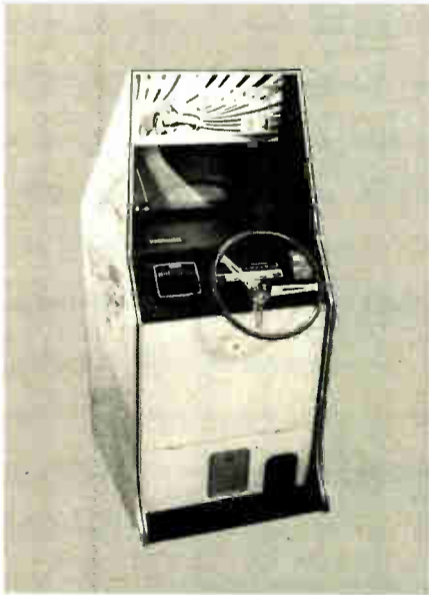
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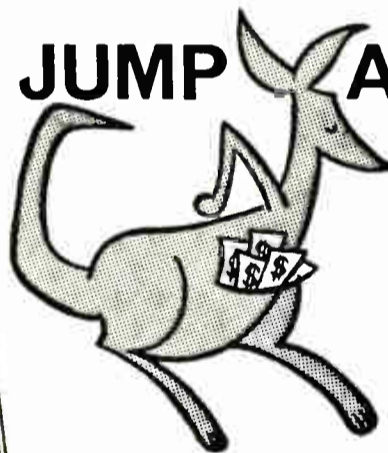
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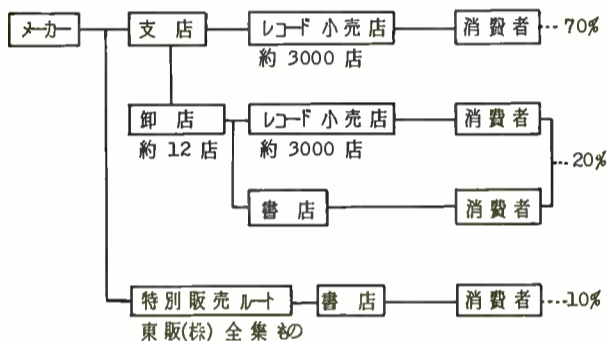
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日本におけるレコードの流通機構について

By M. Suzuki
King Records

日本はレコード消費の面においても、世界でもまれにみるどん欲な市場を形成している。1969年度の総生産枚数1億3,357万2,536枚というぼう大な数量もさることながら、国内並に海外各地域にわたる実に122種にも及ぶ、あらゆるレーベルがはらんしているのである。メーカーから消費者にいたる流通経路を要約すればおおよそ下記の通りである。



上記経路の主幹をなす、支店から小売店への配給ルートについて、まづ説明しよう。

メーカーは、毎日3~4枚新譜を発売し、1969年の年間発行新譜は10,258枚にも達したこの新譜と、旧譜のバックオーダーを円滑に消化するため、それぞれ国内を7~12に分割設定したテリトリーを担当する支店を置き直接に特約レコード販売店との取引業務を司らせている。各支店にはよく訓練されたセールスマンを主軸に、在庫管理関係として入庫出荷並に返品受入れ処理のエキスパートが配置されているが、大部分のメーカーでは、その刻々の情報と指令をコンピューターに依存しはじめた。

販売店のマージンは定価の30%と協定されている。返品率は一応金額で6%以内となっているものの、これは有名無実となつていっている。建前として販売店の仕入れは自主発注ということになつてはいるのだが、店によつては不見転注文があつたり、また時により企画により往々にして押込み(無理にだかせる)販売をセールスマンが強行するのがこの業界でも慣行となつていっているからだ。そのため、返品についてはどのメーカーも極めて神経質で、常に低減抑圧に果敢だが、遺憾ながら実情は20~30%の間を去来して頭痛の種となつていっている。

新譜発売の度に、その新譜の内容とか特徴を紹介した印刷物を支店は販売店に向けて克明に発送、更に主なる曲目はテスト盤またはテープでセールスマンが携行し、いちいち店主や店員に試験してもらふことによつて、発注のための選択手段を提供する。また随時地区合同の特別懇談試験会を開催、メーカー側の制作企画の趣旨や販売宣伝方針などを説明したり、と同時に販売店を通じて需要者の生の声を聞き、これからの企画制作のありかたに資するといった場をもつよう努めているのも支店の一つの任務となつていっている。メーカーはその支店を通じて常に月報、ハンドビル、ポスター類を提供するほか、契約販売店の店舗内外の看板、各種ディスプレイなどPOPに関する全額供与あるいは一部負担を行つて、売上増進のための助成を心がけているほか、クォーター達成の店や優良店、優秀店員などに対しては一律に定期的な表彰を実施している。

これらのほう賞はだいたいどのメーカーも大同小異だが、ここに一、二の特例がない訳ではない。その一つにキングレコード(町尻量光社長)の奥様会"クイーンクラブ"がある。販売店経営のバックボーンとして常に繁栄のけん引力となつていっているレコード小売店の奥様たちを以てキ

ングクイーンクラブなるものを結成、各地区毎または全国的に一堂に会する機会を与え、会社幹部ともども同席のうえ研修会や見学旅行会など、奥様だけの懇親会もあつたのを社長自ら企画し実施に移している訳だが、着々とその取引面に成果をもたらしているこのケースは、メーカーと特約店との間に、太い理解と緊密のパイプ役を見事に果している好箇の着想として特筆されていっている。アメリカやヨーロッパと違つて、業務関係の会合や旅行に、全く夫妻同伴ということが皆無といつていい日本の場合には、これも一つの盲点だつたようだ。

各支店のセールスマンは、それぞれ更に策定されたテリトリーを担当し、都市部にあつては少なくとも週に1回以上、山間へき地でも月に1回は必ず特約店を訪れ、オーダーを受け、発送による以外の資料の持参、返品受入れ、それに今一つ大切な現金または約手、小切手による売掛代金の回収業務を常時くり返すことになる。この場合、どの商品のセールスマンにも言えることだが、販売店の家族の動静、慶弔その他ほんのさ細な状況まで知りつくすことが大切で、とりわけ業態の浮沈、他社からの働きかけには細かい神経をとがらすことが要請される。それによつて、取引停止だけはたとえさげられたとしても、いわゆるこげつきの積重ねはもつと大きなマイナスを会社にもたらすからだ。

この場合、1店舗当りの人口は14,678人、世帯数では4,029世帯に当るが、その約80%がいわゆる零細小型店で、残り20%つまり1200店内外がやや本格的な活動を行つており、さらにそのうちのほぼ3分の1の店舗だけで、全売上げの65%までを消化しているのが現状である。しかもここ数年の著しい傾向としては、都市周辺のターミナル店への進出と大型店化の形成が特にあげられる。前者はベッドタウンの造成開発が背景であり、後者は新譜の多様化につれ旧譜在庫量の増大、それとミュージックテープの急速な伸びによつて、いきおい売場面積の拡張が要求されはじめたからだ。資本力のウエイトがいよいよ加重されたことにもよろう。そのうえ、性急な日本のレコード購買層は、その洗練された選択眼で予め選んだ曲目を、店に足を運ぶと同時に入手しなければ気が済まない性分だから、注文によつてメーカー(支店、営業所)から後日取りよせるというのでは、みすみす商機を逃がしてしまうことにもなりかねない。日本のレコードファンは、自国のアーティスト同様に海外レーベルのアーティストについても、想像以上の知識としゆうち着を保持している。

日本レコード商業連合会の標語は、「製販一体、共存共栄」をまず第一義とし、従つてその加盟店はメーカーの方針にそつて常に正価の維持を心掛け、業界の混乱をもたらす恐れのある値くずし乱売といったケースはほとんど無いといつてよい。いわゆる再販価格制の維持が厳重に守られ、時たま値引販売を強行する店が出て、必ずといっていいくらいに、特にメーカーの手をわずらわすことなく、組合組織内で制裁され解決をみているが、この理念は非組合員の店でも全く同様である。これは、書籍、月刊誌、週刊誌などの刊行物とともに、日本における特異な体質と考えていだろう。

メーカーによつても異なるが、まずは平均毎月100種類ものレコード盤について、セールスマンはその夫々の制作または編成デレクターなみの理解が必要とまで言われる。なんとなれば、通りいつべんの解説なら、販売店向けの印刷物にでも記載されているからだ。これを受けてたつ販売店側も、近ごろは並大抵の商品知識では済まされなくなつた。セールスマンは、まあ自社だけのものでも一応こと足りるが、小売店側からすれば、いわば毎月11社

全部の約1000余種に接することになる。これではいくら商売とは言えやりきれたものではない、そこで経験からきた勘の働きか粗選りしか方策はないことになる。ここに勢い各社セールスマンのうで較べということになる。

だいいち、大型有力店でもない限り、資金的にもスペースのうえでも、どれもこれもということに到底できない相談である。だから、特定メーカーに片よるか、さもなければ1社10種か15種位といった総花的に発注するというところに、とかくながちである。ヒット盤だけに依存しては店の本当の発展はとうてい望めない。それに最近の需要層はなかなか目がこえてきている。だからこの人たちにじかに接する店員にも、レコード商品に関する知識の豊富なものがようやくひろまりつつある。とりわけ海外盤に対する分野では特にそれがいわれる。この点、メーカーとしても自社発売による海外レーベル盤のアーティスト紹介などを含めて、特約店店員の講習会、研修会を次々と開催しなかなかの好評、どれも盛況をみせている。さてそのレコード販売店だが、日をおつて新規開業、フランチャ店の増加をみせているものの、閉店廃業の例はあまり聞かない。全国レコード商業連盟に加盟している正組合員の店舗数は約3000、うち30の店はフランチャである。なお全国にはこのほか非加盟の店が約3000合せて6000店ほどがばらまかれていっていることになる。

市場には17cm 33 1/3 rpm(4曲入り)が、一時的に流行をみたが、一般経済の成長とともに、個人所得もふえたため、初級クラシック愛好家を対象として30cmLPがミッドプライス(900~1000円)で各メーカーから発売されだした。しかし、各社とも内容的に限度があり、これをコントロールしているの、この種レコードも一定限度でとどまるものと思われる。

さて、主幹ルートは以上にして、その他の色々な流通経路について述べてみよう。

1969年10、258種の新譜が発売されたこと述べたが、これに数年前からの旧譜と併せて、各小売店が在庫を整理し、顧客の注文に随時応ずることは、ほとんど不可能に近い。この状態を打破するため、レコード販売店のほか、ここ数年の傾向としては、書店でのレコード及びテープの取扱いが急速に増加してきたことがある。

もちろんステレオテープはその半数以上を、自動車のカーステレオ用としての需要から、いきおいカリリンスタンフ、部品テイラーなど車関係の場所や店で力を入れていっているのはもちろんだが、今やステレオなみの目覚ましいテープコーナーの普及で、この面でのレコード店の販売勢力も強大になりつつある。レコードメーカーのほとんどがその豊富な音楽リソースを基盤にミュージックテープを手掛け、すでに全売上げのうちレコード80%テープ20%ほどの実績を示した会社もでていっている。

レコードとテープが、メーカーから支店を経由して、小売店にそれぞれ渡るのが、これまでの流通の原則だつたが大規模の卸店の活動は1960年ごろから急テンポで増大してきた。現在12社のなかで、その数社がいつでも全国的規模に数百店の契約店を有し、年間70億円の売上をもつ大型店もあつて、一輪取引のメリットを存分に活用し、メーカーから特別引受けのレコード及びテープをきわめて有機的にその傘下小売店に中間卸しを行つていっている。いわばこの配送機構の小まわりの利く、セールスマンのサービスもよい需給方法と品代回収の確率がよりひとつの魅力があり、なお幾多の問題をかかえながらも益々拡張の相を呈しつつある。

但し、小型卸店は近い将来淘汰される運命にあるだろう。さらに業界流通機構に一石を投じたものとして、ここにことし後半から発足した"日本ブッククラブ"を挙げねば

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ならない。これはもとと出版業界の大手出版社やその有力卸元会社が主体となつて設立した会員制による書籍販売事業体だが、レコードも当初から並んでその対象商品となつていく。ただ頒布手段としての性格が異なるところは、既にメーカーが製造を中止しているものまたは廃盤としてカタログから削つたものなから、特定の選考委員会が推薦した盤をレコード販売店並に書店の獲得した会員にだけ頒布するという方しきを探り、現物は一切店頭には出さないことになつていく。しかし本来の特典だつた10~15%程度のディスクカウントだけは、現在の時点では全速(日本レコード商業連合会)に猛反対をされ、まだ実現の見とおしはついていない。

さいごに、日本におけるラックセルのはしりともいふべき、鉄道幹線主要駅にある売店(弘済会直営)での取扱も、先ごろから一部はじめられたが、いまだ所期の成果にはほど遠いようだ。これが成功するかどうかは、日本で今後ラックセルがどうのびるかを占う重要なすがと

なるであろう。因みに日本におけるレコード生産枚数の推移をたどると、10年前の1960年には2400万枚、1969年では1億3,357万枚にも達したが、この間実に5.6倍もの急成長をみせた。年平均では21.6%の伸びだつた。ことしもおそらくは1億5,000万枚を越すと推定されるが、近年LPへの比重がふえつつあるため、金額の面では、いま1960年を100とした場合、指数は国内盤で887.0、海外盤では376.2というのが1969年の実績だつた。

なお、同じく1969年度における国内盤と海外レール盤の生産比率は、枚数で60.9%と39.1%、その金額でも同様のシエラだつた。サイズ別でみると、78回転は1960年12.8%あつたのが1964年には零となり、また25cm盤の17.8%が次第に減少して、1969年にはわずかに1.3%、その代り13.2%だつた30cm盤は27.4%にも増大したが、この傾向は

- 更に顕著になることが想定される。
- さて、これら異数ののびをみせたその背景となつた主な要因としては、次のようなものが挙げられる。
- 1) 国民生活におけるレジャー支出の急速な増大。
 - 2) 戦後にみせた音楽、音感教育の向上。
 - 3) マスコミメディア特にラジオテレビによる音楽の大衆普及化。
 - 4) 特に、その80%近くを音楽番組で充当している中波ラジオと音楽専門FM局の開設。
 - 5) 海外アーティストの相次ぐ来演。
 - 6) ステレオ、テレコの急速な全国的な普及。
 - 7) 各メーカーの海外レールとの契約拡大。
 - 8) ジャケット、解説者などのテレックス化。
 - 9) 他商品と較べ価格の値上りが低いこと。
 - 10) レコード販売店数の増加。
 - 11) レコーメーカーの宣伝が活発強化されていること。
 - 12) 販売価格の維持が徹底していること。

日本の音楽テープ市場について

By Akira Mitsui
Mace Corporation

エジソンが「悪魔の機械」フォノグラフで人々を驚かせたのは、約100年前であつた。それ以来、円筒から円盤に形こそ変つたが、人類は、音声の記録と再生に、針先の機械的振動を利用したエジソンの着想を踏襲しつづけてきた。この100年間の輝かしい歴史は、円筒時代、SP時代、LP時代、ステレオ時代と区分でき、それぞれ時代が変るたびに、ますます多くの人々にますます多くの恩恵を与えてきたが、私には、今から20年、あるいは25年後に、エジソン以来の栄光の歴史はその幕を閉じるように思えてならない。

かわつて登場する新しい歴史の幕明けは、1964年に始まつた。オランダのフィリップス社がカセット方しきを発表した年である。カセット方しきのもつ多くのメリットや、将来の可能性を考えると、人類の世代が交替して世界が今の若者たちのものになる20年~25年の中には、ディスク、レコードもカセットと交替し、ディスクが栄光の舞台から完全に姿を消してしまうことは必至のように思えてならないのである。

日本で、「ディスクからカセットへ」という予言を初めて公にしたのは恐らく私だが、日本におけるカセット化への傾向は最近顕著になりはじめ、私の予言をちよう笑した人々の間で、カセット化への必然性を肯定する人々が増えはじめていく。

おそらく世界的な傾向であると確信するが、日本で起つたつあるこのような一つの大きな流れを理解していただかなければ、日本のテープ市場の真の姿を理解することは難しい。

現在、日本で主流を成している音楽テープは三種類あるオープンリールの4トラックテープ、カセット、及びカートリッジである。オープンリールの4トラックテープは1965年に初めて発売され、全てのレコード会社と、テープ専門の2、3の会社がそれに続いた。4トラックテープが初めて発売されたころ、「テープ時代の到来」という言葉がよく使われた。しかし、4トラックテープはテープ時代をもたらすものにはなり得ず、今日ではキング、東芝音楽工業、日本グラモフォン、CBSソニー、日本フォノグラムの5社が、毎月わずかな種類を発売しているにすぎない。今年の10月のテープの新譜表を見ると、カセット12種、クラシック17種で、10月に発売された音楽テープ全種類のわずかに7%を占めているのみである。一年前の1969年10月に発売された種類は、カセット20種、クラシック22種で、全体の16%であつた。テープ人口の絶対量がこの一年間に非常に増加していることを考え合せても、4トラックテープの需要量は横ばい状態で、少数の高度なハイファイ・マニアに受け入れられているに過ぎないのである。

8トラックのカートリッジがわが国で初めて発売されたのは1965年のことである。カートリッジは、日本でもカー・ユースへの徹底した宣伝で成功し、一躍カセットレオ時代の主役にのし上つた。今年10月新譜の発売種類は、カセットが実に184種、クラシックが23種で、同月発売の音楽テープ全体の48%を占めている。

前年同月の発売種類が139種、全体の54%で、パーセンテージでわずかに下つてはいるが、全体の絶対量の増加を考慮すると、如何に需要が増加しているかを知ることが出来よう。カートリッジは、キング、クラウン、コロソニア、CBSソニー、テイチク、東芝音楽工業、日本ビクター、日本グラモフォン、日本フォノグラム、ミノルフォン、日本レコード会社に、日本の放送会社の原盤を背景にしたテープ専門会社アムロン、東ニー、TBSや、その他クラリオン、日活、メツカ、エコー等が精力的に制作、発売している。

ミュージックカセットテープがわが国で最初に発売され

たのは1966年であつた。発売がカートリッジにおくれをとつたため、カセットレオへの進出は困難だつたが、ホームユースの分野で着実に普及しつつある。

カセットの発売種類の増加は目ざましいものがあり、昨年の10月にカセット75種、クラシック1種、全体の占める率が46%と著しく増加している点が注目される。

ここで、特に書き加えておかなければならないことは、昨年の10月に発売された音楽テープが257種であつたのに対して、今年の10月には434種に増加し、ディスクレコードの発売枚数(今年の10月、30CM LPレコードの発売枚数は499種であつた。)にせまつてきたことである。

以上述べた三種の音楽テープの愛好者の層はつきりと分れており、4トラックはハイファイマニア、カートリッジはカーユース、カセットは従来のディスクレコードに替るホームユースが主力になつていく。

日本の音楽テープのプリントオリティは、年々改善されてきており、4トラックテープの分野では、ティアックと東陽堂が1968年にスタートしてすでに十数種発売している。西独BASF社のテープにオリジナルテープから直接プリントした特別制作の音楽テープや、メースコーポレーション(MACE CORPORATION)がフジフィルムの優れたテープに同じ方法でプリントし、発売した特殊音楽テープが、ハイファイマニアに広く受け入れられ、4トラックテープ本来の優れた音質に初めて接したというマニアの声が多数聞かれたほどであつた。メースコーポレーションと東陽堂の音楽テープは日本ビクターで、ティアックの音楽テープは自社でプリントされたが、これらの特殊テープの出現が他社のプリントオリティを一層高めるのに大きな役を果たした。

プリントオリティが最も著しく改善されたのは、カセットである。ミュージックカセットテープは、前述のカートリッジメーカーの全てから発売されているが、カセットが日本で初めて発売されたころのプリントオリティと最近のものとの比較すると、雲泥の差があるといつても過言ではない。プリントオリティの向上は、プリント設備の改良、テープの品質の改善、プリント技術の向上に全て負つており、初めて発売されたころ「SPレコードのよう」だつたカセットの音質は、音質に神経質な日本のハイファイマニアの間でも受け入れられるまでに向上した。カートリッジは対象のほとんどがカーユースであることから、せまい車内で最も効果的な音質が得られる様、プリント時に音質に手が加えられているために、響きやや不自然であること、インドレス方しきで早送りできない不便さから、ホームユースにはほとんど使われていない。カーユース以外では、ホテルやレストラン等でBGMにわずかに利用されているに過ぎない。

カーユースの主流は、現在のところカートリッジだが、今後は、オートリバーやオートエンジニアの機構のついたカセットプレーヤーが現われ(ティアックがオートリバー機構のついたカセットプレーヤーを最近発売し、カセットレオへの進出が注目されている。)カセットレオの買い換えの機会に、カートリッジから次第にカセットに移行するものと思われる。カセットはホームユースと兼用できること、音質が向上したこと、比較的簡単に自分で自分の好きなプログラムを録音できること、コンパクトでせまい車内の場所をとらないことが、主な理由として挙げられるが、日本ではまだ目立つた動きは見えていない。

ここで、テープのハードウェア部門に目を転じてみよう。まず、オープンリールの4トラックテープデッキは、ティアック、アカイなどの専門メーカーの他に、松下、東芝、日立、ビクター、コロソニア、サンヨー、アイワ、シャープ、ソニー、スタンダード、トリオ、パイオニア、

三菱等の有名な弱電メーカーのほとんどが発売しており、現在市場で見られるデッキの種類は100以上に及んでいる。価格も最低2万円台のものから、最高30万円に及ぶものもあり、各々が、デザイン、音質、付属装置に特徴を持つており、購入の際に当惑するほどである。

最近の目立つた傾向として、7~8万円の高級機にすぐれた製品が出てきたことが挙げられる。ティアックとソニーの新しい二機種がそれだが、従来10万円以上の高級機にしか見られなかつたモーター方しきが採用され、高級機並みの特性を備えており、わが国で人気は非常に高い。

ホームユースのステレオカセットデッキは、すでに50機種近くが市販されており、ティアック、ソニー、松下、ビクター、コロソニア、東芝、三菱、パイオニア、アイワ、サンヨー、日立等がこの分野で積極的な姿勢を示している。とくに、最近の製品の音質は急速に向上し、今まで音質、機構、特性のあらゆる面で標準機と考えられていたフィリップス社製デッキをしのぐものさえ現れている。

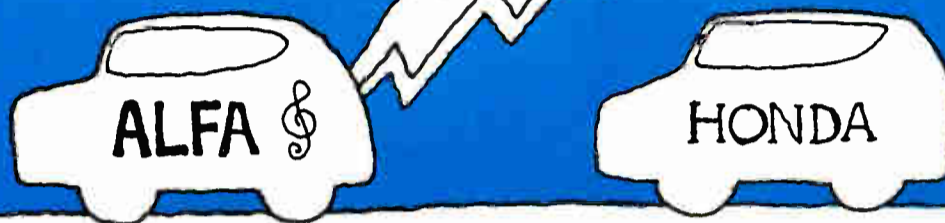
とくに注目されるのは、ソニーと松下の新製品で、ソニーの新製品はデュアルキャプスタン方しき、松下の新製品はダイレクトドライブ方しきを採用しており、フラッター特性の著しい改善で歪の少ない再生音を得られるようになった。新しいクロムダイオキサイドテープも使用できる切替えスイッチのついたソニーの製品と、フッシュボタン方しきである松下の製品は、未来のカセットデッキの姿の片面づつを各々が示しているように思われる。

わが国の総理府統計局がさきに発表した1969年の全国消費実態調査によると、5年前のテープレコーダーの普及率が16%であつたのに対し、1969年には39%(カセットレコーダーも含まれている。)にのびており、1969年のステレオセットの普及率42%(5年前は27%であつた)にせまつている。普及範囲が高所得家庭から中所得家庭へと広がっている傾向が目立つが、若しテープレコーダーの普及率ののびが今後も同じカーブでつづくと仮定すると、12年後の1982年には一世帯一台の率で普及することになり、テープレコーダーも、十数年後には、現在の洗濯機や冷蔵庫並みの生活必需品になることを示している。

最近、わが国でも4チャンネルテープがにわかに脚光を浴びた。アメリカのパナソニック社が発売したオープンリールの4チャンネルテープがわが国に輸入され、これがわが国のオーディオ界に大きな刺激を与えたが、現在、4チャンネルテープデッキはソニーとビクターから計4機種発売されており、ティアック、サンヨー、コロソニア、松下、パイオニア、マラックスからも発売が予定されている。一方、4チャンネルテープはパナソニック社のもものがキングから発売され、日本で録音した20数種のテープが、ビクター、キング、CBSソニーから発売されている。4チャンネルステレオの普及はその緒についたばかりで、また目立つた動きはなく、今後のソフトウェアの質と量の充実も多くを負っているように思われるが、私は、カセット方しきでなければ、4チャンネルステレオが一般の音楽ファンの間に広く浸透することは困難であると考えている。ディスクによる4チャンネルステレオも、日本ビクターによつて独自の方しきが開発されたが、ビクター方しきが国際的な標準方しきになるだろうと考えている人は少ない。カセットこそ4チャンネル化の最短距離にあるように思えてならないのである。

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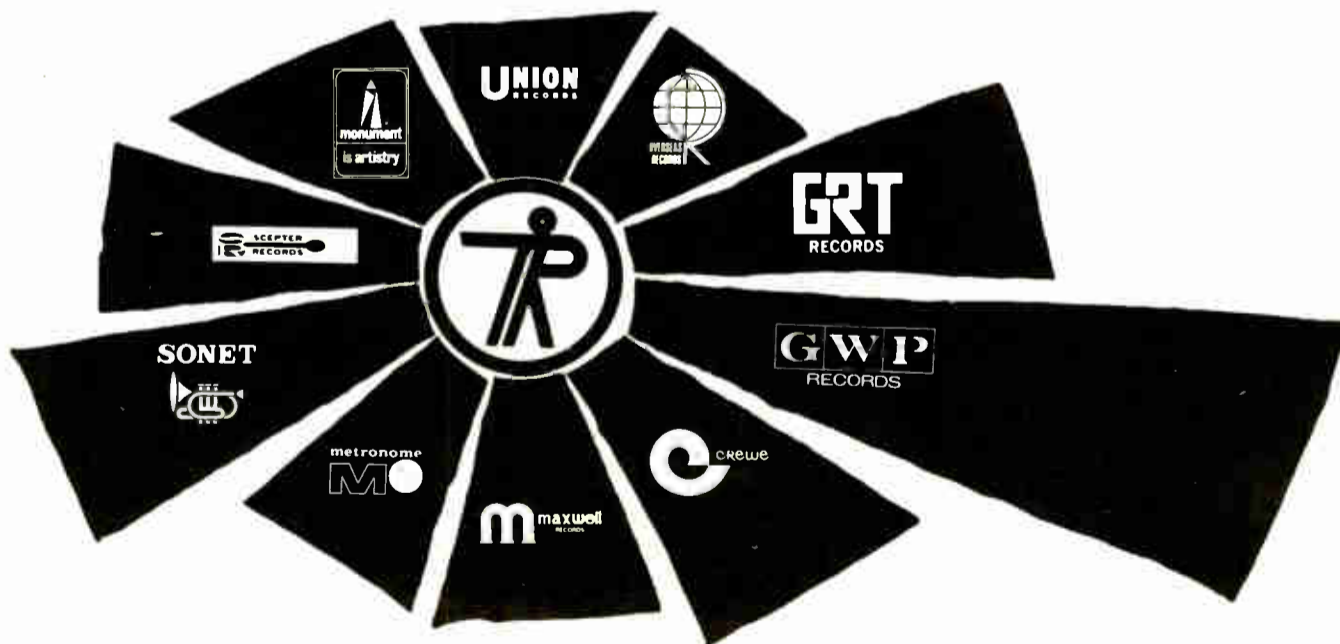
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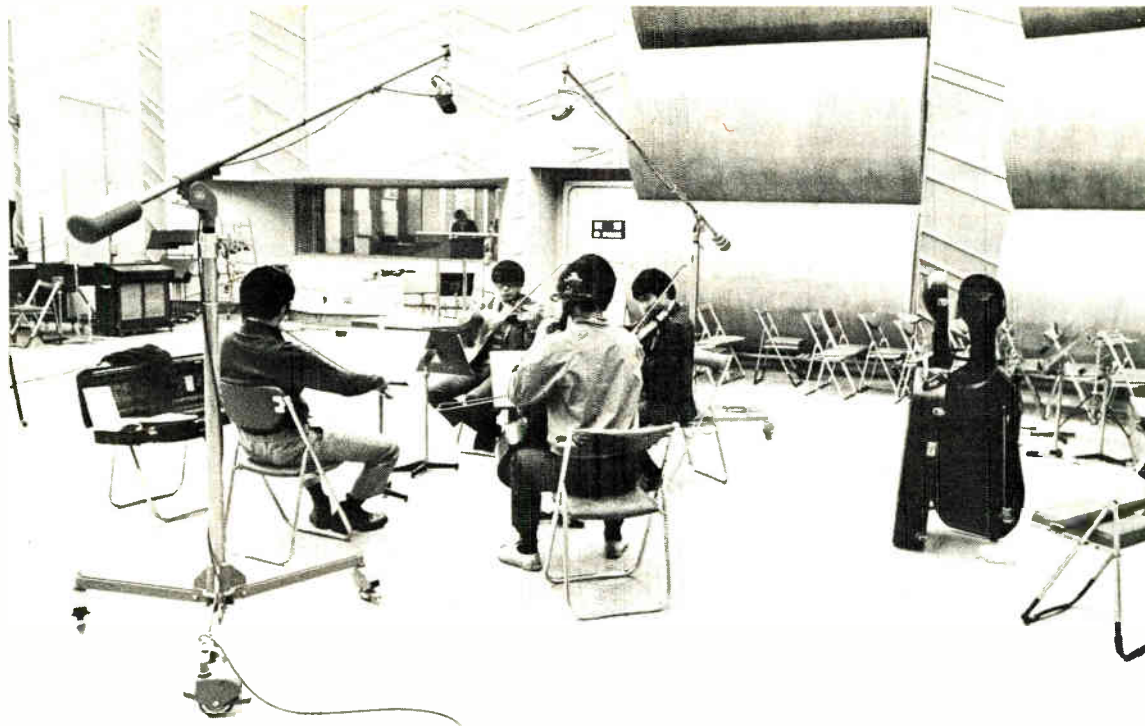


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RECORDING STUDIOS

Facilities Continually Improve

By SHOO KUSANO
Shinko Music

In general, the size, facilities and quality of recording studios in Japan has improved remarkably in the last few years. Younger producers and musicians are still demanding improvements—some saying that Japan could use two or three 16- or 32-track studios and as many as a dozen more 8-track facilities.

By and large, however, studio facilities here are as good if not better than those to be found in almost any country. The following article is intended as a guide to those wishing to investigate the equipment available and costs involved in recording in Japan.

As to costs, as a matter of general principle all recording studios here for rent—the musicians, tune-smiths, arrangers and others involved as well—are members of their respective trade unions or other organizations. But in fact, it is considered to be the real case that there is nothing but outward relationship which enables them to conduct necessary contacts and negotiations on charges, fees, etc. Although numerous trade unions with individual composers, copywriters, arrangers and musicians as regular members exist, such unions are not exactly useful in guaranteeing income to their members. The present situation is, in fact, that any musician is free to work for whoever and at whatever rate he can get.

Nevertheless, there is an active movement by musicians' unions and arrangers' unions seeking such fixed guarantees as the AFM royalty system now in practice in the U.S. Adoption of the AFM royalty in Japan in the near future is quite possible. In fact, some leading arrangers are demanding the payment of fees for their arranging works apart from the original royalty on compositions. The number of such arrangers is steadily increasing.

The royalties on arranging, as demanded, is one

yen to two yen per piece (\$.0028 to \$.0056). Furthermore, the charge for buying a musical piece ranges from 7,000 yen to 25,000 yen (\$19.44 to \$69.44), depending upon the reputation of the arranger, the kinds of musical instruments required and the size or scale of the orchestras required.

The studio musician can be obtained under an individual agreement by the number of hours he is to be on the job or by the number of pieces he is to perform. The charges range from 2,000 yen to 20,000 yen (\$5.56 to \$55.56), depending naturally upon the musician's ability and the instrument to be played.

In most cases when a band of musicians is hired for recording, the charge is based on the per piece system—a sort of flat contract rate. The highest may be 100,000 yen (\$278), the lowest may be 20,000 yen (\$55.56). These charges naturally vary according to the size of the band. Some leading bands will not accept recording dates unless royalties are included in the agreement.

As regards vocalists and chorus, one must be ready to pay 5,000 yen (about \$14) per piece per person for either male or female singers; group chorus charges are between 2,000 yen and 8,000 yen (\$5.56 to \$22.24) per person per session. In addition, most vocalists demand royalty arrangements as they do in other countries.

Two of the several agencies who can arrange studio musicians' bookings are: **Shin Ongaku Kyokai**, Taihei Bldg., 3-7-7 Jingumae, Shibuya-ku, Tokyo, TEL: 404-2721; and **K.K. Shogei Honey Knights**, Wada Bldg., 1-11 Shirakawacho, Chiyoda-ku, Tokyo, TEL: 261-8774.

The following is a brief rundown of the studios in the Tokyo area. Record manufacturers who have

their own studio are five: Nippon Victor Co., Ltd.; Toshiba Musical Industries; Nippon Columbia Co., Ltd.; Nippon Grammophon Co., Ltd., and King Records Co. There are a total of 21 member studios in the Rental Studio Industrial Union in the Tokyo metropolitan area alone.

Of the independent studios, the most important include:

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1-1 Azabu Ju-Ban, Minato-ku, Tokyo
TEL: 582-7311

AVACO STUDIO

Christian Audio-Visual Center
4-4-13, Shibuya, Shibuya-ku, Tokyo, Japan

KRC STUDIO

International Radio TV Center
8-6-26, Akasaka, Minato-ku, Tokyo, Japan

TEICHIKU KAIKAN STUDIO

Teichiku Logro Co., Ltd.
2-1, Nishi-Shinbashi, Minato-ku, Tokyo, Japan

THIKOKAN STUDIO

Jolf Recording Co.
1-18-1 Shinbashi, Minato-Ku, Tokyo, Japan

TOKYO STUDIO CENTER

9-6-24, Akasaka, Minato-ku, Tokyo, Japan

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LIVE POP—a radio show in progress at the TBS studios, Tokyo.



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RADIO INDUSTRY

All Appeal Radio

Japan keeps a close tag on what is allowed to zoom through the ether. Unlike the U.S., the Japanese version of the FCC—the Minister of Post and Telecommunication—grants permission to broadcasting stations on a strict allocation system in accordance with the Government's broadcasting administration policy.

To some, this has resulted in what they call a denial of the freedom of speech. To others, the policies are justified by their tendency to restrict a "flood of commercialism."

However one views Japan's radio industry though, one must admit that the 100 million-plus population of these relatively small and very crowded islands is never without a diversity of air programming appealing to all interests.

Conforming with the Government's policy, the Japanese radio broadcasting industry is dominated—as a matter of basic principle—by the Nippon Hoso Kyokai (commonly called "NHK" or, in English, the Japan Broadcasting Corporation). It is a semi-government body corporate under special obligation to nationwide broadcasting coverage. It is legally authorized to collect radio and television license fees from the receiver-owning public, similar to the BBC in the United Kingdom. There are no commercial programs allowed on NHK radio.

In addition to NHK there are some 46 private radio broadcasting stations all over Japan.

Because of such a unique broadcasting administration policy, there are only six radio broadcasting stations in the Tokyo area, the world's greatest city with a

total population of over 11 million. They are NHK No. 1; NHK No. 2; Far East Network (FEN-English); Tokyo Broadcasting System (TBS); Bunka Hoso or Cultural Broadcasting (JOQR), and Nippon Broadcasting (JOIF). The last three are private stations.

Under such reasons mentioned hereabove, Japanese radio broadcasting stations do not adopt such special formats as America's Top-40 stations, all talk stations and all news stations but instead succeeded to maintain their positions as a vital part of the nation's mass media system.

In 1958 when television became extremely popular among Japanese households, business results of private radio broadcasting stations in Japan began to drop. As part of their effort to tide over such financial difficulties, Station JOIF, one of Tokyo's three private radio stations, developed its unique audience segmentation system or new radio program format, which resulted in a smashing success.

Under this system 24 hours of a day are divided into four time-belts; pre-neon hours for the sake of salaried workers before leaving their houses for work and also housewives; afternoon hours for car drivers and evening-hours for the younger generation. In drawing up the broadcasting program, emphasis was placed on the aforementioned audience strata. This format at present is the most typical among Japanese private radio broadcasting stations.

Private Radio

For the reason of relatively small number of private

radio stations in Japan, each private radio station is rather large in its scale. For example, Station JOIF is operated by 300 staff members and its annual proceeds reach the 6,000 million yen mark—a sort of big business enterprise.

According to a survey by NHK, approximately 94 out of every 100 households in Japan possess radio sets and about a quarter of the whole nation have radio sets, it is estimated.

A survey on radio listeners for different programs is conducted regularly in different areas of the country. In the Tokyo area, Dentsu Advertising Ltd., the biggest of its kind in Japan, conducts the survey twice each year. The results of the Dentsu surveys are considered the most authoritative.

As regards the FM broadcast, the Government allotted radio waves to different FM broadcast stations in the Tokyo, Osaka, Nagoya and Fukuoka areas earlier in 1970, after many years' experimental steps. Only two FM stations in the Tokyo area—NHK-FM and FM-Tokyo (a private station) were given the licenses. There is little hope for further expansion in the immediate future as far as the nation's FM broadcast is concerned.

The Dentsu survey for 1969, conducted nationwide, showed that a total of 632,800 million yen was spent for various advertising media. Of this amount 23,300 million yen was paid to radio advertisements, placing fourth among different advertising media, only

(Continued on page J-42)

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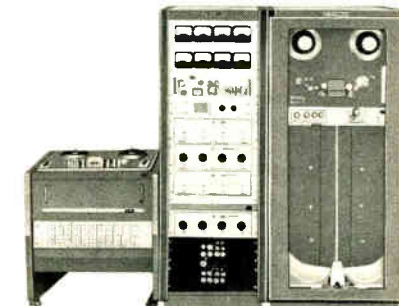
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Japanese Treasure House

By Donald P. Berger

*Music critic, The Japan Times;
director, Musical Studies, American School, Japan*

In the opinion of many critics, myself included, Japan is by far the world leader in the field of contemporary serious music.

If any Japan-originated music is suited for direct "export" it is what we call "gendai ongaku," literally, contemporary music. This article attempts to introduce the highlights of the Japanese contemporary scene as background information for those seriously interested in investigating the best Japan has to offer to the international world of music.

It may seem tiresome to repeat the well-known fact that the world's listening public has always been notoriously slow in accepting musical innovation. But, it is something to keep in mind when reviewing new music. Look how long it has taken for most of us to realize the worth of Alban Berg's "Wozzeck"—some 40 years, the usual par. At least that's the way it used to be. But in Japan, the outlook for an earlier recognition of the "now" sounds is more favorable. This is true in Japan despite the fact that the musical currents of the past are particularly strong.

The name Beethoven is as familiar here as that of any local sports star. And, flipping the Beethoven side of the coin we discover (especially in Tokyo) a large audience for the new, contemporary music which is performed and recorded with more frequency than in the other musical capitals of the world. These sounds become a "new trip" for ears supersaturated with the (Western) past.

Bumper Crop

Japan's current crop of composers—a bumper one at that—represents the great diversity in music here since the 1950s. All the trends, serial, aleatoric, electronic and the like are here, and many composers cross the dividing lines.

Men like Toshiro Mayuzumi, Maki Ishii, Joji Iwasa, Kenjiro Ezaki and others have registered great successes in the new electronic music. And, there is still another group of composers who are attracting world-wide attention by casting the traditional music of Japan into new shapes and designs. The works of Minoru Miki, Toru Takemitsu, Mareo Ishiketa, Yoshiro Irino, Michio Mamiya and a host of others have emphasized the human element—the man behind the horn, so to speak—presenting a fascinating amalgam of past and present.

Their interest in the past (Japan's) indicates a shift in attitudes. The older generation of composers in Japan fashionably shunned their own musical heritage. Their music was in the time-honored symphonic tradition of Europe, but not so with the new breed.

Recognizing the merits and weaknesses of both tra-

ditions, these composers have found the best of two musical worlds and their definition of music correspondingly has a broader and more interesting base.

More specifically, what are these composers doing? At this point it might be advisable to backtrack in time. The natural growth and development of Japanese indigenous music came to a standstill in the 19th century. From that point on the stress was upon the perfection of performance within a form considered complete. Obviously it not possible to continue building on an art in which the finished state has been reached. So, today's composers who are reaching into the past search primarily for inspiration and musical materials to suit their new mode of composition.

In no sense is there intention to ape the past. For the best superficiality is out. Any clever orchestrator can approximate the sounds of old Japan by using conventional means, but the artist knows that to attain anything artistically significant the essence of the past must be welded to the technique of the present. And, this has happened. A new, exciting and truly international music is being created.

The traditionalists on both sides of the fence will decry this new approach as the death knell of the past, but for those who see things with a clearer vision it is obvious that any music with a big foot in the future also has a big one firmly planted in the past. Past and present reinforce one another and give a more solid footing to any artistic concept.

Toru Takemitsu's "November Steps" for "shakuhachi" (vertical bamboo flute), "biwa" (a lute-like instrument), and orchestra has attracted wide interest through its Victor recording of the Toronto Symphony with the colorful, Seiji Ozawa at the helm. Nippon Columbia has recently released "The Music of Minoru Miki," a 4-record, \$20 album featuring Miki's compositions as performed by the Ensemble Nipponia. Nippon Columbia has a series of contemporary Japanese music on record and Victor in Japan also has an impressive album, "Contemporary Music for Japanese Traditional Instruments" with the works of many leading composers, including Toru Takemitsu, Michio Mamiya, Yasuji Kiyose, Osamu Shimizu and others. These recordings plus the concerts add up to one thing. If a composer can be given a decent hearing he stands an even chance of being understood.

Can these works get beyond the point of novelty? Can Japanese music be introduced to the rest of the world in forms other than "souvenir records?" Yes, again if we are willing to extend our ears beyond their usual frequencies. There is a treasure house of contemporary music in Japan.

Japanese Record Market—1969

• Continued from page J-3

generator to exploit the market. These fresh methods are expected to be also employed in Japan in order to solidify and standardize record distribution.

Since there still is an expansive area left unexploited in Japan, it is envisioned that a revolutionary sales policy should be established this year for the purpose of exploiting such a left-out portion of the market.

Music Tapes

Since tapes debuted in the Japanese market in 1966, they have continued a marvelous development until 1969 when their production doubled that of the preceding year and shared a little over 20 percent of total production of disks and tapes.

Cartridges account for about 90 percent of total tape production, and almost all are for cars. Therefore, they are selling in an entirely different field than disks, and no competition with disks is seen at the present stage. The advent of tapes expanded the area where recordings could be utilized.

TAPE PRODUCTION

(In Reels)

Category	Oct. 1967- Sept. 1968	Oct. 1968- Sept. 1969	Rate ag't Prev. Year	Share
Cartridges	4,476,125	9,880,572	221%	91%
Cassettes	431,647	560,819	130%	5%
EP Cassettes		289,314		3%
Open Reels	159,925	161,068	101%	1%
Total	5,067,696	10,891,773	215%	100%

• Continued from page J-22

NIHON ONGAKU CHOSAKUKA KUMIAI (JAPAN MUSIC AUTHORS/COMPOSERS ORGANIZATION)

Nitta Bldg., 8-2-1 Ginza, Chuo-ku, Tokyo

TEL: 571-6377

President: Masato Fujita

Established February 2, 1947

Membership: Authors and composers contacted to record manufacturers

NIHON ONGAKU JIGYOSHA KYOKAI (JAPAN MUSIC SPECIALTY ASSOCIATION)

Naka Ginza Bldg., 8-11-9 Ginza, Chuo-ku, Tokyo

TEL: 572-2671

President: Shin Watanabe

Established March 1963

Membership: Promotion and publicity officers of record manufacturers and production companies

NIHON AUDIO KYOKAI (JAPAN AUDIO ASSOCIATION)

1-2-11 Kamiuma, Setagaya-ku, Tokyo

TEL: 424-1968

President: Kenzo Nakajima

Established 1952

Membership: Audio hardware manufacturers

ELECTRONIC INDUSTRIES ASSOCIATION OF JAPAN

Toho Bldg., 3-14 Marunouchi, Chiyoda-ku, Tokyo

TEL: 211-2765

President: Masao Tsuchiya

Established 1968

Membership: Japanese electronic manufacturers

YAMAHA MUSIC FOUNDATION

Suyama Bldg., 1-1 Minami Ebisu, Shibuya-ku, Tokyo

TEL: 719-3101

President: Genichi Kawakami

Established September 8, 1966

Membership: Yamaha instrument retailers. A public-service organization for music education and research

NIHON HOSO SAKKA KYOKAI (JAPAN BROADCASTING WRITERS ASSOCIATION)

Dentsu Bldg., 6-5-1 Ginza, Chuo-ku, Tokyo

TEL: 571-0278

President: Harube Ima

Established March 1, 1966

Membership: TV and radio writers, animators, etc.

NIHON HOSO GEINOKA KYOKAI (JAPAN BROADCASTING TALENT ASSOCIATION)

Dentsu Bldg., 6-5-1 Ginza, Chuo-ku, Tokyo

TEL: 572-1920

President: Toshio Fukuhara

Established September 1963

Membership: Actors and other talent, radio and TV

NIHON SAKKYOKUKA KYOKAI (JAPAN COMPOSERS ASSOCIATION)

Dentsu Bldg., 6-5-1 Ginza, Shuo-ku, Tokyo

TEL: 571-4523

President: Masao Koga

Established 1957

Membership: Composers contracted to record manufacturers

NIHON KASHU KYOKAI (JAPAN SINGERS ASSOCIATION)

Seio Bldg., 2-2-18 Ginza, Chuo-ku, Tokyo

TEL: 562-3966

President: Taro Shoji

Established 1963

Membership: Singers under contract to record manufacturers

ONGAKU SHIPPITSUSHA KYOKAI (Music Critics Association)

Maruyama Bldg., 3-25 Iikura, Azabu, Minato-ku, Tokyo

TEL: 585-3481

President: Kemmi Masuzawa

Established October 1966

Membership: Critics and writers in the fields of classical and popular music and in the audio hardware fields.

OSAKA INTERNATIONAL FESTIVAL ASSOCIATION, TOKYO BRANCH

6-6-7 Ginza, Chuo-ku, Tokyo

TEL: 571-1136

President: Michi Murayama

Established 1958

Membership: Civic association for classical music

All Appeal Radio

• Continued from page J-40

after newspapers, television and magazines. From the viewpoint of the growth rate, radio commercials ranked the first, growing by 125 percent over the previous year. Newspapers ranked second, increasing by 120 percent from 1968.

As regards the prices of radio commercials, JOLF, which was the most widely heard radio station in the Tokyo area during the past six years, charges 45,000 yen for a 20-second spot during the prime time and 12,000 yen for a 20-second spot during less important hours—the cheapest of all.

Radio listeners of the 15-25-year-old bracket are the biggest in the number as compared with listeners of other age brackets. Young listeners thus occupy the most vital factor as far as the sale of discs is concerned in the Tokyo area. When records of Japanese popular songs are marketed, television without doubt has a great influence, but radio broadcast is the most effective when records of songs and music by foreign artists are sold. Radio broadcast ranks first with an overwhelming margin as the direct motive for Japanese rock 'n' roll and pops fans to buy such discs. Therefore, disc manufacturers are the best clients for radio stations here as they pay big money to buy "spot" commercials for their discs.

Since two or three years ago, the so-called midnight radio programs, which are sent to the air from midnight till morning by local private radio stations, have become extremely popular, thus paving the way for the successive births of popular disc jockeys or air personalities under an exclusive contract with respective stations. Among such air personalities who enjoy nationwide popularity are: Tetsu Imani (JOLF); Akinobu Kamebuchi (JOLF); Yashuhiro Saito (JOLF); Masaru Doi (JOQR); Nachi Nozawa (TBS) and Miss Mariko Ohmura (TBS).

Editorial assistance for the section: Kats Abe, Tsuneo Sato, creative department Japan Commodity Center.

VIDEOTAPE

Into the VTR Age

By **NOVORU SATO**

Video Enterprises Dept. Pony KK

With almost no forewarning, Japan finds itself deep into the age of videotape recording as the 1970's get underway. There is, understandably, a considerable amount of confusion and uncertainty to be found within Japan's huge electronics industry, but week by week it is being unscrambled and we are beginning to see exciting, encouraging patterns developing.

The nation's electric appliance makers are devoting their best efforts toward developing VTR hardware, products which they believe will become potent merchandise in the post-color TV era. Makers of video software, too, have entered—one after another—the race to produce VTR hardware.

People here have little doubt about the possibilities of this (VTR) industry for growth. Today the newly rising industry has become the object of public attention not only in Japan but worldwide. VTR's of many different configurations are now available and more are being developed.

The following four VTR formulae are being used worldwide and are the most prominent: The Japanese VTR; CBS (U.S.) EVR; RCA (U.S.) SV, and the Videodisk of West Germany.

Speaking of VTR sales, the market, according to the industry's schedule, is developing into a mass consumer market as follows: Standardization of monochrome VTR magnetic tape formula, October 1969; standardization of color VTR toward the end of this year; introduction of endless cartridge types by Toshiba and Ampex in July, 1971; marketing of 3/4 inch cassettes by Sony in the fall of 1971.

The CBS EVR system is a film-type system and has only recently been introduced to the U.S. and European market. In Japan the same type of VTR, it is said, will be marketed in color in mid-1972. By that time, a film processing plant is expected to be completed in Japan.

The SV (RCA), a system using laser beams and vinyl film base, is scheduled to be perfected by the end of 1972. The Videodisk system follows the patterns of audio disks, is monochrome only in the version made public in June this year in West Germany, but may offer color if a scheduled color demonstration scheduled for the spring of 1971 is approved by the developers. The disk system is scheduled for the commercial market early in 1972.

It looks as though 1972 will be the year in which most of the systems become available to the public on a commercial basis. It is difficult at this point to predict just which system will be the victor in the VTR race, but Japanese manufacturers are working closely with their overseas partners in trying to perfect each system as fast as possible.

500,000 Million Yen

Mr. Ishida, president of Pony Co., Ltd., originator of the musictape industry in Japan and a leader in the VTR race, has said: "The VTR industry will grow to be worth 500,000 million yen (\$1,389,000,000) within a decade."

Ishida's statement was based on the fact that Japan's audio disk industry this year grossed well over 60,000 million yen (\$167,000,000) based on deliveries from manufacturers, and the musictape industry grossed about 30,000 million yen (\$83,000,000) on deliveries, bringing to nearly 100,000 million yen (\$278,000,000) the total audio recording sales. Projections indicate that this figure will reach 200,000 million yen (\$556,000,000) in five years and 400,000 million yen (\$1,111,000,000) in 10 years.

The U.S. audio recording totals have already topped the \$50 million mark—just over 500,000 million yen. Needless to say, such a difference is mainly due to the difference in population. But when the existing difference in income is considered, the comparison is even stronger.

The official rate of exchange is 360 yen to \$1. But the buying power of yen at home is closer to 200 yen to \$1 (some say even less yen is required for the buying power of \$1).

Supposing that the annual turnover of Japan's audio recording industry will reach 400,000 million yen (\$1,111,000,000) in 10 years, it is not unreasonable at all to predict that the nation's VTR industry, which produces various software beyond simple music, will grow even larger. Pony's Ishida himself views that the

combined software industry in the publishing, audio and video fields will gross 1,500,000 million yen (\$4,167,000,000) in 10 years.

The ever-growing VTR industry in Japan has had an influence upon at least five other businesses—broadcasting, motion pictures, publishing, disk recordings and newspapers. These five industries, systematically, have set about establishing new corporations—mostly from the beginning of 1970—through which they can participate in the VTR business.

Examples of some of these new companies are Pony Pak, Inc., Nippon Eizo Shuppan, Audio & Video, Video Pak Japan and Toei Video. Of these new companies, Pony—already a leader in the musictape field—is the most likely to establish a lead in VTR software. Pony is related to Sankei Shimbun (newspaper publishing), Fuji Television, Japan Radio Broadcasting Co., Canyon Records and others.

Pony marketed 17 different kinds of full-fledged videotape recorded software on July 1, 1970. Since then Pony has placed 10 new items on the market each month, with the intention of bringing its catalog to 100 by the end of this year, 200 by June 1972, and at least 300 by the end of 1972.

This software covers various fields: motion pictures, documentary films, educational films, sightseeing films, cultural films, sports films such as on golf, skiing, bowling and archery, films on cooking, beauty culture and dancing, popular songs, dramatic and musical entertainments, stage productions, famous juvenile stories from around the world, cartoons, medical films, "pink mood" films, fine arts and others.

In addition to those films for public entertainment and/or instruction, Pony plans to market films specially produced for business firms (such as sales training, etc.) and for the public and/or private school systems.

Sales Networks

There are at present some seven trade and commercial outlets for sales of VTR software—department stores, shopping centers, bookstores, record shops, musictape specialist stores, electric appliance retailers, music shops, broadcasting companies and their subsidiaries businesses, and motion picture exhibitors.

Specialized packaging in the VTR software field is an area for careful thought and Pony and others are giving the problem full consideration. Books, charts and illustrations are included in packages for the educational-instructional software, for instance.

As the size of the VTR software market is still relatively small, retail prices are not yet geared to a mass audience. Under such circumstances, a 30-minute color VTR tape is sold at around 30,000 yen (\$83.40) and a 60-minute color at 50,000 yen (\$140). Prices are certain to come down as the scale of the business increases.

No complete figures are yet available on sales of VTR software, but here are some rough estimates:

In and before 1969, when there was no standardized size, somewhere between 15,000 and 20,000 sets were sold. So far in 1970 an additional 15,000 to 20,000 sets have been sold. This means, of course, that the standardization resulted in a heavy increase in sales over a short period.

The industry hopefully estimates the sales volume during 1971 to be 60,000 to 70,000 sets or four times the 1970 figure, mostly in color, as a consequence of the standardization of the specification for color VTR and development of cartridge type VTR.

The VTR industry of Japan entered the limelight at the outset of the 1970's. VTR, as a powerful post-color TV consumer item, is very much the concern of all of Japan's large electronic industry. The nation's electric appliance makers, without exception, have seriously tackled the problems of production and marketing, of fixing a standard for hard and software, of developing and marketing cassette and cartridge types, etc.

The country's software makers, too, plan to act in close cooperation with the hardware makers. With the broadcasting-related companies in the lead, all software makers are planning to expand their production of software enormously from the beginning of next year.

Therefore, we estimated that, within two years, Japan will be very much into the "VTR age."

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KUNIHICO MURAI, president, Alfa Music Ltd.

THE INDEPENDENTS

Breaking Down The Traditions

By MASANOBU ARAYA
Good Music, Tokyo

There is no radio or television station in Tokyo or Osaka that does not have its own music publishing wing.

Further, there have been only a few hits on the Japanese charts which have been produced by someone not totally bound and obligated to a record manufacturing company.

But as the "revolution" in the Japanese music market continues to ferment, independent music publishers and freelance or short-term contracted record producers are beginning to make significant dents in the traditional framework of the industry here.

The independent music publisher and/or producer in Japan is helping to break the stranglehold traditionalism has on the industry, but this doesn't mean he is always a roughshod rebel. Some highly respected and creative people in the business have dared to insist upon and get more freedom, and even some of the more conservative record manufacturers and broadcasters have had to admit that the results have pointed the way toward a better product and healthier industry.

The process of turning out songs is totally different in Japan than, say, the U.S. Approximately 90 percent of the songs newly recorded for single release here are tailor-made. And it is not the independent publisher who cuts the pattern but the a&r man of the record manufacturer. The "free" songsmith is the one to follow it to the last stitch. Many composers and lyricists, therefore, do not have the freedom they want despite the fact that they can—if they prove to be adept at delivering pre-programmed ideas—find regular freelance work with the record manufacturers.

Masaharu Honjo, chief of a&r at Nippon Phonogram, explains that the control the record manufacturers exercise over the writers is preferable to having to gather songs one by one from diverse publishers to end up with perhaps one gem in a barrel of trash. It also is preferable for the artists under contract to the record manufacturers in that they can insist that the material they are given to record is "suitable" to their talents.

The songwriter is being forced into a situation wherein he can operate with success only as an independent who can deal with any music publisher. In the majority of cases, that music publisher turns out to be one under the control of a record manufacturer and in many—not all—cases this means that his creative freedom is impaired.

Another a&r man said to me: "Music publishers are troublesome." (He was referring to the independent publishers.) "All they do is claim 'rights, rights, rights.' Does any one of them realize just where he fits into the overall record industry here?"

A recent trend of the business in the U.S. is for a music publisher to make a demonstration record of his material and that the demo packages are becoming

more and more elaborate. We also hear of certain songwriters who are able to have as much as 50 percent of their creations recorded. This kind of news could never originate from Japan, given the current state of the business here.

While the independent music publisher in Japan who does have a few writers in its exclusive stable breaks his back trying to help them grow, the record manufacturers continue to turn instead to "free" songwriters, attracting them by saying that—since they have a vested interest in selling the record—the writer's efforts will receive much more attention.

This is one of the factors one should keep in mind when looking at the membership situation of JASRAC (Japan Society of Rights of Authors and Composers). That organization lists only 159 music publishers as members (as of May 1, 1970) while it has nearly 3,900 other members.

In the normal sense of the word, Japan's music publishing business started only a decade ago. Appearing on the scene then were companies who acted as sub-publishers of foreign, mostly American, songs.

It is usually conceded that Shoo Kusano of Shinko Music was the first to recognize the existence as well as importance of music publishing from his experience as a music magazine editor. He became one of the first successful sub-publishers.

Kusano recalls, "Those days, Mrs. George Thomas Folster and her office were the sole agents for foreign compositions in Japan. I wanted to publish a song, and as a start concluded a sub-publishing agreement with Central Song. 'And So to Sleep Again,' recorded by Patti Page, and three other songs were among the first Even JASRAC was not co-operative then. They were not willing to get the songs registered and I had a hard time with them."

Kusano has attained the No. 1 spot in the sub-publishing business in Japan today. In addition to Shinko Music, he now also runs Essex Music of Japan which is a joint venture with Howie Richmond.

Watanabe Productions

As the number of songs Kusano sub-published increased, he needed more and more artists who could cut a local on them. Then, Mrs. Misa Watanabe came into the picture, accompanied by the huge talent roster of Watanabe Productions, the giants of Japan.

She, together with Kusano and others, began recording foreign hits with her artists and gradually expanded into the publishing field. Watanabe Music, headed by this chic lady, has published over 1,000 compositions so far. It is reported that Watanabe makes more money than any other publisher in Japan.

Most recent trends in the Japanese music publishing scene are to be found in the broadcasting field. The big radio and TV networks of Japan are emerging as owners of music copyrights. Most have formed sub-

sidary music publishing companies and make full use of their promoting power in getting their product across to the public. As I mentioned, there is no radio or TV station in either of Japan's two largest metropolitan areas—Tokyo or Osaka—that does not have its own publishing division.

Ichiro Asazuma of Pacific Music, a subsidiary of Nippon Hoso (JOLF-AM), says, "We do not rely on our parent radio connections as much as we could. We sub-publish a lot and are in the process of forming our own catalog with our own writers." Other publishers in this category—Central Music, Fuji Telecasting Music and Osaka Music Publishing, to name a few—think along the same lines. Their growth rate is fantastically rapid.

There is no reason a music publisher who is able to produce songs and put them on the market—just as a record company sells records and artist management firm handles talent—cannot exist. A few independent songwriters have realized this fact in the last few years and have formed their own publishing companies. We are still in the growing stage and are not yet a strong power, although the record industry is beginning to take notice of this trend. It will just be a matter of time that such concepts as "catalog" and "exclusive" in the music publishing business will come into common use as in other countries.

Shinko Music

In the field of independent record production, a few individuals have distinguished themselves, blazing the trail for others to follow.

The pathfinder in this case too was Shoo Kusano of Shinko Music. Several years after entering the publishing field he began independent production and in the first year produced twelve singles for Philips in Japan. Not surprisingly, eight of the 12 hit the charts.

Many music publishers have followed Shinko's lead and lately even artist management firms are packaging finished products, using their own artists.

Another leader in independent production is the phenomenal Kunihiko Murai, head of Alfa Music. A noted songwriter for years, Murai started life in July 1969 as a multifaceted organization dealing in publishing, promotion for artists and recordings, and independent record production.

His experience as one of Japan's most consistent hit writers and arrangers has convinced him of the importance of an identifiable "sound"—as achieved through the techniques of overall production. Alfa has signed with the Liberty label (Toshiba) to produce records by Alfa-represented artists such as Suma no Arashi, The Red Birds, Hiro Yanagida, etc. Liberty reports that highly encouraging results have already been achieved; sales continue to grow and the "Kunihiko Murai sound" is spreading.

If he succeeds, the 26-year-old Murai will be the first full-fledged independent record producer in Japan.

The Tape Market in Japan

By AKIRA MITSUI
Mace Corp.

It was only a century ago that the great Thomas Alva Edison (1847-1931) surprised the world with his new invention—the phonograph or, as some called it, “The Devil’s Machine.”

Since then there has been a radical change in the form—cylinder to disk—and the quality of fidelity. Nevertheless, mankind has continued to follow Edison’s concept of making use of the mechanical vibrations of a needle point moving in a groove.

The century-long, brilliant history of the phonograph may be divided into four stages—the cylinder age, the SP age, LP age and the stereo age. Each stage conferred increasing benefits on more people than before, but I feel that this glorious history will come to an end in 20 to 25 years from now. The advent of a new history evidently was witnessed or felt in 1964 when Philips of Holland introduced the cassette formula.

In giving thought to the various merits and the future possibilities of the cassette, I cannot help coming to the inevitable conclusion that disk recordings will be completely replaced by cassettes in less than a quarter-century from today when the younger generation will take over the world. Thus the glorious history of the disk will be ended.

It might have been this writer who, ahead of others in Japan, predicted an inevitable shift from disks to cassettes in this market. In fact, the tendency of adopting the cassette in Japan has been conspicuous in recent years and more and more people who once ridiculed my prediction began to admit the inevitability of switching to cassettes. Such may be a worldwide trend at present. But unless one understands this very conspicuous tendency occurring in Japan at the present, it is difficult for him to be able to perfectly comprehend the true aspect of the tape market in this country.

At present there are three kinds of music tapes that form the main current of the trade in this country. They are the open-reel 4-track tape, cassette, and cartridge.

The open-reel 4-track tape was first marketed in 1965. This was followed by all conventional disk manufacturing companies and a few music tape manufacturers. Around the time when 4-track tapes were first marketed, people frequently used the words “advent of the tape age,” but the 4-track formula failed to bring about the real tape age. Today only five manufacturers—King Records, Toshiba Musical Industries, Nippon Grammophon, CBS/Sony and Nippon Phonogram—place in the market several trifling tapes of this type each month.

In checking the list of new tapes marketed in October this year, it is noted that only 12 tapes of popular music and songs and 17 tapes of classical ones—representing only 7 percent of all music tapes marketed in Japan in the same month—were introduced in this category.

The similar percentage for

October 1969 or a year ago was 16 percent comprising 20 tapes of popular music and 22 tapes of classical music. Taking into consideration the fact that the absolute quantity of the “tape population” markedly increased during the past one year, it is reasonable to conclude that the quantitative demands of 4-track

tapes show no marked fluctuations and the 4-track tapes are being accepted as desirous only by the minority “hi fi maniacs.”

It was in 1965 when 8-track cartridges were first marketed in Japan. The manufacturers’ publicity campaigns for 8-track cartridges were successful for the “home use” purpose and

thus this type of tape rose steadily to attain a leading position in the car stereo age. During October this year an amazing total of 184 tapes of popular music and 23 tapes of classical music (or 48 percent of all musical tapes marketed) were introduced, compared with 139 popular mu-
(Continued on page J-46)



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sical tapes (or 54 percent of the total marketed) in the same month of last year. Although the total percentage was slightly lowered in a year's time, one can realize that the demand increased sharply during the period, if the increase in the absolute quantity is taken into consideration. The cartridges are energetically produced and marketed by such record manufacturers as King Record, Crown Record; Nippon Columbia Co., Ltd.; CBS/Sony, Teichiku Record, Toshiba Musical Industries; Nippon Victor Co., Ltd.; Nippon Grammophon Co., Ltd.; Nippon Phonogram, Minoru-

phon and also tape manufacturing companies including Apollon, Pony, TBS, Clarion, Nikkatsu, Mecca, Echo and others which are operated against the backdrop of the abundant original recordings of the nation's private broadcast companies.

It was in 1966 when the country's first musicassette tape was marketed. Because this type of tape was introduced later than the cartridge type tapes, rapid penetration into the car stereo market was difficult. However, this type is steadily getting popular for home use instead of car use.

Increase in the sale of the cas-

sette type tapes is quite remarkable. The marketed quantities for October this year rose to 46 percent of the total, comprising 166 kinds for popular music and 32 kinds for the classic. Such sharp increase is quite noteworthy.

In October last year music tapes were marketed, but the number rose to 434 in October this year, thus approaching to the level of disks marketed during the same month (499 LP's).

The strata of music lovers for the three above-mentioned tape types is quite distinct. The 4-track tapes are appreciated by the "hi fi maniacs," the cartridge

type by car users and the cassette type by those who wish to use them for home use in place of conventional disk records.

The print quality of Japanese tapes improves year after year. In particular, special tapes printed directly from the original tapes on tapes produced by West Germany's BASF and those printed on Fuji Film's superb tapes under the same method by Mace Corporation, are among the most favorable to Japanese hi fi maniacs. Toyodo's music tapes are printed by Nippon Victor Co., Ltd., while Mace Corporation itself prints its own tapes. Introduction of these spe-

cial tapes greatly contributed to the improvement of the print quality of other manufacturers.

It was for the cassette type tapes that the print quality showed the most remarkable improvement. Although musicassette tapes are produced and marketed by all the aforementioned cartridge makers, it is no exaggeration to determine that there is all the difference in the world between those marketed earlier and those recently produced as far as the print quality is concerned. Such rapid development is due to the continuous improvement of the printing facilities, the quality of the tape and the printing technique. When they were first marketed, the cassette type tapes were subjected to bitter criticism among the nation's hi fi music lovers. But today the cassette type tapes are accepted favorably.

Because the cartridge type tapes are produced principally for the use in cars and to produce the most effective quality tone inside narrow vehicles by more or less manipulating the quality tone at the time of printing, slightly unnatural sound is almost inevitable. Therefore, the cartridge type tapes are very seldom used for the home use purpose, although some hotels and restaurants use them for background music.

The cartridge type tapes are mainly for car use at present. But for the future there will be a fair chance of the car user's interest switching from the cartridge type to the cassette type tapes if a cassette player is equipped with automatic reverse or automatic changing devices. In fact TEAC recently marketed an automatic-reverse type cassette player, and this may pave the way for penetration into the car stereo field.

Now let's turn our attention to the problems of the hardware of the tapes. At present most electric home appliance makers are marketing 4-track tape decks using open reels in addition to such stereo makers as TEAC and Akai. The electric home appliance makers referred to include Matsushita (National brand), Toshiba, Hitachi, Nippon Victor, Nippon Columbia, Sanyo, Aiwa, Sharp (Hayakawa), Sony, Standard, Trio, Pioneer, Mitsubishi and other well-known manufacturers. The number of tape decks that can be found in the market now is more than 100 kinds and their market prices range from 20,000 yen to 300,000 yen (\$56 to \$83) per deck. Each product has its special features and are so varied that one is often at a loss which model should be bought.

According to the statistics on the national consumption made public recently by the Prime Minister's Office, in 1969, 39 families out of every 100 possessed tape recorders, including cassette recorders, as against 16 families out of each 100 in 1964. The 1969 figure is very much close to the figure for stereo sets—42 families out of each 100 in 1969. The figure for 1964 was 27 out of each 100 families.

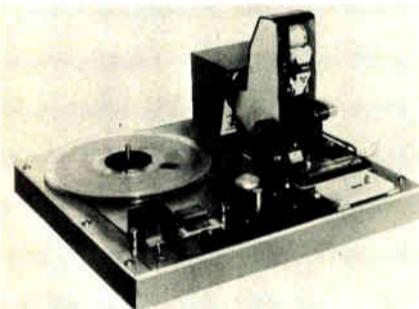
This shows that the sales pat-
(Continued on page J-48)

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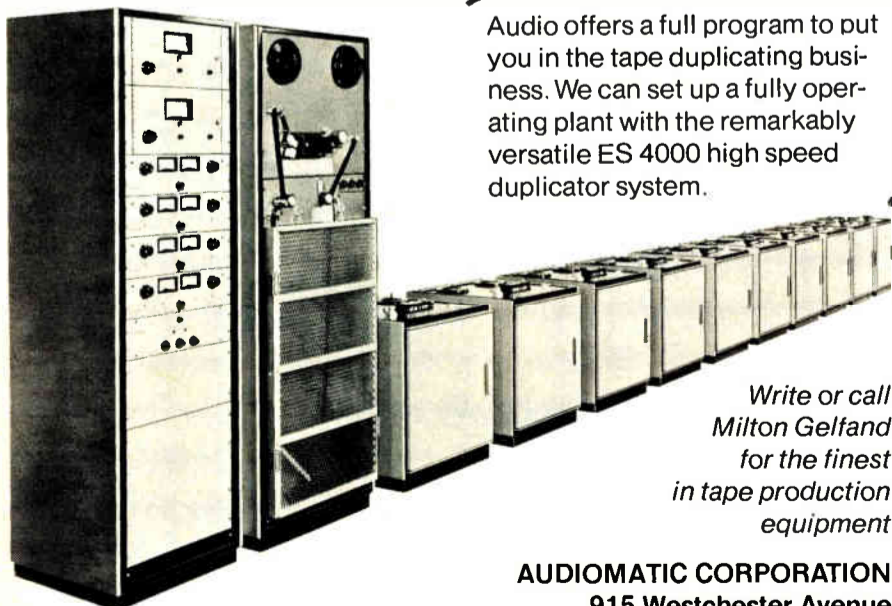


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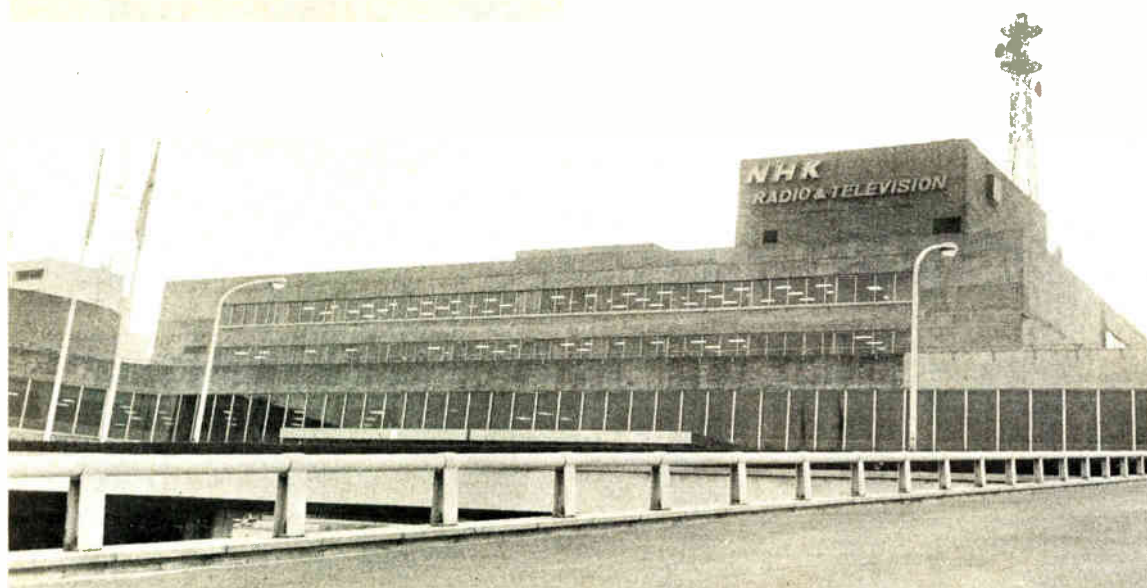
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TRUMPET PLAYER Terumasa Hino appearing on TBS-TV in Tokyo.

TELEVISION MARKET

Pop On TV—Two Edged Sword

By TSUTOMU ITOH

The Japanese spend as much if not more time in front of their television tubes than the people of any other industrialized nation in the world. Also, there are more sets per capita here than in any country except the U.S. The Japanese are TV-minded, to say the least.

Experimental videocasting was begun in Japan in 1949, four years after the end of World War II. And it was not until the beginning of January, 1953, that daily service was inaugurated by NHK (Nippon Hoso Kyokai or the Japan Broadcast Corp.), a non-commercial, viewer-supported radio and TV station network.

The first daily broadcasts were for four hours a day.

In other words, television in Japan has a history as short as 17 years.

Color programs, which now dominate the entire TV program range, were actually started on Dec. 26, 1957, when a provisional license was given to NHK and NET (Nippon Educational Television Network). Ownership of TV sets rose rapidly, too: the number of sets under contract with NHK exceeded the million mark in May, 1958. (In Japan, any TV set installed for use by a viewer/viewers must be registered with the quasi-government NHK that collect monthly fees accordingly. Cost per year per color set averages 3,000 yen or about \$8.34.)

The ten-million mark was

reached four years later, in 1962. In other words, it increased by ten times in only four years. This fact clearly shows how rapidly the TV culture has spread in Japan. At present NHK network covers well over 95 percent of the whole country. As it stands, it would be impossible to discuss today's Japan without giving thought to the influence of TV.

What, then, sort of programs do we have in Japan today? There must be hardly any difference from U.S. ones. News, variety shows, TV dramas and films.

But there is at least one genre in which Japan must be quite different from other countries—pop music programs. Most of Japan's pop music programs for TV are composed chiefly of the current hits. Programs like "Ed Sullivan Show" and other types of "one-man" shows—a show centered around one singer—are very rare here, in fact, almost non-existent. There used to be some such shows but none gained enough viewer support to satisfy the sponsors. As a result they were all short-lived.

Today Japanese TV pop music programs can be divided roughly into three types: variety shows such as NTV's "Soap-Bubble Holiday," programs formed around the current hit songs like TBS's "Pop Song Grand-Prix," and Fuji TV's "Hit Song Flash-Board," and a mixture of these two types—

shows centered around hits but also including variety-show elements. The last type is seen in Fuji's "Hit Studio of the Night" and the "Festival of Songs" by NHK.

Moreover, they start at 8 p.m. Thus, during the 8-9 time slot, a "hit song show" type program is always seen on one of the six stations.

These kind of programs naturally aid record sales and are vitally important. So the demand to appear on these programs is considerable from artists, record companies, production companies, etc.

The performance fees for the singers are incredibly low. All the commercial TV stations—that is, excluding NHK—hold a meeting once a year on the guarantees for talents. Guarantees are decided not by individual stations independently, but by all of them at this meeting, where they reach an accord on the year's common guarantees for various kinds of talents. For instance an artist in his first year will get, in most cases, no more than 3,000 yen (\$8.34) apiece from a TV station. And this is true even for a new star singer with a number of hits made shortly after his first appearance with records enjoying big sales and who, as a result, may be getting 500,000 yen (\$1,400) per performance. Also very few singers could get more than 100,000 yen (\$280) a song even with a long career and noteworthy achievements.

So far no firm demand has been raised by talent management for revision of the present almost unreasonably low guarantees. The reason is that the talent management regards performances on TV as public relations and promotion.

To put it another way, the fact that performing on TV itself makes for good PR for the singer means that not performing on TV affects the singer adversely in terms of PR. All the TV programs are re-examined every three months to see if they should be continued or revised. This period of time is called a "course" and TV producers always think of the programs in terms of this unit.

The hit-oriented type of pop music programs showed a considerably high viewers' rate (approximately 20 percent at the beginning. But the past year or two, the figure has been steadily going down, probably showing people have begun to feel tired of these shows in which no elaborate or original, unique efforts are found but only one hit song after another. Faced with the concrete fact—the sag of the viewers' rate—staffs of the TV stations have finally revised the programs.

I stated earlier that the present hit-songs-oriented programs are a double-edged sword for the singer, production and record company. It is quite true in the matter of producing and maintaining a "hit." Especially

for an upcoming singer, a chance to perform on TV is indeed a highly competitive "narrow gate" that leads to hit numbers. Therefore getting TV chances cannot be neglected in promoting a new song. Rather, it should be the center of the promotion tactics. But on the other hand a singer has to begin working for substance—revenues—only at the point when his hit has lost popularity.

Since all the stations present some sort of hit song programs, the singers who sing the hits of the time as a result have to make trips Monday-Friday to the TV stations in Tokyo, one on one day. This is made possible by the system in which this kind of show is produced—videotaped or videocast live in one day. The system of going to the TV studios every day deprives the singer of the time to go on the road in order to get substantial revenue. This naturally means he has almost no income during the PR period.

As has been described, in Japan record pop singers and the TV stations have managed to live by depending on each other—singers, for the sake of effective PR, and the TV stations, in order to keep low their production costs. But such a situation will not continue for long, I believe. As a matter of fact, on one side—sales of records—the sales of singles have been dropping, and the gap has been filled by the upward trend toward LPs.

The Tape Market in Japan • Continued from page J-46

tern has expanded from high-income families to the middle-class income households — a marked trend as far as consumption of tape recorders, including cassette recorders, is concerned. If the same rate of increase is maintained, every family in Japan would possess a tape recorder or cassette recorder in 1982. The tape recorder would reach the level of

the present demand for electric washing machines and refrigerators in 10-odd years.

Another statistic compiled by Electronic Industrial Association: the average monthly production from January to August this year topped the 1,100,000 mark, an increase of 31 percent over the same period of 1969.

Recently the quadrosonic tape

entered into the limelight. The direct impetus to the audio world of Japan in this respect was the importing from the U.S. of open-reel 4-channel tapes marketed by Vanguard Corporation. At present four models of the 4-channel tape decks are placed on the market by Sony and Nippon Victor. Very soon TEAC, Sanyo, Nippon Columbia, Matsushita (National brand),

Pioneer and Marlux are expected to join in the race with their own products. On the other hand, King Records Co., Ltd., is marketing Vanguard-made 4-channel tapes, while Nippon Victor, King Record, and CBS/Sony also market 20-odd tapes of their own, recorded in Japan. The sale of 4-channel stereo sets is still in the initial stages and there is no conspicuous move-

ment worthy of note. I think it is difficult for the 4-channel stereo to penetrate widely into the minds of the country's music lovers quickly unless a cassette formula is adopted. Although Nippon Victor has developed its own 4-channel stereo using disks, few people consider that the Nippon Victor formula would be accepted as one of the international standard methods.

Rapid Development — Japan's Tape Industry

By AKIRA MITSUI

In Japan, the magnetic sound recording tape industry has continued to develop beautifully over the last several years. In 1969, tape production totaled 10,000,000,000 yen (approximately \$27.8 million), some three-and-a-half times the 1964 figure. Production for this year will be about 40 percent higher still; about 14,000,000,000 yen or roughly \$38.9 million.

It is clear that the rapid development of the industry has benefited from the enlargement of the general information industry with its developments in computers, etc., as well as upon the expansion and growth of consumer tape use for musictapes, cassettes and cartridges. The availability of hardware at a broad range of prices "to fit every pocketbook" is not to be ignored in helping to create a large demand for raw tape and pre-recorded product.

In connection with this, the Japanese raw tape industry is in debt to the radio broadcasters of Japan who constantly program music and allow magazines to print their schedules in advance. The listener buys blank tape and records his favorite music. This practice is increasing rapidly in Japan.

Several years ago, LH (low-noise, high-output) tape made by BASF in Germany was imported to Japan in small quantities. Demand for it grew and today there is virtually a mania for LH product; Japanese makers are fond of printing "Low-noise, High-output" catchphrases on their boxes.

There are five major tape makers in Japan: Sony, Fuji Film, Hitachi/Maxell, TDK and Columbia. Sony has the biggest output capacity; its factory established in Sendai, north of Tokyo, is being expanded continuously. It can produce 500,000 7 inch open reels and 2,500,000 cassette (C-60) units per month at present.

TDK also has a new factory and can produce 2,000,000 cassette (C-60) per month. They are located in Nagano Prefecture. TDK has announced plans to expand its open-reel production capacity.

Fuji Film is known as the major producer of VTR tape in Japan. They are not yet strong in the audio-tape field but are expected to bring their extensive film and tape experience to bear in this market soon.

The quality of audio tape has increased remarkably

in the last few years. The range of selection among Japan-made product has become quite broad and the public has begun to get used to the concept of selecting a quality of tape based on their intended use of same.

The pre-recorded musictape producers of Japan use Japan-made tape. But, to our regret, the tape used is not quite of the quality of such imported products as Scotch, BASF, Agfa, etc. Most studio engineers insist, still, in having imported products for studio use.

All record manufacturers in Japan market musictapes as well. But not all companies have their own duplicating equipment.

Sony (CBS/Sony), Toshiba, Nippon Victor, Nippon Columbia, Pony and Apollon do their own duplicating and that for other companies' products.

TDK, Fuji Film, Hitachi-Maxell and Sony are tape makers who specialize in duplication as well; TEAC and Akai—tape hardware makers—have duplication facilities; Otari Electric makes duplicating equipment and offers duplicating services; Chuo Rokuon and Toyokasei specialize in high-quality duplication with the latest equipment. With the rapid increase of demand for musictapes, all these are extremely busy at the moment and most of the tapes produced by the foregoing firms are consumed within Japan, leaving little production facilities available for tapes for export.

However, in the case of Sony, about 40 percent of the cassette tapes produced here are exported, mainly to the U.S.

Cassette tapes are often in short supply in Japan—both blank tape and pre-recorded. As a result, imported cassette tapes such as those made by BASF, Agfa and others are taking their share of the market in Japan.

Nowadays, the most remarkable thing to watch in the raw tape industry is chrome-dioxide tape. If chrome-dioxide cassette tapes are mass-produced in Japan in the near future we can expect the price to come close to the present type. And if this happens, cassette tape will surpass open-reel in market share.

There is a general trend in Japan toward the replacing of disk recordings with tape. As tape quality increases and the marketing channels become wider, this trend should continue.

The Sales Picture

By HIROSHI SASSA,
Dempa Shimbun

Feudal systems die slowly. In Japan, however, the old lord-serf relationship between a manufacturer and his retail dealer has changed rapidly in most fields.

While the sales patterns of disc recordings remain largely in the manufacturer-to-dealer-to-consumer cycle, the pre-recorded tape industry is forging ahead in creating new and novel methods of getting the product into the hands of the users. The following is a brief look at these methods.

In addition to conventional record stores, musictapes are being sold at and through an entirely new sales route—i.e., stores related to the automobile trade. This is the logical development of the business, as it has been estimated that over 90 percent of the consumers of musictapes are car drivers. Sales outlets include filling stations, drive-ins and auto parts shops, restaurants and rest stops serving the nationwide express highway system and similar points. In addition to these, special musictape centers have been set up along roads and highways which carry heavy traffic.

Almost all musictape manufacturers are making full use of the "automobile route" in their sales pattern, but the most zealous among them have been Pony and Apollon Music Industrial Corp. Both companies, dividing the national market into several districts, have established separate sales companies, such as Kanto Pony (serving the Tokyo-Yokohama metropolitan area), Chugoku Pony, Hokkaido Pony, Kanto Apollon, Kansai Apollon (serving the Kyoto-Osaka-Kobe area) and Kyushu Apollon. These sales companies service the established record/musical instrument retail outlets as well as the special automobile route outlets.

It is usually the case that an exclusive agencyship is granted to selectee wholesale dealers. Examples of these are Asia Vision in Tokyo, Iwai Kogyo in Nagoya and Hishiwa Shoko in Osaka.

In selecting their regional exclusive wholesale dealers, due consideration is made so that there is no unmerited competition between the wholesaler dealer and the tape manufacturer's own sales companies.

Record (disc) manufacturers such as Nippon Victor, Nippon Columbia, Toshiba Musical Industries and King Records also make use of these wholesale dealers in their efforts to increase the sale of their products.

Shops selling musictapes are estimated to total 5,000 to 6,000 musical instrument/record shops and approximately 20,000 "automobile route" stops.

Sales Promotion

Each tape manufacturer spends some 10 percent or so of his total proceeds on necessary sales promotion and publicity. Although sales promotion efforts should be made in four different categories—consumers, retail shops, employees of tape retail shops and the tape manufacturers' own salesmen—it is usually the case that emphasis is placed on the efforts toward consumers and/or tape retail shops.

In the course of sales promotion, campaigns directed to consumers often feature gifts, premiums and other sorts of give-aways, sometimes including contests in which all-expense-paid overseas trips are offered as prizes. Campaigns directed to retail dealers also feature contests and the like, as well as certain commission contests which bring in cash awards to the winners.

For publicity purposes, tape manufacturers make use of television, radio, newspapers and the many monthly and/or weekly magazines, providing publicity material to the editors as well as supporting the media with advertising. Those media which are aimed at the youth market are the most important as Japanese under 30 years of age are by far the biggest portion of tape consumers. In addition, trade newspapers in the music/record/tape field such as "Music Labo," "Record Monthly" and others are used to help stimulate interest in new products within the industry.

Musictape manufacturers often give away tape accessories as sales incentives. Consumers are often surprised and pleased to receive such gifts. In special campaigns, tape dealers have been known to offer premiums of car stereo units, home units, cassette recorder/players and other audio hardware.

Other premiums include special musictapes (not for sale), posters of famous stars (especially in the

(Continued on page J-50)



A MAJOR record store in Osaka devotes a large section to tape.



TAPE IN Tokyo—the tape business is in the middle of rapid development.

• Continued from page J-49

rock/pops fields), ball-point pens and the like. Toshiba made an impressive showing with the elaborate series of giveaways and premiums it offered during its recent 10th Anniversary celebration month. During this special sales campaign, Toshiba invited 10 persons to take part in tours of Europe—free of charge—and presented color TVs, tape recorders and other gifts to holders of winning tickets of retail-store door-prize contests.

Returned Tapes

Manufacturers of pre-recorded tape products accept up to 5 percent returns on unsold goods. There are slight differences in the percentages from company to company, but the 5 percent rule is generally adhered to. The smaller shops stock between 50 to 100 tapes at a time (units, not titles). The average shop, however, carries 500 to 600 units at all times. The reason stocks are kept low is attributable to the high turnover in the stock. Music/record stores usually stock from 300 to 600 units. Record and pre-recorded tape manufacturers are studying ways to make use of returned tapes.

Manufacturers

Pre-recorded tape manufacturers in Japan include: Nippon Victor Co., Ltd.; Pony; Apollon Musical Industries Corp.; Nippon Columbia Co., Ltd.; Toshiba Musical Industries; King Record Co., Ltd.; Teichiku Record Co., Ltd.; CBS/Sony Record Co., Ltd.; Nippon Crown Records; Nippon Grammophon Co., Ltd.; Minoruphon Musical Industries; Nippon Phonogram; Keibunsha; TBS Service; Mecca Records Co., Ltd.; Pack; Nikkatsu; Nippon Ongaku Kogyo KK; Embran; Asahi Music Service, etc.

Wholesalers of pre-recorded tapes in Japan include:

Automobile route specialists: Asia Vision; Iwai Kogyo KK; Hishiwa Shoko KK; Koshida Shoko KK; Orient Tape; Nichiyu Sangyo KK; Asahi Music Service; Hinomaru Sangyo KK; Chuhatsu Hanbai KK; Nankai Denki KK; Meiji Sangyo KK; Hirose Sangyo KK, etc.

Record-instrument shop specialists: Seikodo KK; Lucky Shokai KK; Nippon Tape Hanbai KK; Toyodo KK; etc.

PERSONAL APPEARANCES

Talent Scene Has Changed

By SHIG FUJITA

Columnist, Asahi Evening News

There was a time in Japan when any foreign singer or entertainer could command SRO crowds at concerts, and there were even cases where ticket scalpers appeared in large numbers in front of a hall where a Louis Armstrong or a Stan Kenton was to play.

But this was in the days when the Japanese people were starved for good entertainment other than what their own culture had to offer.

The Japanese were not so discriminating in their tastes then. They rushed to buy tickets to any and all concerts featuring foreign artists; most were good, some were awful, but still they came.

The situation has changed drastically in the last few years, however, and very few singers, even those who are internationally known and popular, now gather capacity crowds without careful preparation by their promoters.

Several factors make this so. One, of course, is that nationwide television broadcasting and improved radio programming have reduced the vast thirst for entertainment somewhat. Not to be forgotten, too, is the fact that Japanese people have become more and more affluent in the last half-decade and their tastes and their ability to select as well as pay the piper have improved considerably.

Consequently, any artist intending to come to Japan has to study the Japanese market and take the necessary steps to insure that his or her concerts will not be sparsely attended. This means publicity, promotion, advertising and, above all, close contact with bookers, promoters, the Japan licensees of his or her record label, the international trade press, etc.

Entertainers who have been to Japan know that international popularity does not guarantee fans crowding around them in Japan. They also know that if their records are selling well in Japan, they can look forward to full houses at their concerts.

One of the first steps in planning a tour of Japan, of course, is contacting a professional promotion agency here. There are relatively few of these who handle foreign acts and by far the largest of these is the Kyodo Group.

Jiro Uchino, president of Kyodo Tokyo, which is part of the Kyodo Group, gives the following advice to those entertainers hoping to come to Japan for the first time: "On your first trip, consider it an exploratory one to find out what the market is like here in Japan. The main thing, of course, is to get your name known here in Japan. The best way to spread your name here is through the sale of records.

"Remember also that you may not be able to receive the same fees you are receiving in your own country because conditions and prices are different in Japan. This is especially true in the case of your first trip."

Japan, with its lower currency value, cannot afford to pay the fees, for example, which stars are used to in the U.S.

Further, compared to several years ago, there are fewer nightclubs, cabarets and military clubs where singers and other entertainers can appear outside of their concerts.

Now \$5,000 for one night is the absolute maximum for any star, and frankly there are very few stars in the world today who can ask for and get that much from a nightclub here in Tokyo.

The only two nightclubs in Japan which can afford such high-priced acts are the Copacabana and New Latin Quarter, both in Tokyo. There is one other club, the Golden Getsusekai, also in Tokyo, which takes such top acts at times.

Military Circuit

With the U.S. gradually reducing its armed forces in Japan, it is only natural that the number of military clubs at which singers and other acts can appear has decreased and is continuing to decline. Further, most

military clubs have ceilings for their shows, usually between \$250 and \$350. This means that singers and other entertainers have to agree to fees which are considerably lower than for nightclubs.

Since the Japanese have become so discriminating and since it takes so much advertising at high expense to get people to buy tickets for concerts, the promotion agencies often play it safe and sell acts to the three music organizations with nationwide membership.

The three organizations are: (1) Onkyo, supported by the Federation of Economic Organizations; (2) Minon, the organization created by the Sokagakkai religious organization; and (3) Roon, the music organization of labor unions.

The music organizations will take care of all the advertising and publicity and insure full houses for the concerts. The fact that the concerts are held in all parts of Japan means that the entertainer will get nationwide exposure, particularly among the younger people who cannot afford to pay the high prices now charged for regular concerts.

Membership fees in these music organizations are small, while the tickets for the concerts sponsored by the music organizations usually cost about \$1.10-\$3 as compared to the \$1.50-\$10 for regular concerts.

The major promotion agency handling foreign acts in Japan is the Kyodo Group headed by Tats Nagashima, who is well known in international promotion circles. The Kyodo Group includes the above-mentioned Kyodo Tokyo, Kyodo Japan, Taiyo Publishing Co., Udo Music Office, Kyodo Osaka, Kyodo Akasaka, Sangyo Promotions and Kyodo Promotions.

With 15 years of experience in handling the top entertainers of the world, Tats Nagashima has a well-deserved reputation for taking care, not only of the business side of things, but also of the leisure time of the entertainers who come to Japan.

Carmen Cavallaro said to me on his second visit to Japan, "I've toured the world playing the piano and have had many agents handle me in many countries. Many of them have been very efficient business-wise, but Tats is the only one who really takes care of you, even on personal matters."

It is no wonder then that the list of those handled by Kyodo reads like a who's who of international stars. It includes the late Nat King Cole, Louis Armstrong, Sammy Davis Jr., the Beatles, Trini Lopez, Pat Boone, Johnny Mathis, Nancy Wilson; Peter, Paul & Mary; Carmen Cavallaro, Gilbert Beaud, Cliff Richards, Nini Rosso, Andy Williams, the Fifth Dimension and many, many others.

Another strong point of Kyodo is that it has strong connections with clubs and promotion agencies throughout the Far East, including Hong Kong, Manila, Singapore and Bangkok.

Kyodo not only handles foreign acts but it also publishes music scores, promotes promising Japanese singers and even runs a gym of Thai style kick boxers. The Kyodo Group has a total staff of 70.

The other promotion agencies are much smaller with about 20 staff members at the most. Some of the more well-known ones with the acts they have handled include:

Universal Oriental Promotions (Ray Charles, Woody Orchestra and Adamo)

Shinnichi Promotions (Brenda Lee and Perez Prado)

Gay Productions (mostly acts from the Philippines for "budget acts" for military clubs)

B.B. Productions (Singers and acts from countries other than the U.S. for military clubs)

Toa Attractions (Ray Anthony's Book Revue and Billy Daniels)

Kambara Music Office (Count Basie's Orchestra, talent from Spain and Italy)

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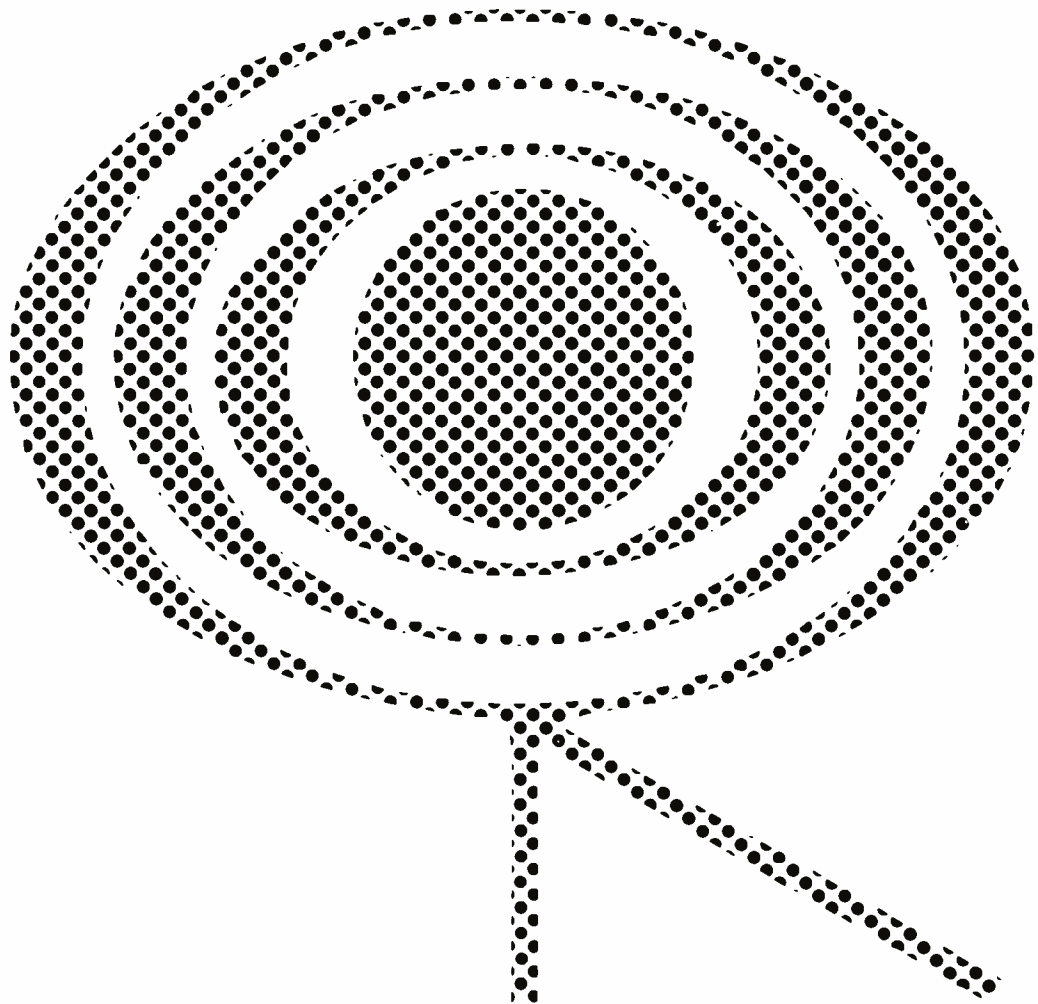
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You've made gold record winners like:

**Keiko Fuji,
Hiroshi Uchiyamada and Cool Five,
Akiko Wada,
Masaki Nomura.**

And other great new Japanese RCA artists like **Takashi Honda** and **Mari Tsutsui** among the most popular names in Japan.

This kind of leadership has also brought about Japanese acceptance of RCA's catalogue of the world's greatest artists and helped make the RCA Record Division #1 in the Japanese market.

RCA Records
and Tapes