JAPAN
A Billboard Special Report
TOSHIBA MUSICAL INDUSTRIES, LTD.
17, Akasaka • 2-2, Minato-ku • Tokyo, Japan

Liberty Records
Canned Heat
Classics IV
Creedence Clearwater
Sandy Nelson
Ike & Tina Turner
Ventures

Blue Note Records
Bobby Hutcherson
Lee Morgan
Wayne Shorter
Jimmy Smith

KING RECORD CO., LTD.
12,20 Chome, Otawa • Bunkyo-ku • Tokyo, Japan

United Artists Records
Shirley Bassey
Ferrante & Teicher
Bobby Goldsboro
Jay & The Americans
Francis Lai
World’s Foremost
Motion Picture Soundtracks

A DECADE OF HITS
and currently
the No. 1 record in Japan
"Mandom" by Jerry Wallace.
The Ventures
The most successful
American group in Japan.
The dynamic
Ike & Tina Turner
coming soon to Japan.
Japanese Record Market—1969

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 music/tapes 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.

<table>
<thead>
<tr>
<th>Size</th>
<th>Unit</th>
<th>Rate against Prev. Year</th>
<th>Factory Value (Yen)</th>
<th>Rate against Prev. Year</th>
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<tbody>
<tr>
<td>7&quot;</td>
<td>64,404,435+ 1%</td>
<td>17,559,523,428</td>
<td>+ 8%</td>
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</tr>
<tr>
<td>10&quot;</td>
<td>1,549,878 32%</td>
<td>530,459,425</td>
<td>- 46%</td>
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<td>12&quot;</td>
<td>17,501,313 77%</td>
<td>13,993,823,111</td>
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<tr>
<td>Total</td>
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<td>7&quot;</td>
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<td>5,641,284,206</td>
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<tr>
<td>10&quot;</td>
<td>91,685 40%</td>
<td>18,860,742</td>
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<tr>
<td>12&quot;</td>
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<td>15,580,101,808</td>
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<tr>
<td>Total</td>
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<td>21,240,246,756</td>
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<tr>
<td>Grand Total</td>
<td>118,481,866 10%</td>
<td>53,324,052,774</td>
<td>+ 22%</td>
<td></td>
</tr>
</tbody>
</table>

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 discs 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 merchandize, 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—

(Continued on page 142)
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 channeled 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 “Queen’s 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 busi 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 (4,781 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 40 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 become 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 wholesale selling 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.
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- Terunobu Hino (Pianist)
- PSS-10025-S

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- Beethoven's Nine Symphonies
  Hiroyuki Hata conducting the NHK Symphony Orchestra
  CD-10074-80
- Betsy & Chris On Stage
  Betsy & Chris
  CD-1987

Japanese Popular Songs (Gisease Records)
- Betsy & Chris On Stage
  Betsy & Chris
  CD-1987

Contemporary Music of Japan
- Bandy Furs
  "Princess" Maki Miyako
  CD-10060

Traditional Japanese Music
- Memorial Release
  "Lovely Pop Songs on Parade" (1970) A&M 1010

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DA CAMERA

EVEREST
EURODISC
ERATO
EMBER
FESTIVAL
FOLKWAYS
HISPAX

HICKORY
IMPACT
JANUS
KAMA SUITA
LE CHANT DU MONDE
LYRICHORD
METROMEDIA

MUSICA ET LITERA
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MPS
MAINSTREAM
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MOULIDJ

MUSIDISC-EUROPE
PALETTE
PFEIFER
PYE
PEERLESS
PELLE
ROCOCO

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President: SHIN WATANABE

WATANABE MUSIC PUBLISHING CORP.
President: MISA WATANABE
A GUIDE TO
Japan's Record Manufacturers

Compiled by YOKO HONMA

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NIPPON CROWN CO., LTD.

NIPPON PHONOGRAPH CO., LTD.
President: Kokiichi Matsuno, Managing director: Nobuyu Ito. Publicity & promotion: Susumu Iizuki. International division: 1-1, 2-chome, Oimachi, Tokyo, Japan. Telephone: (03) 326-8901. Domestic labels: COLUMBIA, MINORPHONE, MINORUPHINE.

CBS/SONY RECORDS, INC.

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 the U.S. (50 percent), formed to produce LP records and recorded tape products. They released their first product on Aug. 21, 1968. As of September 1970 the company was included in its release catalog. CBS/SONY reports that they have exported some 197,000,000 records and tapes in a year's time. Some of the many products from CBS/SONY's Sound of Silence is reported as their largest-selling record release in Japan to date.

KING RECORD CO., LTD.

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 Telekungs in recordings in Japan. In 1942 King purchased Taihei Records and, in the following year, the masters of Ohira Book. In 1946 the Nippon Record Kogyo Co., Ltd. was formed and operated by a recording business of Kodansha and changed its name to King Onkyo Co., Ltd. In 1951 the name was changed to the present form with a change of name and all records were signed, lasting for five years. King's first stereo disk releases were in 1950, five-track stereo tapes 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 COLUMBIA CO., LTD.

Nippon Columbia was formed as a joint-venture of the Fuji-Sankei Group (Television broadcasting and newspaper publishing) and the U.S. CBS/SONY Japan Co., Ltd., President: Kazumitsu Machijiri. Exported its product to over 28 other radio stations, Fuji Telecasting Co., 27 stations and the Sankei Shimbon newspaper. The official financial backers of the Nippon Columbia Co., Inc., are Tore (60 percent) and Nippon Broadcasting Systems, Inc. (40 percent). The company has branch offices (sales and distribution) in Sapporo, Sendai, Nagoya, Hiroshima, Osaka, Fukuo and Tokyo.

TECHIKU CO., LTD.

The Teikoku Chikukku 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 Techiku, 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 1960s the company began making license agreements with foreign labels as a means to its RCA, MCA, etc. Scepter, Monogram and others and in 1968 entered the prerecorded tape field. Techiku's top-selling artist is Haruo Minami.

VICTOR COMPANY OF JAPAN
President: Y. Katsuno. Vice president: Kenjiru Takayamochi. Executive managing director: Hidemasa Nishigaki. Managing director: Kenjirosi Kawasaki. The company was formed in 1943, and the company's name was changed to its present form. The Victor Company of Japan, commonly called Nippon Victor, was formed in September 1927. The original capital of 2,000,000 yen was raised by the Ministry of Commerce and Industry and the company changed its name to Nippon Onkyo K.K. In 1944 the company changed its name to its present form and the capital was increased to 540,000,000 yen.

In 1969 Victor finished its all-new recording studio in the Olympic Park section of Tokyo and the facilities are said to be the best outside the U.S. On the company's domestic labels, blind guitarist Osamu Minagawa are its top-selling artist, having sold over 2,200,000 records. Victor Nippon Victor was considered to be the largest record manufacturing company in Japan.

(Continued on page 11-13)

JAPAN—A BILLBOARD SPECIAL REPORT
DECEMBER 19, 1970, BILLBOARD
Yoko Kishi
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Ritsuko Abe
"BONDAGE OF LOVE"
(Ai no Kizuna)

Sarah & Melody
"SOUND OF PACIFIC"

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TOKYO JAPAN
Japan's Record Manufacturers

NIPPON GRAMMOPHON CO., LTD.

Domestic label: Polydor.

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 25.4 percent and the rest is held by various Japanese interests. The biggest-selling artists on their domestic Polydor label are The Tigers.

TOSHIKA MUSICAL INDUSTRIES

Toshiba Records was formed as a joint venture between Toshiba Electric Companies and Capitol Industries, Ltd., in 1969. 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; Capital, 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 percent land area extremely mountainous.

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

Gross National Product: 4,198,711,320,000 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)

<table>
<thead>
<tr>
<th>Age</th>
<th>Male</th>
<th>Female</th>
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<td>0-4</td>
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<td>14,392,000</td>
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<td>19,437,000</td>
<td>20,974,000</td>
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<td>15-64</td>
<td>5,942,000</td>
<td>3,725,000</td>
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<tr>
<td>Total</td>
<td>63,116,000,000</td>
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</table>

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

Total television receivers: 22,485,811; (black/white) 17,104,666; (color) 5,341,165.

Average education: (male and female) 12 years.

Government: Constitutional Democracy.

Total annual exports (1969): 4,198,711,320,000 yen ($1,663,087,000).

Major exported products:

1. Machinery $4,394,916,000
2. Iron & Steel 2,172,432,000
3. Metal goods 1,791,429,000
4. Ships 982,473,000
5. Chemical goods 634,314,000

Total recorded music production (1969): (approximately) 130,000,000,000 yen FOB

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

JAPAN — A BILLBOARD SPECIAL REPORT

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Sei And Do—
The Japanese As Music Lovers

By KUNIHIKO MURAII
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 form of the "samisen" (pronounced "she-ah-mi-ken," 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.

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 acquire 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 style 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, there is 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 "Kakoyoku"; the amalgamation of traditional Japanese popular music, "Doditsu," "Kouta," and the Western technique of expression. The market for the "Kakoyoku" was built up by Victor and the 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.

"Kakoyoku" 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 "Kakoyoku." 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 dissatisfaction of Japanese youth. The youth demanded more beat and more harmony from Japanese music, which they found lacking in the "Kakoyoku." However, like all other types of progressive music, "Wa-sei pops" resulted in being only one minor phase in the long history of the "Kakoyoku" 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 care what is 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 "Kakoyoku" 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. All I can say is 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.
United Artists Music (Japan) Inc

Maruyama Building, 25 3-chome, Ikura, Azabu
Minato-ku Tokyo, Japan
Telephone: 585-3480

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 to 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 listen to 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—fakier music programs.

Music and entertainment programs are by far the most popular with all groups of radio listeners. "Midnight programs" (10 to 11 p.m.) are regular—teenagers and students. According to a survey, 43 percent of the buyers of a new single, heard it first on radio. 16 percent use 1% 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 increased 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 "house" magazines edited for the completist 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—even fixed—adhered to faithfully. But the visiting artist's time is imposed upon—so 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.

Your Influence

One can only make an assertion 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 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 intimacy 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 part of the medium at 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 label and the record will reinforce each other as promotional as well as revenue producers for the artist.

Live concerts in Japan determine a career of an artist. It's plain: 'The Ventures or just take a look at the foreign hit singles here."

Language Use

His native language is, of course, best and easiest 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.

Advice to foreign artists: sometimes he may attempt to record a Japanese-language song. But don't overlook 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 compères, foreign or local 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.

As to write and record 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 take 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 Gramophone, 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 Bohm 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 documentation about DGG's special Beethoven Edition.

In conclusion I'd like to return to that question asked of us recently: "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.

JAPAN — A BILLBOARD SPECIAL REPORT

DECEMBER 19, 1970, BILLBOARD
Our company is backed up by The Fuji-Sankei Group—Fuji Telecasting Co., Nippon Broadcasting System, Inc., and The Sankei Shimbun—which is the largest mass communication system in Japan. We have grown with this group and pioneered a new field—the audio-video industry. PONY PAK, our music tape is a well known brand name and widely accepted. Our color video tape, PONYVIDEO is gaining wide acceptance abroad, as is our music tape. With our subsidiary Canyon Records, Inc., we are greatly expanding.

CANYON RECORDS, INC.  INC.  FUJI PONY, INC.
World Trade Center Bldg., Hamamatsu-cho, Shiba Minato-ku, Tokyo 105, Japan
Agent As Superstar

By SHIG FUITA
Columnist, Asahi Evening News

You see it on Japanese handbills, on posters, on television, on theater marquees. In huge, glittering letters it is printed, "SO-AND-SO TALENT AGENCY PRESENTS!" followed by a skinny line of minuscule 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 Yoketsu" (New Stars Training Section) of Watanabe Production for further training.

The next step is the "Seisakusho" (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 Ishi Music Office, which is run by Yoshiko Ishii, daughter of a former Cabinet Minister, runs a chanson contest each year with the cooperation of Air France. Winners are given a trip to France and a contract with the Ishi 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 Yamaha's new star. 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 outdated, 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, running 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 working 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-conglomerate 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 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 association 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 his 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 definitely 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 "restrictions of trade," "suppression of freedom of 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 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)
- **Established:** April 30, 1942
- **President:** Tsuyoshi, Akuoka, Tokyo
- **President:** Shigeru Akimoto, Tokyo
- **President:** Akimoto, Tokyo
- **Address:** 1-chome, Minato-ku, Tokyo
- **Tel:** 333-3480
- **Established:** April 30, 1942
- **Membership:** Record/ape manufacturers

Music Publishing—One Man’s View

By SHOO KUSANO
director, Shiko 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 Authors, Composers and Publishers) 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 Ongaku Sha Kinen).

NOSK is about 10 years old and two of its officers were elected to be 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 Tomonoka, Zenon, Shinkogakufu, Nippon Broadcasting Publishing, etc.
2. Sub-publishers: EMP, IMP, OMP, Suitel-sha, Toa, Ongakusha, To-en, Taiyo Ongaku, etc.
3. Record Company-connected: Crown Music, Gramophon Gaino Shuppan, Columbia Ongaku Gaino, Seven-Seas (King Records), Toshiba Ongaku Gaino, Victor Shuppan, etc.
5. Broadcasting-connected: Nichion, PMP, Fuji Ongaku Broadcasting Central.
8. "Old Directors": New Orient, SGT, etc.
9. Instrument Manufacturer-connected: Kawai Music, Yamaha Music, etc.
10. Foreign company-related: Aherback 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 Folsiter 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 trend of tunes 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 note down 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 compelled upon more heavily by broadcasters in the future.

Overall, however, the future for all music publishing activity in Japan looks very good. As JASRAC becomes more effective, the publisher is becoming more independent and the copyright laws are to come into his own in the Japanese market.
SEE! ACTION of ALL STAFF GROUPE

Business Outline:

- Management of artists
- Motion picture production
- Record production
- Planning and production of shows
- Production of film commercials
- Music publishing service
- Coordination and management of song writers and composers

Our company has consistently year-after-year produced million-seller records and artists under our management are top-class in their fields in Japan. With tieup agreements with major Japanese companies we produce commercials and motion pictures, which are ranked top productions over all other like productions. Taku Isawa, president of our company, is one of the leading composers in Japan. In addition we have many superb composers exclusively contracted under our aegis. Our diversified business network is prepared to meet the challenge or requirement from any corner of Japan.

ALL STAFF PRODUCTIONS, INC.  ALL STAFF MUSIC CO., LTD.  ALL STAFF MOVIES, INC.
FONTAINE RECORDS, INC.  NEW ORIENT MUSIC, INC.
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 array of 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. 511 million) level in fiscal 1969, as compared with the collection of about 30,000 yen made during the first year of its operation.

Keizo Horuchi 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 30 employees, and is located in central Tokyo in a brand-new building, "Jasrac 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.), Famous (Paramount), G. Shirmer, Gil, Irving Berlin Music, Lawton 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.
THANKS TO:

Aaron & Freddie - Agilites & Frank - Johnny Alasden - Don Alan - Herb Albert - The Tiffany Francees
Jan Ames - Austrian Brothers - Ange & Margo - Paul Anka - Annita & Frank - Bob Anthony - The Apollas
Louis Armstrong - Barry Ashton Revue - The Astronomers - Frankie Avalon - Barbara Barr
Susan Bannett - Hany & Rumi - The Beatles - Gilbert Becaud - Freddie Bell - Vicki Benet - Tony Bennett
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Brothers Four - Bucklew & Collins - Byron & Howard - Bobby Cagle - Calendar Girls - Jo Ann Campbell
Carlo Scotti Trio - Vicky Carr - Eddie Cash - Carmen Cavallaro - Rafael Centenera - Chadons - Chaves
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Billy Dare - Dave, Dee, Dozy, Bick & Tich - Sammy Davis, Jr. - Delta Rhythm Boys - Leo De Lyon
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Dr. Giovanni - Golden Gate Quartet - Robby Goldsboro - Benny Goodman - Earl Grant - Diane Hart
Kyla Hendrix - The Heritage Singers - Moneycombs - Mary Hopkin - Thelma Houston - Ferlin Husky
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Los Spanishos - Los Tres Diamantes - Los Vegas Quintet - Henry Mangi - Joan Manning - Jayne Mansfield
Madri Mackas - Madrid Five - Peggy March - Tanya Marré - Margaret & Maurice - Margo the Z-Bomb
Bobbi Martin - Jerry Martinez - Johnny Mathis - Paul Mauriat - John Mayall - Bob McGrath - Carine Nocera
Marlyn Maxwell - Seigo Mendes - Brazil '66 - Glenn Miller Orchestra - Mitch Miller - Roger Miller
Miller Brothers - Montrealers - Jonathan Moore - The Monkees - Bob Monti - Matt Monhie
Montoya Sisters - Misty Moore - Pat Morita - Jerry Murad - The Harmonicas - Rick Nelson - New Generals
New Kicks - Noelia Noel - Odetta - Mom & Pop O'Hagen - Olly & Aris - Original Cast - Osmond Brothers
Patti Page - Don Palmer - Luis Alberto - Bell'Arana - Los Paragayos - Freda Payne - El Roy Peace
Peter, Paul & Mary - Oscar Peterson - Phoenix Singers - Pinky & the Fellas - Polynesian Revue - Pinky Fonse
Perez Prado - Frankie Randall - Lou Rawls - Clara Ray - Johnny Ray - Beverlee Reed - Delia Reese
Martha Reeves - The Vandellas - John Regis - Cliff Richard - Righteous Brothers - Marty Robbins
Millicent Roggiers - Timmie Rogers - Dick Roman - Arturo Romero - Diana Ross - The Supremes - Bill Roy
Bobby Rydell - Sam & Dave - Neil Sedaka - Shades of Sounds - The Shadows - Lee Sharon - Shirley Shaw
Bobby Sherman - Don Sherman - Roberta Sherwood - James Shigeta - Carol Skinner - The Smart Set
California Smith - Jennie Smith - Jami Smith - Kelly Smith - O.G. Smith - Paul Smith - Fred Soot
Soundmen - Pepi Singer - Kay Starr - Skip Stephens - Beverly St. Lawrence - Harvey Stone
Herkie Styles - Pat Suzuki - The Sylvie Sisters - Mary Taylor - Hank Thompson - Sue Thompson
The Thorton Twins - Johnny Tillotson - Tokyo Happy Coats - Mel Torme - Tito Vald - Buddy Blake
Mickey Turner - Twiggy - Miyoshi Umeki - Manolo Valdes - Rudy Vallee - Variety Four - Bobby Vee - The Ventures
Walker Brothers - Scott Walker - Wallace Brothers - Clara Ward Singers - Sunday Wells
Danny Weliton - Margaret Whiting - Andy Williams - Tex Williams - Nancy Wilson - Spanke Wilson
Stevie Wonder - Breton Wood - The Young Americans - Thummmy Young ...and the many, many others that have supported
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In ten short years, Victor’s sales in Japan have increased more than sevenfold, as compared with a trifle over sixfold sales increase for all of Japan’s Record Industry.
Japan is said to be the second largest market for sold-records among the 16 countries for which reliable or less reliable statistics are available. This lost position in overseas earning for music publishers is undoubtedly lower.

Music producers in Japan now receive some 20 to 30 percent of the royalties on their works which are sold and performed in foreign countries. While this is quite an improvement from the situation some years ago, it is far from a viable income. Any further increase of Japan's royalties on sold-records will have to come from the, years, through efforts made by competent local agencies, organized in their respective countries, to improve the situation.

The renewal effort of the Berne Convention, under which American music 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 royalties and 15 percent of mechanical royalties income, it is said to be about the same percentage.

The collection of mechanical royalties for American performances in Japan has been 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 1953, 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, the old law, protection of representation and, in response to the need, the availability of competent local music publishers as agents expanded. Only a few American publishers had established their firms in Japan. This is partially due to the existence of certain regulations and other complications in the local scene.

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

Under the new law, rights of representation were in practice paid only on live performance. Under the new law, to come into effect on Jan. 1, 1971, broadcasting companies, CATV and wire 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 record producers and the producers of the phonograph recordings used.

Tea rooms, called Onkagi-Kissu (music tearooms), which are quite a popular performance spot in Japan, are also required to pay a fee, but those tearooms where recorded music is merely a service will be exempt.

Ah amounts of the fees will be set in accordance with the number of listening persons, the size of the establishment and the frequency of their use of the music.

The mechanical provisions of the new law provide that,音乐 producers, upon the governmental approval, third or other persons can be paid a royalty or any other payment for the first time in this country and following the expiration of a period of three years from the date of the recording, the copyright holder will have the right to the mechanical reproduction 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 of such royalty which is to be paid by the government agency as well.

A special provision for a compulsory license had existed in the old Japanese statute.

In the past, the rates on mechanical licenses were in practice collected by the government agency to the approval of the Ministry of Education. (There is a different for different types of works.) When the new law comes into effect, the royalty rate for compulsory licenses will be fixed by the governmental agency which is also responsible for the regulation of rates charged for other certain uses of copyrighted proper ties. (Compulsory licenses, however, are to be without royalty fees for the use of music in video cassettes which have just begun to be produced in Japan.) Whether the few firms which control the distribution of music, and 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 charged by the Japanese television companies.

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 present time, the right of music will certainly increase royalty earnings somehow and, thus, U.S. publishers will benefit accordingly.

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

There is a very lively creative and dynamic product in Japan, according to Henry H. Arming of Nippon Grammophone, speaking at IMIC II at Majorca last spring, there are two kinds: the Ryukakha which has its roots in the folk music, and old-fashioned WASPE 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 any significant impact 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 by listeners 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 especially true of the larger-scale foreign music publishing houses and are certainly under way. On the other hand, the Sukmi Method for strings which was originally presented by a Japanese composer has been enjoying remarkable success in the U.S.

My curiously the development of West- ern music in Japan is still in its infancy. When one realizes that 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 the past, it is startling to note how rapidly the presentation and content, one is fascinated with the rapidity with which Western music has taken hold. Compared to be reasonably certain that Japan composers in Western idioms are now being performed by American symphony orchestras. Part of this and part of the creation of a great appetite for music, the 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 East Far, NMPA's communication with its opposite number in Tokyo has been most encouraging and we do have the hope that a closer relationship and cooperation is in process.

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Little of Japan's production of coin machines, jukeboxes included, has gone for export. SEGAS and Tailor have made the past three years (1960's) and are intensifying their efforts to export other, Japan-developed machines in the near future.

Very little of Japan's production of coin machines, jukeboxes included, has gone for export. SEGAS and Tailor are the major companies at the time, although several others have since gained importance in the market.

At the time, and into the late 1950's, the average annual unit production of coin machines increased 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.

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Da-i-Shobu/Hakodate no Ame wa Lila-iro/
Token/Jonetsu/

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MAKOTO

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**SAIGO TERUHIKO**

JONETSU

GW-1100

---

**SUIZENJI KIYOKO**

DAISHOBU

GW-11

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**CROWN**

NIPPON CROWN CO., LTD.
AKASAKA 2-10-8, MINATOKU, TOKYO, JAPAN
### FOREIGN HITS IN JAPAN 1960-1969

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<th>Year</th>
<th>Titles</th>
<th>Artists</th>
<th>Labels</th>
<th>Publishers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1960</td>
<td>1. <em>A Summer Place</em>, Percy Faith Orch</td>
<td>Michael, Highwaysmen</td>
<td>RCA/Victor</td>
<td>All Staff</td>
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<td></td>
<td>2. <em>It's Now or Never</em>, Elvis Presley</td>
<td>Keiko Fuji</td>
<td>Victor</td>
<td>Watanabe</td>
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<td>3. <em>Love the Last Dance</em> for Mr. Drifter</td>
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<td></td>
<td>5. <em>Handy</em>, Hank Williams</td>
<td>Mari Hammi</td>
<td>Polydor</td>
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<td></td>
<td>6. <em>Finger</em></td>
<td>Hiroshi Uchiyamada &amp; The Cool Five</td>
<td>Columbia</td>
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<td>7. <em>Burning Bridges</em>, Skeeter Davis</td>
<td>Yoko Kishi</td>
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<td></td>
<td>8. <em>Ai wa Kizutsuki Yatsuku</em></td>
<td>Keiko Fuji</td>
<td>King</td>
<td>All Staff</td>
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<td></td>
<td>9. <em>Onna no Blues</em></td>
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<td>Fuji</td>
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<td>10. <em>Drifin zu Zundokush</em></td>
<td>Keiichi Fujii</td>
<td>RCA/Victor</td>
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<td>11. <em>Inochi Azur Masu</em></td>
<td>Hiroshi Uchiyamada &amp; The Cool Five</td>
<td>King</td>
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<td>12. <em>Awanuni Aishite</em></td>
<td>Kayoko Mori</td>
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<td>Nihon Geino</td>
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<td></td>
<td>13. <em>Shiroi Cho no Samba</em></td>
<td>Naoki Chikai</td>
<td>RCA/Victor</td>
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<td>14. <em>Kuroneko no Tango</em></td>
<td>Yojiro Kawashima &amp; The Shocking Blue</td>
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<td>15. <em>Yotsuba no Onegai</em></td>
<td>Betty &amp; Chris</td>
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<td>16. <em>Ai no Tabi</em></td>
<td>Ayumi Ishida</td>
<td>Polydor</td>
<td>Watanabe</td>
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<td>17. <em>Venus</em></td>
<td>Mina Ace</td>
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<td>18. <em>Shiroi Iro wa Kojibito no Iro</em></td>
<td>Mina Ace</td>
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<td>19. <em>Anata Nara do Suru</em></td>
<td>Mina Ace</td>
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<td>20. <em>Kokusaishen Machaishitsu</em></td>
<td>Mina Ace</td>
<td>Victor</td>
<td>Kikura</td>
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### FOREIGN HITS IN JAPAN 1960-1969 (Continued)

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<th>Titles</th>
<th>Artists</th>
<th>Labels</th>
<th>Publishers</th>
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<tbody>
<tr>
<td>1961</td>
<td>1. <em>Tears</em>, Chubby Checker</td>
<td>Twister</td>
<td>RCA/Victor</td>
<td>All Staff</td>
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<tr>
<td></td>
<td>2. <em>Stranger on the Shore</em>, Dicker Bibb</td>
<td>Twister</td>
<td>RCA/Victor</td>
<td>All Staff</td>
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<td></td>
<td>3. <em>Peppermint Twist</em>, Twist Plus One, Starmakers</td>
<td>Peppermint Twist</td>
<td>RCA/Victor</td>
<td>All Staff</td>
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<td>4. <em>Mashed Potatoes</em>, Donny Sharp</td>
<td>Peppermint Twist</td>
<td>Dupont</td>
<td>All Staff</td>
</tr>
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<td>5. <em>Come and See My Number One Heart</em>, Ray Charles</td>
<td>Peppermint Twist</td>
<td>Dupont</td>
<td>All Staff</td>
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<td>6. <em>The Singer</em>, David Rose</td>
<td>Peppermint Twist</td>
<td>Dupont</td>
<td>All Staff</td>
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<td>7. <em>The Wanderer</em>, Donny Sharp</td>
<td>Peppermint Twist</td>
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<td>All Staff</td>
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<td>8. <em>The Lonesome Sleeping Taboo</em>, Takas</td>
<td>Peppermint Twist</td>
<td>Dupont</td>
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<td>9. <em>Johnny Angel</em>, Skeeter Davis</td>
<td>Peppermint Twist</td>
<td>Dupont</td>
<td>All Staff</td>
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<td>10. <em>I Really Love You</em>, Many Walls</td>
<td>Peppermint Twist</td>
<td>Dupont</td>
<td>All Staff</td>
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<td>11. <em>Rockin' Rose</em>, Donny Sharp</td>
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<td>12. <em>Lemonade</em>, Little Eva</td>
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<td>13. <em>Rubber Ball</em>, Billy Vee</td>
<td>Peppermint Twist</td>
<td>Dupont</td>
<td>All Staff</td>
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</tbody>
</table>

### 1963

<table>
<thead>
<tr>
<th>Year</th>
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<tbody>
<tr>
<td>1963</td>
<td>1. <em>Limbo Walk</em>, Chubby Checker</td>
<td>Chubby Checker</td>
<td>RCA/Victor</td>
<td>All Staff</td>
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<tr>
<td></td>
<td>2. <em>Do Away with Her</em>, Greg Lawrence &amp; Mark Daze</td>
<td>Chubby Checker</td>
<td>RCA/Victor</td>
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<td>3. <em>Blue Velvet</em>, Bobby Vinton</td>
<td>Bobby Vinton</td>
<td>RCA/Victor</td>
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<tr>
<td></td>
<td>4. <em>I Will Follow You</em>, Little Peggy March</td>
<td>Bobby Vinton</td>
<td>RCA/Victor</td>
<td>All Staff</td>
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<td></td>
<td>5. <em>Rhythm of the Rain</em>, C. Delaney</td>
<td>Bobby Vinton</td>
<td>RCA/Victor</td>
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<td></td>
<td>6. <em>Can't Get Used to Losing You</em>, Andy Williams</td>
<td>Bobby Vinton</td>
<td>RCA/Victor</td>
<td>All Staff</td>
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<td>7. <em>I Wonder</em>, Little Peggy March</td>
<td>Bobby Vinton</td>
<td>RCA/Victor</td>
<td>All Staff</td>
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<td>8. <em>Our Day Will Come</em>, Ruby &amp; Romantics</td>
<td>Bobby Vinton</td>
<td>RCA/Victor</td>
<td>All Staff</td>
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<tr>
<td></td>
<td>9. <em>Pull the Magic Strings</em>, Peter, Paul &amp; Mary</td>
<td>Bobby Vinton</td>
<td>RCA/Victor</td>
<td>All Staff</td>
</tr>
</tbody>
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(Continued on page J-32)
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WORLDWIDE AGENTS
Club Specialty Overseas Inc.
APARTADO 133 PANAMA 1 R. de P.
日本におけるレコードの流通機構について

By M. Suzuki
King Records

日本はレコードの消費においても、世界で最も私た
らの市場を形成している。1965年度の総生産
数は31億枚、1966年もこれに続き増加するこ
とである。国内生産および活発な流通を実現する
にあたり、メーカーから販売者に向いた共通の基
礎を確立する必要がある。

1. レコードの生産と流通

レコードの生産は、前記の通り大量生産が主となり、一部のメーカーにおいては、マンセルの生産システムが適用されている。生産されたレコードは、メーカーから販売者まで、各流通段階において経済学の法則に従って流通されている。

2. 輸入と輸出

輸入レコードの数は年々増加しており、これは国内の需要を満たすだけでなく、国内の文化的交流を促進している。輸出レコードも一段と増え、他国への文化の影響を広めている。

3. 価格と流通の問題

レコードの価格は消費者の購買力に大きく影響される。また、流通の問題もメーカーの側から販売者の側まで、各段階において解決されていく必要がある。

なお、レコードの流通機構は、今後の発展に向けて、さらに改善されると期待されている。

JAPAN — A BILLBOARD SPECIAL REPORT
DECEMBER 19, 1970, BILLBOARD
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YOUR LIBRARY CAN BE COMPLETED ON THE INTERNATIONAL SCALE

"Finale D'amore" (Yoichi Sugawara)
"Yoru" (Saori Kami)
"Miren" (Hari Sono)
"Sakariba-onna" (Shingo Sugi)
"Promise for Future" (The Tigers)

"Never Marry A Railroad Man" (The Shocking Blue)
"Summertime Blues" (The Who)
"Immigrant Song" (Led Zeppelin)
"Seasons" (Earth & Fire)
"Finale D'amore" (Milva)

NIPPON GRAMMOPHON CO., LTD.
GRAMOPHON PUBLISHING & PROMOTION K.K.
日本の音楽テープ市場について

By Akira Mitsui
Kace Corporation

エレコムの「音楽の旅」シリーズと「テープ」をはげそく
したのは、日本の1964年から始まった。それから、音楽から
テープに変化した音楽は、世界中の音楽好きの人々の心を
つかめ、ディスコ、レコードを含めて音楽の世界が大きく
変わった。テープの音楽は、新しい形で音楽を楽しめる
ことになった。

日本の音楽テープ市場についてについては、次の通りです。

1. テープの発売は、1964年に始まった。それは、音楽テープ
市場が形成された年とおりです。音楽テープの発売は、音楽
の新しい形を世間に広めたものといえるでしょう。

2. テープの音楽は、新しい音楽を再生する手段として
利用されました。それは、音楽を新しい形で再生する
ことから始まったのです。

3. テープの音楽は、その音楽を再生する手段として利用されました
ところから始まったのです。

4. テープの音楽は、音楽の新しい形を再生する
手段として利用されました。それは、音楽を新しい形
で再生することから始まったのです。

5. テープの音楽は、音楽の新しい形を再生する
手段として利用されました。それは、音楽を新しい形
で再生することから始まったのです。

6. テープの音楽は、音楽の新しい形を再生する
手段として利用されました。それは、音楽を新しい形
で再生することから始まったのです。

7. テープの音楽は、音楽の新しい形を再生する
手段として利用されました。それは、音楽を新しい形
で再生することから始まったのです。

8. テープの音楽は、音楽の新しい形を再生する
手段として利用されました。それは、音楽を新しい形
で再生することから始まったのです。

9. テープの音楽は、音楽の新しい形を再生する
手段として利用されました。それは、音楽を新しい形
で再生することから始まったのです。

10. テープの音楽は、音楽の新しい形を再生する
手段として利用されました。それは、音楽を新しい形
で再生することから始まったのです。

11. テープの音楽は、音楽の新しい形を再生する
手段として利用されました。それは、音楽を新しい形
で再生することから始まったのです。

12. テープの音楽は、音楽の新しい形を再生する
手段として利用されました。それは、音楽を新しい形
で再生することから始まったのです。

以上のように、日本の音楽テープ市場は、音楽の新しい形
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DECEMBER 19, 1970, BILLBOARD JAPAN — A BILLBOARD SPECIAL REPORT J-37
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 ($194.44 to $641.44), depending upon the reputation of the arranger, the kinds of musical instruments required and the size or scale of the orchestrations 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 ($55.56 to $555.56), 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 ($55.56 to $222.24) 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 Ogakaku Kyokai, Taihei Bldg., 3-7-7 Jingumae, Shibuya-ku, Tokyo, TEL: 464-2721; and K.K. Shogeiki Honey Knights, Wada Bldg., 1-11 Shinkawacho, Chiyoda-ku, Tokyo, TEL: 261-9774.

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:

AOI STUDIO
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
8-26, Akasaka, Minato-ku, Tokyo, Japan

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

TIHOKAN STUDIO
Joll Recording Co.
1-18-1 Shinbashi, Minato-ku, Tokyo, Japan

TOKYO STUDIO CENTER
9-6-24, Akasaka, Minato-ku, Tokyo, Japan

TOSHIBA STUDIOS
Toshiba Musical Industries Ltd.
2-17, Akasaka 2-Chome, Minato-ku, Tokyo, Japan

THE NEW Victor Studio in Tokyo—already in use.

Facilities Continually Improve

By SHO KUSANO
Shoko Music

J.38

JAPAN — A BILLBOARD SPECIAL REPORT

DECEMBER 19, 1970, BILLBOARD
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SUISEI-SHA
Managing Director: MICHIKO SEKINE
Address: Kagurazaka, 6-30 Shinjuku-ku, Tokyo. Phone: 268-6151 - 5
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 "fool 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); Rinka Hoso or Cultural Broadcasting (JQRI), and Nippon Broadcasting (JOLF). 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 JOLF, 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-hells; pre-noon hours for the sake of salaried workers before leaving their homes 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 JOLF is operated by 100 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 652,800 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 1-42)
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simple arithmetic

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High Speed Tape Duplicating Systems
**Japanese Treasure House**

By Donald P. Berger

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

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**CONTEMPORARY CLASSICS**

**Japanese Treasure House**

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 contemporary Japanese 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 Alben 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 Toshio Mayuzumi, Maki Ishii, Joji Iwasa, Kenjiro Etsuki and others have registered great successes in the new electronics. 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 Kojiro Miyake, Toru Takemitsu, Mareo Ishikata, Yoshito Iriu, Michio Mamiya and a host of others have emphasized the human elements—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 sympotic tradition of Europe, but not so with the new breed.

Recognizing the merits and weaknesses of both traditions, these composers have found the best of both 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 we might be advised 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 performances 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 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 that’s really significant 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 artist who seeks the sound.

Toru Takemitsu’s "November Steps" for "shakuhachi" (vertical bamboo flute), "ibwa" (a lute-like instrument) and orchestra, and his composition for its Victor recording of the Tokyo 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 also has an impressive "Minoru Miki," "Contemporary Music for Japanese Traditional Instruments" with the works of many leading composers, including Toru Takemitsu, Michio Mamiya, Yasushi 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 seriously considered.

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. "Contemporary Music for Japanese Traditional Instruments" with the works of many leading composers, including Toru Takemitsu, Michio Mamiya, Yasushi 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 seriously considered.

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**Japanese Record Market—1969**

**Continued from page 1-3**

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 on the stage. The advent of tapes expanded the area where recordings could be utilized.

**TAPE PRODUCTION**

(Reel)

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215% 100%

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**All Appeal Radio**

- Continued from page 1-40

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 year charges $45,000 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 the broadcast.

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 deal of influence, but tape 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 Kamekoshi (Yabushiki (JOLF); Masaru Doi (JOLF); Nachi Nozawa (TBS) and Mission Mariko Ohmura (TBS).
Into the VTR Age

By NOVORI 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 a considerable amount of confusion and uncertainty to be found within Japan's huge electronics industry, but week by week it is being unscrambled as we are beginning to see encouraging patterns emerging.

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 and market.

People here have little doubt about the possibilities of this (VTR) industry for growth. Today the newly risibly favored "industrial" market is expected to exceed all to present traditional interest 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, dominated by the disk type. The ceramic magnet tape, October 1969; standardization of color VTR toward the end of this year; introduction of endless cartridge types by Toshiba and Ampex in July, 1972, and introduction of "thin" cassette type 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 plan 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 pattern of audio disk in that mass production is expected to begin in Japan in the fall of 1972. 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 Japan's audio disk industry is being developed by the disk system is scheduled for the commercial market early in 1972.

Mr. Ishida, president of Pony Co., Ltd., originator of the music tape industry in Japan and a leader in the VTR race, has said: "The VTR industry will grow to be worth 300,000 million yen ($1,309,000,000) within a decade."

Ishida's statement was based on the fact that Japan's radio disk industry this year grossed well over 60,000 million yen ($167,000,000) based on deliveries from manufacturers, and the safe tape 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 1971 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 300,000 million yen ($1,309,000,000). 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 newspapering. 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.,尼松日向, Audio & Video, Video Pak Japan and Toei Video. Of these new companies, Pony—already leader in the music tape field—is the most likely to establish a lead in VTR software. Pony is related to Sankei Shim bun (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, 1971. 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, documentaries, news, educational films, sightseeing films, cultural films, sports films such as 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 education, 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, music 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 much 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 tape is estimated to cost 30,000 yen ($84), 45-minute color at 30,000 yen ($84), 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 appliances 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."

December 19, 1970, Billboard Japan - A Billboard Special Report
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 Masaharu Honma, 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 inroads 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 adrd man of the record manufacturer. The "free" songwriter 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.

(He was referring to the independent publishers.) "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 writing fees and royalties for their work—something which 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 there has been a vested interest in selling the record—the writer's efforts will receive much more attention.

This is one of the factors that are keeping in mind when looking at the membership situation of the JASRAC (Japan Society of Rights of Authors and Composers). That organization has only 15% 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 Shu 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 Foster 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 Pati Page, and three other songs were among the first. Even JASRAC was not cooperative 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. Misu 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 subsidiary music publishing companies and make full use of their promotional power in getting their products across to the marketplace.

Iehiro Asazuma of Pacific Music, a subsidiary of Nippon Hoso (JOL-FM), 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 Shou 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 Sumo 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.
It was only a century ago that the great Thomas Alva Edison (1847-1931) shocked 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 format—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, the LP age and the stereo age. Each stage, eventually, increased 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 now more and more people who once ridiculed this prediction began to admit the inevitability of switching to cassettes. Such may be a world-wide 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 Grammophone, CBS/Sony and Nippon Phonogram—place in the market several different types of these tapes each month.

In checking the list of new tapes marketed in October this year, it was 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 for 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 164 tapes of popular music and 23 tapes of classical music (or 48 percent of all musical tapes marketed) were introduced, compared with 130 popular music tapes.

(Continued on page 1-46)
The Tape Market in Japan

Continued from page J-45

...ical 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, Minoura...
A penny saved can cost you a customer.

If a cheapie cassette salesman tells you a penny saved is a penny earned, tell him to go fly a kite. The cheapie cassette may earn you a quick penny, but it's not worth it if you lose a customer in the process. Unsuspecting customers who have unknowingly purchased inferior cassettes may not come back to your store to complain, they just may not come back... ever. And that can really cost you dollars.

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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 video-casting was begun in Japan a few 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 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 $8.54.

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 kind 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 "Soan-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. on every Monday and Wednesday—Ed Sullivan-style, a "hit song show" type program is always seen on one of these networks. These programs are, of course, highly commercial, and are re-examined almost every three months to see if they should be continued or revised. This period of time is called a "cycle" and TV producers always think of the programs in terms of this unit.

The hit-oriented type of pop music programs showed a considerable high viewers' rate up to about 40 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 elaboration or original, unique efforts are found but only hit songs after another. Faced with the concrete fact—the sag of viewers' rate—the 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 part of one's promotion tactics. But on the other hand a singer has to begin with a TV program, and this is how TV revenues—only at the point when his hit has lost popularity.

Since all the stations present a sort of a hit song program, 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 this day. This is made possible by the system in which this kind of show is produced—videotaped or video-cast 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.

**By TSUTOMU UTOD**

**Pop On TV—Two Edged Sword**

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

The Tape Market in Japan

The present demand for electric washing machines and refrigerators in 10-old years.

Another statistic compiled by Electronic Industrial Association: the average monthly production of the 4-channel tape decks for the period from August, 1982 to August, 1983 topped the 1,100,000 mark, an increase of 31 percent over the same period of 1969.

Recently the quadrasonic tape entered into the limelight. The direct impact to the audio world of Japan in this respect was the importing of 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 Matsui 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 Records, 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 movement 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, quietly unless a cassette formula is adopted. Although Nippon Victor has developed its own 4-channel stereo using disks, few people consider the Nippon Victor formula would be accepted as one of the international standard methods.

JAPAN—A BILLBOARD SPECIAL REPORT
DECEMBER 17, 1970, BILLBOARD
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 music tapes, cassettes and cartridges. The availability of hardware at a broad range of prices "to fit every pocketbook" is not to be ignored in creating 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 500,000,000 inch open reels and 2,500,000 cottage (C-60) units per month at present.

TDK also has a new factory and can produce 2,000,000 cottage (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 products 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 music tape 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 music tapes as well. But not all companies have their own duplicating equipment.

Sony (CBS/Sony), Toshiba, Nippon Victor, Nippon Columbia, Pony and Apollo 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—are tape hardware makers—have duplication facilities; Otari Electric makes duplicating equipment and offers duplicating services; Chuo Rokukon and Toyoko kasedai specialize in high-quality duplication with the latest equipment. With the rapid increase of demand for music tapes, 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.
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.; Sony; 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.; Minoropum Musical Industries; Nippon Phonogram; Keihinsha; TBS Service; Mecca Records Co., Ltd.; Pack; Nankatsu; Nippon Ongaku Kagyo KK; Embran; Kashi Music Service, etc.

Wholesalers of pre-recorded tapes in Japan include:
Automobile route specialists: Asia Vision; Iwai Kagyo KK; Hishia Shoko KK; Koshida Shoko KK; Orient Tape; Nichiyu Sangyo KK; Anshi Music Service; Hinomaru Sangyo KK; Chuhatsu Hanbai KK; Nankai Denki KK; Meiji Sangyo KK; Hirose Sangyo KK, etc.

Record-instrument shop specialists: Saiido KK; Lucky Shokai KK; Nippon Tape Hanbai KK; Toyoyo KK; etc.

When Nippon Grammophon presents her repertoire your library can be completed on the international scale

JAPAN — A BILLBOARD SPECIAL REPORT

PERSONAL APPEARANCES
Talent Scene
Has Changed

By SHIG FUTJITA
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 price have improved considerably.

Consequently, any artist intending to come to Japan has to study the Japanese market and to 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 arts 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 Gutsusukai, 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 people 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 major music organizations with nationwide membership.

The three organizations are: (1) Orkco, supported by the Federation of Economic Organizations; (2) Minoroho, the agency created by the Sokakokkai religious organization; and (3) Room, 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 entertainers 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, Tairyu Publishing Co., Udo Music Office, Kyodo Osaka, Kyodo Aksuaka, 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, Pit Boone, Johnny Mathis, Nancy Wilson; Peter, Paul & Mary; Carmen Cavallaro, Gilbert Becaud, Cliff Richards, Nini Rossa, 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 Orchard and Adams)
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)
Tou Attractions (Ray Anthony’s Book Revue and Billy Daniels)
Kambara Music Office (Count Basie’s Orchestra, talent from Spain and Italy)
Ishii Music Office (Yvette Giraud and other chanson singers)
Congratulations from us to you.

On behalf of RCA Records and our overseas affiliates, our warmest congratulations to RCA Record Division, Victor Company of Japan, for its outstanding achievements and leadership in the Japanese record industry in 1970. 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.