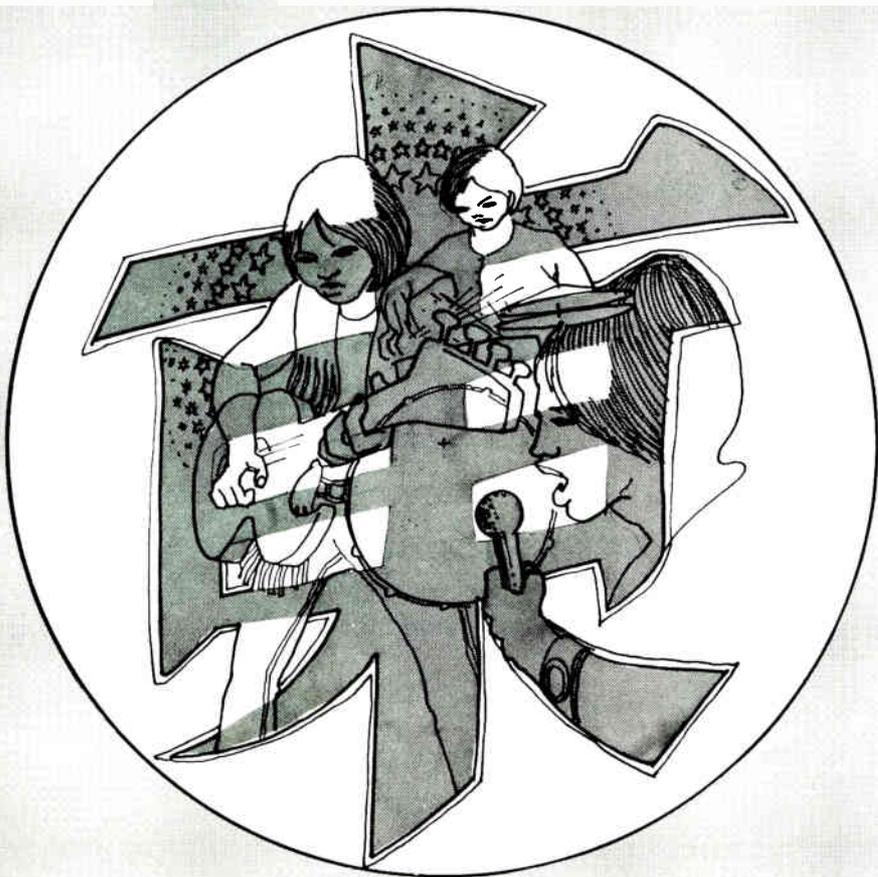


JAPAN

a sound experience





WESTERN WEAVE NEW FOR JAPANESE STILL OF TRADITIONAL AROUND

By Ben Okano

FINDING NO RICKSHAWS bobbing along the streets of Tokyo and few, if any, women in colorful kimono pigeon-toeing down the sidewalks, the newly-arrived foreigner in this country may well wonder "what-ever became of the real Japan?"

Dropping into corner sake bar in a big nightclub in hopes of finding some authentic Japanese music to put him in the mood, the visitor is as likely to hear a hardrock hit or a lively tango as he will what he thinks is native music.

For, like the taxis and traffic jams which have crowded out the man-drawn jin-rikisha and the miniskirts which have made "wafuku" or Japanese-style clothing almost obsolete in public, the musical tastes and styles of the Western world are so prevalent in Japan today that only a very small percentage of popular music here can be considered authentically or traditionally Japanese.

When Japan opened its heavy gates to the rest of the world just over a century ago, there was a lot of catching up to do. For nearly 300 years virtually all contact with the West, not to mention the rest of Asia, was forbidden by edict of the feudal rulers. Then, at the dawn of the Meiji Restoration in 1868, Japan went on what most historians describe as a binge of wholesale importing of things modern. The telegraph, railroads, Western dress, Western foods, Western arts, Western musical ideas and forms—all were incorporated into the pattern of Japanese life at such a rate that nearly all things Japanese virtually disappeared from all but the most remote sections of this narrow island nation.

Japan has undergone a miraculous development since the days of the feudal lords, but it has lost many good points of its tradition in the bargain. Perhaps it was felt that the traditions would endure despite the onrush of things foreign. In any case, schools

began to concentrate on teaching modern music lessons to the exclusion of traditional subjects.

Grammar schools no longer taught traditional music to pupils, and the only formal music conservatory, the National Academy of Japan, taught no post-Meiji courses dealing with Japanese music.

Up until that time, Japanese music in general was lacking in a diversity of harmony and rhythm. Western music seemed to be more flexible, and therefore more expressive. This led the way for a great change to come over Japanese music—one that is still being felt.

Although it would appear that the long period of isolation would make it simple to identify and categorize musical types in Japan, such is not the case. When Western styles came in, the traditional categories were thrown into even more confusion.

Today, the music world is hardput to define exact categories. Record makers, record sellers and music scholars, all seem to use different pigeon-holes.

For instance, in the pamphlet "Record Monthly," issued to keep record retailers' stock catalogues up to date, the following categories are listed for Japanese music:

Ryukoka (hit songs), popular, mood music, instrumental, movie music, Jun Hogaku (pure Japanese), children's records, spoken word, sound effects.

There are also two major categories for foreign records:

Classics, including concertos, chamber music, instrumentals, operas and religious.

Popular, including singers, jazz, folk songs, popular songs, mood music and movie music.

The bulk of Japan's 7,000 record retail shops use a bin system more or less patterned after these listings, but with occasional confusing and contradictory modifications.

Radio stations, some record makers, and the majority

of the public, are fond of the category they call *kayokyoku*, loosely, this means "hit songs."

However, it is not unusual for songs in styles as diverse as barbershop quartets, jazz and Japanese traditional to show up in this bin at the same time.

For instance, the male vocal group Bonnie Jacks recorded a Japanese LP for King in which there was a version of "Hush Little Baby." The LP was listed under *kayokyoku*. Also in that category is Japanese jazz saxophonist Sadao Watanabe's LP made with Brazilian singer/guitarist Sonia Rosa. To further complicate the issue, also under *kayokyoku* is an LP by Haruo Minami, usually considered to be a *rokyoku* (storytelling) artist.

In general, however, *kayokyoku* can be considered as the category into which popular (in the sense of best-selling) music written, composed and sung by Japanese fall.

Then there are the best-selling or popular non-Japanese songs, such as by the Beatles, etc. To distinguish between these and *kayokyoku* is not always an easy task, and one which is not particularly important except to the accounting sections of the record manufacturers and the copyright collection agencies. The record buyer in Japan doesn't seem to care.

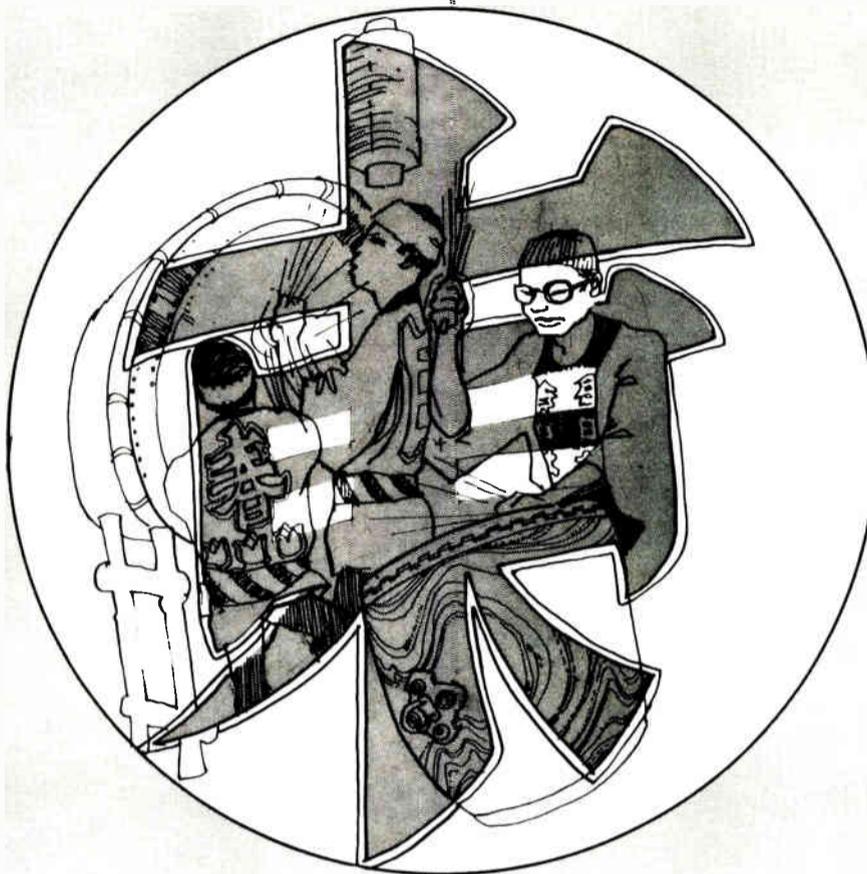
Outside of the realm of *gagaku* (ancient court music) and other forms of serious music, there is one popular form which can be considered as being fairly close to traditional. This is *enka*.

Enka developed from the musical aspects of *rokyoku* and *zokuyo* storytelling tunes. During the early years of the Meiji era, this style of song received a boost in popularity which carried it through the period of "Westernization" and on into today's standard repertoire.

Despite what the tourist books may indicate, Japan's feudal days did not come to an abrupt end with the Meiji Restoration in 1868. Students and other young people of the age fought long and hard to bring about changes in their living conditions, and often this meant that they were moved to criticize the new government.

The more radical of the young were called *soshi*,

WINDS PATTERNS MUSIC... BUT THERE'S PLENTY SOUNDS



and they adopted the *enka* form and created what were probably Japan's first protest songs.

The *enka* songs usually had violin accompaniment and were often comical or satirical. Some were tragic, as well, but all had the common theme of indirect protest.

Pre-World War II *enka* songs were usually made up of from 10 to 20 sections or verses, in ballad form, much like "Clementine," or "On Top of Old Smokey." Their musical value was secondary, and often the same tune was used to carry several different sets of verses about different subjects.

As recently as the end of the Taisho Period—roughly 50 years ago—when Western music began to take a strong hold in Japan, *enka* began to change. At that time, when first records began to be manufactured in Japan, the length of these protest songs was cut to three verses or so—short enough to be put on one side of a 78-r.p.m. disk. The words and music continued to retain their basic forms, however, up to and through WW II, with the obvious difference that they were less critical of the government and more concerned with problems common to all the people.

One of Japan's top composers, Masao Koga, has said, "At the center of Japanese songs can be found hatred, heartache and prejudice." There is also a lasting thread of Buddhistic interpretation of transiency and resignation in the lyrics.

This is no less true today. Most of the *enka* popular today have a feeling of deep pathos, and also a sense of self-scorn and self-pity. *Enka* expresses much of the Japanese characteristic.

The introduction of the minor chord in *enka* can be traced to a song sung by students of Tokyo University. Their dormitory song was "Aa Gyokuhai ni Hana Ukete," written in a major chord. Through the years, however, the singers gradually changed it to minor, enforcing the feeling of pathos and despair which minor chords create. Of course, there are gay-spirited songs to be found in the *enka* repertoire, but most of those which today are making their revivals, or considered as standards in

Japan, are those which preserve the pathos and bitterness of less-affluent days.

Around the late 1920's and early '30s, the government political policy had the effect of lessening the causes for anti-government feelings among the people. At this time, *enka* began to lose its protest characteristics even though it didn't change musically.

Japanese songs with the feeling of American pops began to appear after the war in the mid- to late-1940's. Still, *enka* was the main or most preferred style. At first, Japanese people were calling all American songs "jazz." Slowly, they began to realize the differences between jazz and pop, country and spirituals.

Singers like Michiya Mihashi and Hachiro Kasuga began to score hits with songs which had the feeling of Japanese folk song—songs paralleled to the American standards like "Tennessee Waltz" or "Mona Liza." The so-called "jazz" singers like Mihashi and Kasuga are rarely seen on stage today, however, giving way to singers of Japanese *enka*, folk or pop.

Even though *enka* has survived today, there are only a handful of *enka* performers. Two of the most popular are Saburo Kitajima and Kiyoko Suizenji, both on the Crown label. Kitajima specializes in songs about mobsters and the old Japanese moral code. He has appeared in countless gangster movies and has a large following.

On the other hand, Miss Suizenji's songs tend to be cheerful and have earned her the title of "Cheerleader of life."

It is the phrasing and tonal qualities of their songs that marks them as stars. *Enka* traditionally employs a phrasing and vocalization or vibrato that strikes most Westerners as false or over dramatic, but *enka* fans continue to enjoy every quavering note and come back for more.

Of the "Top 150" best-selling popular songs as listed in a recent issue of Billboard Japan/Music Labo, only two were *enka*. Miss Keiko Fuji held 42 place and a record by Kiyoko Suizenji was 99th. Still, many thousands of *enka* records are sold that don't make the charts.

Enka stars also rank high in personal appearances. Kitajima, Suizenji, Fuji and a few others regularly earn as much as \$3,000 a night for live performances—more than all but the very top foreign artists are paid in Japan.

It's evident from various surveys that young Japanese prefer music from the Western world, but gradually change to Japanese music as they mature. At the present time, the tastes of the young seem to be dominating the complex pop music market, though. Of a recent top 50 song survey, 15 were of totally foreign origin. But it shouldn't be overlooked that no less than a dozen of the remaining 35 were *enka*. The remainder could be considered as Japanese songs based on Western styles.

This year, a Japan-inspired song by The Ventures' Don Wilson, with lyrics by a Japanese in that language, received a top industry award. There have been other successful tunes of similar natures. This may represent a beginning of the internationalization of Japanese pops.

The observer of Japanese pops may also notice there is a trend toward producing records the young will dance to. By "dance" I mean rock or go-go style, not the traditional dance style found during Japan's many annual festivals.

There are an increasing number of discotheques, especially in the large cities. But most young Japanese have little opportunity to do modern dances as there are few ballrooms and for lack of space it is almost impossible to "go-go" in the average-sized family home.

Rock and other Western world popular music is nonetheless on the increase here as record sales and rock concert receipts clearly show. Japanese children born right after WW II are rapidly approaching their 30th birthdays and many patterns of traditional Japanese life and society are changing or disappearing totally almost as rapidly.

In music, *enka* and a few other traditional styles are also changing. Perhaps in another 100 years or so they will be gone. Meanwhile, they hold the answer to the question What is Japanese popular music?

THE JAPAN PHONOGRAPHIC RECORD ASSN., an industry-wide organization established in 1942, reports that in 1970 a total of 130 million records were produced in Japan. Total value of that year's production was about 65.7 billion yen (approximately \$180 million.) These figures represent an average 9 percent increase over 1969 production.

The 1970 production of records in Japan was 6.4 times larger than that of 1960. This is consistent with the overall increase of personal income, leisure activities and other factors in the Japanese economy and society.

However, the average Japanese individual expenditures for leisure in 1970—including tapes and records, travel, live entertainment, etc.—increased 16 percent. It is therefore necessary to say that the record industry did not, with its 9 percent growth factor, keep pace with the overall leisure industry.



The musical target: modern Japanese young folk, left on the Ginza. The "attackers": America's Chicago (top); Mushroom Records president Kunihiko Murai, and Miki Curtis, executive producer (middle); and Victor vocalist Keiko Fuji with support singers.

DISK PRODUCTION GOES SKYWARD; MINOR LABELS CONTINUE TO GROW

Production of 45 rpm singles showed an overall decrease for the first time since 1959, while the production of 33 $\frac{1}{3}$ rpm LP's continued to increase. In particular, the production of yoban or foreign-origin LP's showed marked increases.

Very little of the total production of records in Japan is exported. Language problems, and in some cases contractual obligations, prevent the popularization of Japanese-origin music abroad. There is also the problem of rampant piracy of Japanese disks in certain Southeast Asian countries. Okinawa is the largest export market, as most Okinawans speak Japanese. Record exports to that market in 1970 were over 80 percent of total exports and were worth 406.6 million yen, an increase of 70 percent over 1969. Exports to Hong Kong were worth 59.9 million yen—an increase of 42 percent.

Exports to the U.S. and other countries were worth 66.4 million yen in 1970, an increase of 24 percent over 1969. Overall exports increase 51.9 percent over 1969 for a total value of approximately \$1,588,000.

Recorded music of Japanese origin, called *hoban* showed an overall decrease of 4 percent in 1970 from the previous year. Yoban, or foreign-origin music, increased by 29 percent on the other hand.

In terms of money value of production, the ratio is 53:47 in favor of yoban. A remarkable increase of foreign LP's (36 percent over 1969) and of foreign singles (33 percent) reflects an increased demand for foreign popular music, especially rock, and for foreign classical recordings. *Hoban* single production decreased by 16 percent from 1969, reflecting both the decrease in the popularity of single disks and the popularity of Japanese singles in particular. Japan-origin LP production also decreased in 1970.

The saturation of stereo record players is increasing steadily if slowly. It is estimated that 39 percent of Japan's 27.85 million households owned stereo players

as of February 1970. This was an increase of about 14 percent over 1969. A remarkable increase in the number of tape recorders also occurred in 1970, with approximately 30.8 percent of Japanese households reporting ownership. Outstanding increases in private automobile ownership (9,104,590 for 1970) have increased the number of car stereos in use. Four-channel record and tape systems for the car and home were also introduced on a wide scale in late 1970 and in 1971, and a large growth of these is expected in the near future.

Pre-recorded tapes, especially in 8-track and cassette configurations, have become popular in Japan since their introduction in 1965. Total production for 1970 was about 20,326,000 units, an increase of about 50 percent over 1969. In comparison with the nearly 100 percent increase of 1969 production over that of 1968, the 1970 increase is not so remarkable, however. Difficulties in the distribution system and the increase in piracy may account for the relative decrease of tape production in 1970.

On the export scene, Japan's minor labels are not doing enough to promote their products outside of the country. This is a charge made by Kunihiko Murai, president of two of Japan's newest minor record labels.

Other young leaders of the growing number of minor labels here have made similar observations. "The role of a minor label is to do things the majors cannot or will not do on their own," says a spokesman for URC (Underground Record Company), another of the "major" independent minor labels.

This role includes the development of highly creative material, and seeking out original Japanese talent which can appeal to audiences in other countries, while actively promoting it in those countries without having to go through the complicated contractual webs that restrict the majors. It also means establishing and maintaining close contact with the record-buying public

at home and being free to give them the kinds of product the majors don't want to bother with.

"Most Japanese record buyers are between the ages of 12 and 23," says Murai, who himself is in his mid-20's. "They are not satisfied with the current Japanese popular music even though sales have increased since 1968. The fact that sales of foreign popular music, including rock, have increased even faster is the proof. There is a gap."

Most of the 11 minor labels have been in business in Japan since July, 1969. Avion, the first truly independent label, failed soon after it was established in 1965 with Miss Maki Asakawa (now on Toshiba) as its main artist. Avion used the powerful distribution network of Nippon Victor for sales, although it was financially independent. Despite the strong distribution it was afforded, and the fact that its operating capital was an astounding 50 million yen (nearly \$140,000), observers say that the "luck factor" was one Avion's founders were short on.

The break up of Avion was a bad omen to others who aspired to free themselves of the conservative and big business aspects of the majors. Instead, they began experimenting with the idea of creating "minor labels" within the larger companies. The CBS/Hoban label was created within Nippon Columbia with Amy Jackson as the lead artist. When Nippon Columbia lost the rights to use the CBS label in favor of the formation of CBS/Sony, the Denon label was established at Nippon Columbia and is still in operation, serving, as a matter of fact, as the distribution network of a few other independent minor labels including Mushroom records.

The Minoruphone Company established its own minor (HarVest) to handle material thought to be in conflict with its image. Toshiba started their Express label for the purpose of handling rush releases their normal label could not take care of. The Malion label within Victor Geino and several others—including many which still exist today—were also established to specialize in an

Continued on page J-26

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TOKYO JAPAN



"WASEI POPS" OR WESTERN WORLD TITLES HELP PUBLISHING FIRMS PROLIFERATE

By Shigeru Kawabata

JAPAN'S MUSIC publishing business has at last come into its own.

In less than a decade and a half since the first original music publisher was formed here, the field has expanded to include over 200 separate firms.

And as the size and scope of publishing increases, so does its influence on the country's music world. The independent publishers—those who are not directly controlled by record manufacturing companies—are seen as bringing a new and creative stimulus to the business.

It began around 1957 when a leading Japanese publisher of book and magazines on music, Ongaku no Tomosha, began performing music publishing activities in the classical field. But the first officially registered music publisher was Suiseisha which was formed in July 1958 and which dealt mainly with sub-publishing for French song copyrights.

Until this time, the term *ongaku shuppansha* or music publisher meant in Japanese one who printed sheet music. As Suiseisha and the other pioneer firms began to appear, the term modern publishers came into use to identify those who published, copyrighted and actively promoted the use of original music materials.

By 1965 there were 30 firms in Japan classified as music publishers. The field continued to grow as an average of 20 or 30 new firms were added each year.

Before 1968, most firms were subpublishers with contracts with foreign publishers. From that year, however, publishers who specialized in original Japanese copyrights increased; most of them evolving from sub-publishing activities.

The reason for this is simple. Around 1965, most Japanese lyricists and composers were under exclusive contracts to record manufacturers. The bulk of the publishers could therefore depend only on foreign copyrights and not upon original Japanese material. It was rare that an original Japanese song written for and recorded by an artist under contract to a particular label could be performed by artists of any other label, and this, of course, had a smothering effect on the chances for wide success by any one writer or composer.

The subpublishers of the mid-1960's were largely concerned with copyright protection for their foreign origin material. They usually paid large cash advances to

their foreign interests, then went about actively promoting the use of the songs to recoup and try to make a profit. They began to bring to court as many cases of illegal use of copyrighted music as they could uncover, and there were many.

Although Japan had signed the Treaty of Berne in 1899 and the International Copyright Treaty of 1956, the question of copyrighted music was largely ignored when it came to domestic music. The many lawsuits won by publishers against users who continued to ignore copyrights convinced other illegal users to change their ways.

Around this time, a change began to appear in original Japanese popular music. Japanese language versions of hit American, European and other Western songs were in increased demand. Likewise, original Japanese language songs written by Japanese but based on foreign styles and scales were also becoming popular. The latter were called "wasei pops" literally Western world.

In 1963, five years after the Elvis Presley boom rocked Japan, *wasei pops* dominated record sales. Watanabe Music published "Koi no Vacance," a song which was sung by Caterina Valente and other

choice but to continue to enlarge their dealings with independent publishers.

Of course, there are still several strong publishers which belong exclusively to record manufacturers, but the majority of the hits today are from the independents.

The music publishers of Japan can be divided into nine different classes, those now belonging to or originating from:

Sheet Music Printers: Ongaku no Tomo 'Sha, Zenon, Nippon Hoso Shuppan Kyosi, Zenko Gakufu and others.

Subpublishers: Eastern Music Publishers, Suiseisha, Toa Ongaku Sha, Taiyo Ongaku Shuppan Sha, Oriental Music Publishers and others.

Record manufacturers: Victor Shuppan, Columbia Ongaku Geino Shuppan, Crown Music, Toshiba Ongaku Geino Shuppan, Seven Seas, Grammophon Geino Shuppan and others.

Production companies: Watanabe Ongaku Shuppan, Stone Wells, Geiei Ongaku Shuppan, Geion Ongaku Shuppan, Tokyo Ongaku Shuppan, J&K and others.

Broadcasting companies: Nichion, Pacific Music Publishers, Fuji Ongaku Shuppan.

Composers organized: Alfa Music, All-Staff, Ai Productions, Rhythm Music and others.

Established music directors: S&T, New Orient and others.

Instrument makers: Kawai Gakki, Yamaha and others.

Foreign related: Inter-Song, Inc.; Walt Disney, UA Japan and others.

Watanabe Ongaku Shuppan, Nichion and Alfa are particularly enthusiastic about their independence and freedom to promote their materials to many different labels. Watanabe Music is linked to Japan's largest talent management firm; Nichion is related to TBS (Tokyo Broadcasting System), and Alfa is owned by composer Kunihiko Murai and actively promotes works by a variety of young freelance writers.

There has been strong criticism against some of those publishers who are affiliated with television and radio broadcasting companies. It is charged that they have abused these affiliations in order to expand their catalogs. It is said they are in the habit of offering promises of extra broadcast exposure as barter or trade for exclusive contracts with music lyricists, composers and singers. For those new faces trying to get their big starts, or for headliners who haven't had a strong hit recently, these are attractive promises.

There have been many cases in which a certain song is aired only on one station or another because of such exclusive barter between a singer or writer and a broadcasting-affiliated music publisher.

Other publishers have reacted to this unfair practice by refusing to cooperate with those broadcasters, just as they reacted to those record manufacturers who continued to favor their self-contained stable of writers over the independents.

Many of the broadcasting-affiliated publishers have begun to produce master tapes of their songs for circulation among themselves. Other, local or smaller broadcasters have attempted to form publishing companies of their own, especially since the new Japanese copyright law was passed in January of this year, guaranteeing broadcast performance royalties to publishers for the first time in Japan.

About 10 years ago, the Nippon Ongaku Shuppansha Kyokai (also known as NOSK or Japan Music Publishers Assn.) was formed by subpublishers and those firms directly affiliated with record manufacturers. The Japan Assn. of Music Publishers (JAMP) was formed sometime later and is composed mainly of those publishers connected with broadcasting and/or independent production companies.

There is a trend for singers to sign contracts with music publishers or with talent management firms with affiliated music publishing branches. Watanabe is one firm which is stressing this "total management" idea, but there are others too.

It is clear from the statistics from JASRAC that the share-of-market for the record-manufacturer-controlled writers is decreasing, replaced by songs from independent music publishers. JASRAC statistics also reveal, however, a huge gap between money earned by imported foreign copyrights versus exported Japanese copyrights.

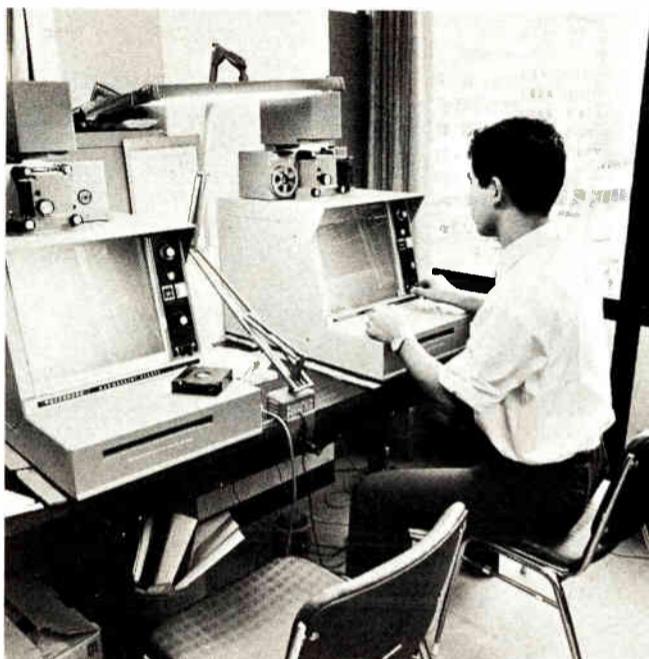
In 1969, money paid out to foreign copyright holders was 108,220,000 yen versus receipts from exported materials amounting to only 47,780,000 yen. Estimates for 1970 of 1 billion yen out versus 40 million yen in (\$2,778,000 vs. \$111,111,000,000) maintain this rough 10-4 ratio.

No Japanese-copyrighted song has even approached hit status in foreign countries since "Sukiyaki" over eight years ago. In fact, several Japanese songs by foreign writers—such as "Black Cat Tango" which is an Italian copyright—have appeared on local hit charts to the chagrin of Japanese publishers.

It is customary to blame "language problems" for the remarkable lack of exports in the Japanese music world. The Japanese language is difficult for most foreigners, to be sure.

Also to blame, however, is the fact that until very

Continued on page J-36



Microfilm scanners are used at JASRAC. Computers are a vital tool at the collection society.

foreign artists who visited Japan that year. Also around that time, "Una Sera di Tokyo" sung by Milba and other *wasei pops* such as the smash hit "Sukiyaki" (original title: "Ue o Muite Aruko") were appearing.

The composers and lyricists of this new sound in Japanese music were mostly freelancers—that is, were not under contract to record manufacturers as were most music writers at that time. The publishers who bought their works were finding *wasei* to be a gold mine and the record manufacturers, anxious to cash in, began treating the independent publishers with more respect.

Although it can be said that music publishing in Japan still has traces of immaturity, it is at last on its own and owes this success largely to the changes *wasei pops* introduced.

Most publishers picked foreign named record labels, like RCA, CBS, United Artists, etc., to handle their *wasei* material. This was logical, as this new form of pop would appeal most to those labels whose directors, as well as regular customers, were already familiar with the Western world styles of music on which *wasei* was patterned.

The first foreign label to release *wasei pops* in Japan was CBS in 1965 then licensed to Nippon Columbia. The publisher was Toa Sha, a company which was the subpublisher of the E.B. Marks catalog for Japan and which actively promoted Latin music. The song, "Namida no Taiyo" reached the peak of its popularity between October and December of 1965, earning Toa Sha a profit of around 6 million yen (about \$16,666) for that period alone. Other hits in the Toa Sha catalog for that period, such as "Malaguena," "Miami Beach Rumba," etc., were making profits of only around 1 million yen (about \$2,800). These facts encouraged other publishers to promote *wasei pops* as well.

Around that time a change also began to occur among lyricists and composers. As mentioned, most of the *wasei* writers were freelancers—moonlighting jazz musicians, authors, teachers, arrangers and conductors. As a whole they wished to remain free, as were most of their colleagues abroad. The success of *wasei* writers encouraged many of the writers who worked exclusively for one or another record manufacturing company to seek their freedom, leaving the record companies no

Spotlight on Japan

DECEMBER 11, 1971, BILLBOARD

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PRIVATE MEMBERSHIP organizations have become very important to the success of musical and theatrical performances by foreign artists. Collectively, these organizations are known as **onkyo**. They have memberships approaching 3 million persons and are dedicated to the idea of providing first-class entertainment and cultural activities at reasonable prices.

The first such audience organization in Japan was Osaka Ro-on, established on November 24, 1949. Shortly thereafter, Ro-ei and Ro-en, were also created. Each had slightly different purposes, but in general they were formed to help members enjoy dramas, motion pictures and other entertainment at prices in line with the rather low level of income suffered by a population digging itself out of a war-torn and badly depressed economy.

The motto of Ro-on was "Better Music for Lower Prices." On-kyo and Min-on—which along with Ro-on—have survived to form the big three today, have similar mottos.

For a period of time from the late 1940's to the early 1960's, these and other **onkyo** were actively engaged in putting together various forms of concerts and other entertainment for their members, using, for the most part, domestic talent. As the shape of these organizations evolved, some of the smaller were absorbed by the larger and others were disbanded for one reason or another.

By 1964, On-kyo and Ro-on had emerged as the two strongest, but in that year were joined by a third, Min-on. The newcomer was established by the members of a rightist religious offshoot of Buddhism called Sokagakkai.

Today, the shape and scope of the three largest **onkyo** is as follows:



ONKYO MEANS PRIVATE CLUBS

AND THAT MEANS TOP QUALITY ENTERTAINMENT

- Ro-on: 300,000 paid membership in 238 Japanese cities. Average 200 performances in 238 cities per month.

- On-kyo: 550,000 paid membership in 62 Japanese cities. Average 280 performances in 88 cities per month.

- Min-on: 2 million paid membership in 12 Japanese cities. Average 250 performances in 194 cities per month.

The membership of Ro-on at one time was 640,000, but the fact that Japan's economic health has increased so dramatically in the last few years is said to be responsible for the fact that its membership today is less than half that figure.

On-kyo's membership of around 500,000 has remained more or less stable since its formation.

In the case of Min-on, however, the leaders of the organization claim that its membership is growing rapidly and will continue to do so for several rea-

sons: One, that from 60 percent to 70 percent of its members are from the ranks of the religious/political organization which sponsors it and that it is the policy of Min-on to provide special, large-scale concerts which otherwise would be difficult for the average person to afford.

Every year, Min-on presents an event they dub "The Hit Parade," which includes singers and musical performers from Japan and other countries. It is held in Tokyo's 15,000-seat Nippon Budokan and is considered a high point in the year's entertainment calendar.

It also sponsors an annual musical contest for composers, singers and musicians. The grand prize for the contest is as much as 1 million yen (about \$3,000) and the winner is sent overseas to continue his musical studies.

These organizations generally book acts, including foreigners, through in-

dependent bookers and promoters. Foreign acts playing the **onkyo** circuit have their managements either contact leading talent agencies or write directly to the organizations.

Among the foreign acts performing for **onkyo** audiences in 1971 were:

Ro-on: Daniel Vidal (France); Phoenix Singers (U.S.); Popolo Italiano (Italy); Harashovich (U.S.S.R.).

On-kyo: New Glenn Miller Orchestra (U.S.); Sam Taylor (U.S.); Jean Jeaurne (France).

Min-on: Alfred Hause (W. Germany); Burt Bacharach (U.S.); Gilbert Becou (France); Henry Mancini (U.S.).

The average price of a concert ticket is from 700 to 800 yen (about \$2.12 to \$2.50) but have gone as high as 3,500 yen (\$10.60) for the Min-on ballet series and 4,500 yen (\$13.63) for On-kyo's presentation of the Berlin Philharmonic with Von Karajan conducting.

In 1963, the average Japanese spent 848 yen (\$2.35) a month for films and concerts. By 1968 this had increased only slightly, to around 865 yen (\$2.40).

Because of this trend, Japan's audience organizations are considering basic changes. Sponsoring other activities is one way they hope to hold their members. Decreasing the frequency of concerts (today as many as 300 per month of different artists, spread over many cities) is another, together with more attention to the quality and content of each presentation.

Increased publicity and promotion is yet another method, with the newsletters of each **onkyo** sent free to members carrying news of the organization's activities as well as detailed background information and advance publicity for the concerts planned for the future.

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THINKING OF PLAYING JAPAN ?

HERE'S A
GUIDE
LIST
ON
WHAT
TO
EXPECT



Indoors or outdoors, crowds flock to see top attractions.

HARDLY A TIME goes by in Tokyo, Osaka or any of several other large Japanese cities without an in-person appearance of a top-flight artist, group or orchestra from a foreign country. Nightclubs and cabarets, concert halls, theatre restaurants, hotel clubs, outdoor music festivals and many other showcases of live entertainment feature foreign acts as a matter of course, attracting large and enthusiastic audiences and earning the performers money to compare with that paid in any other country in the world.

There are several Japanese booking agencies and talent promoters who specialize in handling acts from abroad and who, for years, have built up solid reputations and inspired confidence among their colleagues in other countries. A partial list of these should include Kyodo Kikaku, Shin-Nichi Promotions, Ito Music Productions, Toa Attractions, Universal Orient Promotions, B. B. and Gay Productions (specializing in acts for U.S. military clubs), Kambara Music, Ishii Music, Pan-Japan Enterprises, Aoyama Music and several others.

While the major problem of language is largely a thing of the past in the foreign talent scene today—Japanese promoters nearly all speak English and many speak French, Spanish and German as well—there remain several areas in which misunderstandings continue to appear.

Tats Nagashima of Kyodo Kikaku, Tom Nomura of Shin-Nichi Promotions and other leading talent promoters were questioned about these problem areas and the following is a digest of their comments.

Entry permission: In order to legally enter and perform in Japan, artists, their managers or other representatives, must submit entry applications to the Japanese Government. Of course, they must also have valid passports and necessary health certificates. They must also have a Japanese sponsor or guarantor. The Japanese talent agency or promoter usually acts as the sponsor or guarantor and submits the entry applications in the artist's name.

Applications are reviewed by at least two government

agencies before they are approved, the Ministry of Finance and the Ministry of Justice. The former investigates the commercial aspects of the proposed performance tour, checking with the Bank of Japan and other institutions; the Ministry of Justice investigates the legal and immigration aspects. As a matter of course, the latter investigation includes a routine check of the artist's criminal record, if any, with special attention to the area of narcotics. It should be noted that there have been several cases of an artist's application being rejected solely on suspicion of narcotics (including marijuana) involvement.

These investigations are time consuming (a check with Interpol or the FBI usually takes over 100 days) and therefore it is not unusual to wait from four to seven weeks for application approval. There are no shortcuts to the procedure, despite what some promoters may tell you.

Naturally, it is therefore necessary to plan far in advance for a tour of Japan; promoters must be certain of application approval before they can invest any significant amount of money and energy in promotion. This cannot be stressed often enough. Japanese promoters feel they should be informed of an artist's desires to tour Japan from four to six months in advance of his scheduled appearance.

Popularity: It should not be automatically assumed that an artist's reputation or popularity at home or in other countries will follow him to Japan. Headliners like Bob Dylan and Glen Campbell may command large guarantees in some countries, but not necessarily here. Japanese promoters agree that an artist or his management should carefully study his popularity in terms of record sales and other indications before arbitrarily setting guarantee demands based on his "going rate" in other markets. This does not mean that established stars or even newcomers cannot be highly successful in Japan. It simply means that the subject of advance guarantees must be carefully considered.

Performance Ratios: Tats Nagashima of Kyodo says: "In Japan it is impossible to divide the income of performances into percentages for the artist as it is done in some other countries. First of all, some 10 percent of total receipts is taken for taxes. Then, as most of the tickets are sold through ticket agencies, called Playguides, an average of 8 percent to 10 percent is lost to them in fees. There is also hall rental expenses; the Nippon

Budokan in Tokyo, for instance, demands a minimum of around 1 million yen (about \$3,030 at floating exchange rates for November, 1971). Another 1 million yen goes for lights and stage dressings for the average show. There are also expenses for ticket printing, posters, advertising and other promotional costs. Together, these expenses add up to about half of the expected gate receipts. On top of this are the expenses we pay for the artist and his equipment. As if this weren't enough, there is also a Japanese law preventing the practice of splitting gate receipts with the artist."

Nightclub appearance contracts: The main attraction in most large Japanese nightclubs is the hostesses. This has been true since the War and shows little tendency to change. They will, occasionally, feature a really top international act, like a Sammy Davis, Jr. or a Nancy Wilson, but it's felt that this is mainly a promotional device. Their main business is offering female companionship, nice dance music, light entertainment and first class food and drink. These clubs are not in the habit of booking foreign acts for lengthy periods of time; the maximum is one to three days for a top act. It is a general practice of Japanese promoters, therefore, to expect foreign artists who are invited on nightclub tours to appear in several different clubs as well as on radio and TV and for private concerts for the various audience organizations. These contracts are usually for three weeks and call for an average of 20 performances.

Selecting an agency: While it is good advice in any country, it is particularly true that in Japan one must select a booking agency or talent promoter who has adequate experience in all of the details of the business. Japan's music industry is expanding rapidly and there are many companies and individuals who—finding big success in one or another area of the business—assume they are capable of success in other areas. Most well-established foreign talent promoters feel that the mark of an inexperienced promoter is his offer of a extra large guarantee.

Transportation, hotel accommodation, food and drink, dry cleaning services and other physical considerations of the foreign artist in Japan are less of a problem than in many other countries. Singers should come prepared with adequate copies of lead sheets, scored for bands or orchestras previously discussed with their Japanese promoters.

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WHETHER IT COMES FROM THE U.S. OR JAPAN, TOP TALENT DRAWS TOP AUDIENCES



Talent attractions which pull boxoffices vary from Henry Mancini (left) to the stirring Osmond Brothers (middle left); the consistently popular Ventures (above right) and the blues driving B.B. King (right).

THE ROTUND ROAD MANAGER of a top foreign rock group steamed out of a press conference in Toyko last summer, grumbling loudly about the seeming lack of interest the assembled Japanese reporters had taken in his quartet of long-haired charges. "What kind of press conference was that?" he demanded bitterly. "The only questions they had were about the length of (the lead singer's) hair! We were told the group is hot in Japan now and their records are selling big. How in hell can that be when they don't know a thing about the group or the music, f'chrisssake!"

He went on to express doubts about the success of their Japan tour, complaining that the Japanese booker had probably overstated the advance ticket sales and overestimated the local popularity of the group.

But when the group swaggered onto the stage of the Nippon Budokan in Tokyo the next evening, they were greeted by the enthusiastic roar of over 14,000 young fans, a house full of Japanese kids who had paid \$4.61 to \$7.50 just to see and hear a quartet of rock musicians from a foreign country.

The group was tired from its long jet ride the day before and played only moderately well, but the audience was so excited it failed to notice and by the end of the evening the beaming road manager was seen in a corner of the huge hall in an animated discussion with the local booker about plans for a return Japan tour for the coming season.

What was taken for apathy at the Tokyo press conference was just another manifestation of the fact that tremendous language and cultural gaps face any foreigner inexperienced in the ways of Japan. Despite the presence of a very good translator, the reporters were hesitant to ask questions for fear of either insulting the guests or appearing stupid. Or both! That the lack of questions did in fact insult the group and did make the press appear stupid is beside the point.

In any case, what counts is the fact that this foreign group received enthusiastic responses from sold-out houses in Tokyo—and later in Osaka and other parts of the country—responses that are not at all unusual in the foreign talent scene in Japan today. Despite what may seem to be an untenable gulf of misunderstanding over the whys and whims of Japan's role in the international pop world, it is nonetheless true that the average Japanese concertgoer is as anxious to see and hear a good performance by a talented foreign artist as one by an established Japanese entertainer. In fact, if there is

any differentiation between foreign and local talent in the mind of the Japanese music fan, it tends to be in favor of the foreigner.

Japan is entering a new phase of adoration of foreign entertainers. This can be seen, of course, in the strong public interest in and boxoffice success of recent live appearances by such top artists as Chicago, Sergio Mendes and Brazil '77, Pink Floyd, Grand Funk, Led Zeppelin, B.B. King, Ike and Tina Turner, the Osmonds, Elton John and the many others who have appeared before SRO crowds here in the past year. Successful tours by such classical artists as Ingrid Haebler, Maxence Larrieu, Rostropovich, I. Musici plus jazzmen John-Luc Ponty, Albert Mangelsdorff, Kai Winding, Dizzie Gillespie, Theonious Monk, plus popsters Burt Bacharach, Francis Lai, Claude Calaveri, Percy Faith and Henry Mancini, have attracted profitable turnouts at concerts. They have generated within the people a new spirit to investigate what the outside world has to offer musically.

The current craze for foreign entertainment is also seen in the nearly 30 percent increase in the production of foreign product within the Japanese record industry, in the growing amount of air time given to film clips and video tapes of foreign artists on Japanese television, the space given to reviews and commentary on their records, and coverage of foreign artists in the print media.

A trend not to be overlooked is the one toward shortening the period of time between an artist's appearance on the Japanese hit record lists and his appearance here in person. It is becoming commonplace today that a foreign artist will make a Japan tour while his records are riding in the upper levels of the Billboard Top 100 at home as well as in the Japanese charts.

The Osmonds' "Go Away Little Girl," for instance, entered Billboard's top 10 during the same week the brothers and their parents were taking their bows before multitudes of Japanese pre-teens all over the country.

A little before that, in November of 1969, Karen and Richard Carpenter were guesting at Yamaha's first Tokyo International Pops Festival in Tokyo while record buyers in the U.S. were putting "Close to You" into the gold record category.

However, the fact that a given group may have a given song in the top Japanese charts is not a sure-fire guarantee they'll be a smash here in person. Mike Curb and his Congregation learned this the hard way in 1971,

but the disappointing turnouts at their Tokyo concerts didn't dissuade the young MGM president or his Japanese booker from looking forward to making next year's Japan tour by the group a double success.

In fact, a leading Japanese talent booker describes an initial Japan tour by a foreign act as a long range investment. "I don't care if we run a little in the red on a first time tour. If the act is any good at all, I'll make enough on the next visit to show a profit big enough for both visits." This long range thinking is a luxury only the larger Japanese booking agencies can afford, but it is a sound fact of business here.

Japanese tend to require confirmation of a thing's value via the endorsement of others. If an artist is making a repeat tour of Japan, this tends to give him a seal of prior approval or certificate of enduring interest, even though he may have fallen as flat as a frozen flounder the first time around.

The current popularity of rock has added urgency to a question that is often asked about the Japanese market. Does an in-person tour of Japan help boost a group's track record in terms of over-the-counter cash sales of its recordings here? The answer is elusive; Grand Funk's recent tour here was preceded by a run on the group's records and Toshiba (Capitol) claims Grand Funk's LP's were moving faster than they had anticipated even before the rock trio arrived. But the local charts disagreed, showing that Grand Funk disks were no more in demand before their tour than during or shortly after it.

It is true, however, that repeated public exposure does tend to maintain interest in a given product, as proved by the continued success of The Ventures who have made a once-a-year personal visit to Japan for the past decade and whose records continue to appear with regularity in Japan's top charts.

It is also true that there has been a new spirit of cooperation within the industry of late to coordinate record promotion with the personal appearance of top pop acts from abroad. Compared to the icy indifference the two paid to each other in the not-too-distant past, this new back-scratching partnership between record manufacturers and talent bookers is like a honeymoon.

Manufacturers are falling all over themselves to be a part of any and all concert tours by their top, and even second or third-string artists. There have even



Art Blakey's Jazz Messengers, the Kingston Trio, the Montoya Sisters, MJQ, Nat King Cole and others were here in 1961. The JBC (Japan Booking Corp.) was established in that year, and many smaller but highly successful booking agencies were organized afresh or appeared as spinoffs from music publishers and broadcasting networks.

By 1964, the Art Friend Assn. and Swan Promotions had folded, but acts such as Ella Fitzgerald, the Benny

Goodman Quartet, Max Roach, Philly Joe Jones, Pat Boone, Ray Charles, the Miles Davis Quintet, Peter, Paul and Mary and others were finding enthusiastic audiences in Japan's large cities.

Total "stages" by foreign acts decreased in 1965, but the gate receipts were larger than ever for the acts that did come. The Kingston Trio returned, "Little" Peggy March appeared and began to sing in the Japanese language, Connie Francis, Chet Atkins, the orchestras of Stanley Black and Tommy Dorsey, Italian singer Claudio Villare and others appeared, most finding themselves here during October.

The Beatles came and conquered in 1966. They were the first pop group to appear in the Nippon Budokan, a 15,000-seat indoor stadium built for exhibitions of Japanese traditional sports. Media mogul Matsutaro Shoriki and others strongly opposed the use of the magnificent hall for such purpose, but Kyodo, the bookers and promoters of that landmark tour, somehow won out and filled two-thirds of the seats with screaming Japanese Beatles fans.

The term "Beatles Shock" was coined and blamed for the slight decline of the business in the next couple of years. But the pop bug had bitten deep and by late 1969 and 1970 nearly every major hall in Tokyo, Osaka and elsewhere was featuring one foreign pop act or another.

On the domestic side, the Japanese "group sound" acts like the Tigers, Spiders and Tempters—comparable to the old Beach Boys and Lovin' Spoonful—were breaking up right and left. A few of the more talented drop-outs formed new groups, specializing in rock, folk or what have you, and the practice of billing such acts as support of foreign headliners began. The "festival" syndrome had hit Japan.

As an example, these took the shape of a series of "Rock Carnivals" which Kyodo began in late 1970 and continued successfully through this year. They featured, in order, John Mayall, Blood, Sweat and Tears, B.B. King, Free, Chicago, Grand Funk Railroad, Mashmakhan, Led Zeppelin and, most recently, Elton John.

In most cases, these carnival concerts were led off by domestic acts, and were called "festivals" by the press. In early August of 1971 there was also a two-day outdoor festival of jazz, rock, folk and pop in the foothills of Mt. Fuji. No major foreign act was booked for the several other outdoor music weekends around the country last summer, but it's more than likely that next summer will see the idea of a "festival" take firmer roots.

Many writers attribute EXPO '70, which was held near Osaka from March to September of 1970, with giving foreign pop entertainment a needed shot in the arm in the Kansai (Osaka-Kobe-Kyoto) region of Japan. Until then, most foreign acts had stuck to Tokyo, with the occasional exception of a few adventurous stabs at major halls in Osaka by really top artists.

Today, most acts pulling over 5,000 attendance for their Tokyo performances can count on at least 3,000 in Kansai, and so on in that proportion. Profitable tours through the hinterlands of northern Honshu, Kyushu, Hokkaido and other parts of the Japanese island, are also conceivable, as acts such as Xavier Cugat, The Ventures, Peggy March, Up With People, Newport Jazz Festival and many others will affirm.

Compared with Tokyo, Osaka, Yokohama, Kita-Kyushu, Nagoya and a couple of other metropolitan areas, other Japanese cities are called small. But it is often the case that even these "small towns" have populations in the hundreds of thousands. It should be remembered, too, that most Japanese print and broadcast media are of a nationwide nature, so that the publicity generated in the Tokyo press for a certain act or event is generally transmitted to other parts of the country as well.

As the Japanese appetite for foreign entertainment grows, so does the infrastructure of booking agencies, promoters, organizers, etc. Not long ago, from 80 percent to 90 percent of the middle- to big-name foreign artists making Japan tours were handled by one or another of a small handful of bookers, agencies who specialized in that type of business only.

Recently, however, there is a trend toward broadening the business. Record manufacturers are paying more attention to the link between record sales and personal appearance tours. And it can be expected that the more progressive companies will take a more active role in arranging such tours for their foreign artists, either by booking them directly or through a subsidiary or closely affiliated concern. Nightclub and hotel managements, too, have begun to book their acts directly. In fact, the owner of one of the biggest discotheques and nightclubs

Continued on page J-26



America's exports which Japanese have savored include (clockwise): jazz names Lionel Hampton, the late Louis Armstrong and Ella Fitzgerald; contemporary names now attracting crowds include Elton John and Ike and Tina Turner.

been cases of two or more different manufacturers sharing the sponsorship of big pop events like the Hakone Aphrodite '71 with Pink Floyd (Toshiba), Buffy Sainte-Marie (King), The 1910 Fruit Gum Co. (Nippon Columbia), and the Mashmakhan (CBS/Sony) and Grank Funk (Toshiba) joint concerts last summer. In the former, the concert organizer, Nippon Hoso (Japan Broadcasting) was happy to have the support of the various labels and it is known they actively campaigned for it by plugging the acts' recorded product (with liberal mention of the record labels involved) over their extensive radio and tv network.

Kyodo, who organized the Grand Funk/Mashmakhan bash at Tokyo's 40,000 capacity Korakuen Baseball Stadium and the Osaka Baseball Park, also welcomed the cooperation of Toshiba and CBS/Sony. Most other major bookers and record manufacturers are making such joint ventures a matter of policy. There are those few, however, who rarely even speak to each other and the foreign act that plans a Japan tour should first investigate its Japanese contact's attitude toward the relationship between record sales and concert promotion.

Another quirk of the Japanese market for foreign talent is seen in the new attitudes toward the individual artists within any given style of music. It once was true that if "Trio Los so and so" were successful here, every other "Trio Los such and such" stood a good chance of making it, too. But last year, within the space of a few short weeks, Japanese fans were given the choice between an assorted half-dozen major minor rock groups from England—Arrival, Free, U.F.O., and not so surprisingly flocked to see such and such while leaving some of the others to shake, rattle and roll to half-full houses.

Today, this condition is observed in rock, pop, Latin or any other popular bag, and is perhaps just another way of saying that the Japanese concertgoer has finally found his voice in determining what is shoved up on stage for his patronage. It may, also, be just another way of saying that there are too many foreign acts vying for attention on the Japan scene.

But more than likely, it's indicative that Japan is at last becoming a vital market for the full range of international talent—no longer the "boondocks of the Orient" as it was not so long ago.

The foreign talent scene in Japan has developed in the last three decades from a sort of Siberia for U.S.O. drop-outs, through the status of being a "new haven" for new hopefuls or a last resort for tired crooners, into the image of a off-the-map corner where "we'll concede to do a few gigs if the price is right."

The calendar shows that one of the first foreign acts to wow the Japanese after World War II was cowboy Kenny Duncan. He and his six-gun made show-biz history in June of 1951. As one Japanese pop chronicler

puts it, "anything or anybody from America in those days made people feel good."

Hampton Hawes and a dozen or so other jazzmen were doing their stints as members of the U.S. Occupational Forces in Japan in those days—playing in local clubs and getting it on with then neophyte Japanese jazz buffs Sadao Watanabe and Sleepy Matsumoto. But the first imported jazz group to formally tour the country was the Gene Krupa Trio in April of 1952.

Slightly before then, in 1948 and 1949, records by Dinah Shore ("Buttons and Bows") and Duke Ellington ("Caravan"), paved the way for Krupa and the others to follow. By 1953, June Christy, Xavier Cugat, The Delta Rhythm Boys, Jazz at the Philharmonic, the Louis Armstrong All-Stars, Ray Eldridge, Oscar Peterson and several other top acts were riding rickety trains from Yokohama to Tokyo and learning to eat with chopsticks.

It was Oscar Peterson, by the way, who "discovered" pianist Toshiko Akiyoshi and set up the chain reaction which is still producing top international jazzmen from Japan.

In 1954, the Art Friend Assn. of Japan was established and encouraged Japan tours by many foreign artists. While foreign jazz remained the big attraction between then and 1959, there was also an increase in Japan tours by large orchestras. Benny Goodman, Les Brown, Ricardo Santos, and others pulled extensive one-nighter treks through the country. Also in that period were appearances by Josephine Baker, Ivetta Giraud, Paul Anka, Johnny Ray, Charles Trenet, the Golden Gate Quartet and the Trio Los Panchos.

It became a standard practice around that time to offer for sale at kiosks in theater lobbies, records by the acts performing inside. Few people were in the habit of shopping frequently in record shops, and this intermission sales route was a way to interest a wider public in foreign records outside those in the classical category.

Profits were beginning to appear regularly to those bookers who took the trouble to really learn the ropes of handling foreign artists in Japan. In October, 1958, Kyodo Kikaku was formed, and Swan Promotions was soon to follow.

The second post-war boom of foreign talent here began around the end of 1960. The Japanese economy had stabilized and citizens were beginning to feel out the limits of their new-found tastes for things with flavors foreign. Frank Sinatra put in a few appearances in 1960, pulling full houses in local nightclubs such as Tokyo's Mikado for as much as 5,000 yen (about \$14) per head, an unheard of cover charge height. Harry Belafonte and other headliners also made the Tokyo scene that year.

The years 1961 through 1963 were called the "Golden Age" for promoters of foreign talent in Japan.

MOST MANUFACTURERS WON'T ADMIT they desperately needed it, but the Japanese audio equipment industry has found its lucky four-leaf clover in the shape and sound of four-channel stereo. And just in time.

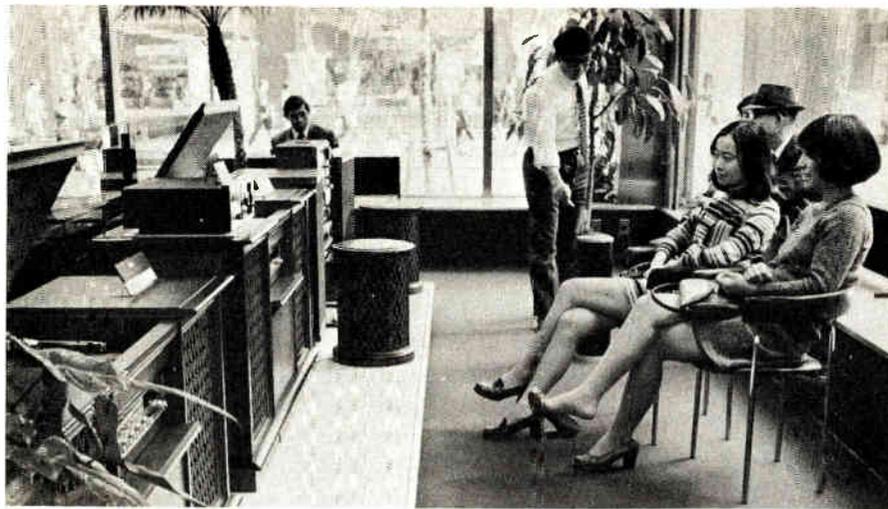
Sales of Japanese high-fidelity equipment at home and abroad have soared in the last decade, and as the market expanded in the mid-1960's, so did the role of the sound industry in the country's overall economic picture. Most of the leading manufacturers banked heavily on the continued glowing health of the hi-fi market and made substantial capital investments in plant facilities, distribution and sales networks abroad. Throughout the late

QUADRASONIC SOUND MEANS NEW CHALLENGES AND NEW OPPORTUNITIES

1960's the makers of high quality tape recorders, tuners, speakers, stereo amplifiers and players were riding a mounting wave of demand for their superior-line products, while the Japanese OEM manufacturers and gadgeteers were busily building profit pyramids in the car stereo field, portable cassette players, low-cost modular units and other mass-appeal audio electronics.

The introduction of four-channel stereo—which actually began in Japan in 1970 with Sansui's "quadralizer"—came at the peak of Japanese success in the audio world. Sales of hi-fi equipment were still growing, but not at the rate they had enjoyed in 1968-1969. The market was showing signs of leveling off in 1970 and early '71 and top makers like Sony, Pioneer, Trio, Sansui and others were stressing quality and innovation with an eye toward heading off an expected slowdown, at least in terms of continued growth.

Then in July of this year came the



A new experience: 4-channel sound.

This is not to imply that four-channel stereo is Japan's last hope to maintain its role in the audio equipment world. It does mean, however, a promise of a new challenge for the industry.

There are problems to be sure. The most obvious is the question of matrix-versus discrete systems; some equipment manufacturers favor one or the other, while other makers are covering all bases by designing equipment capable of handling both. There is also a shortage of four-channel software, although this problem is rapidly being lessened through the efforts of RCA Victor, CBS/Sony, Columbia, Toshiba and several other record and tape manufacturers who, in cooperation with their foreign licensors, are stepping up their releases of software designed for four-channel playback.

Sansui has no direct ties with any software producers in Japan or abroad. Yet statistics show that their "quadralizer" series of hardware is among the best-selling equipment of its kind in the world. Following the October, 1970, announcement of their "quad-



Couple hears surround sound in a mobile setting.

news that America—Japan's major market—was retreating into what most Japanese consider an era of protectionism. The 10 percent import surcharge and the floating of the dollar (with resulting pressures on the Japanese yen), have dramatically changed the outlook of the Japanese audio equipment industry.

phonic Synthesizer QS-1," they have continued to introduce new products in the line, including an encoder/decoder series for use by recording studios, FM radio broadcasters, and other professional or semi-pro users. Their system is not unique, but it has captured the imagination of users in Japan and abroad and helped dispell the feeling that a synthesizer is a "pseudo" four-channel approach.

Sansui engineers claim that four-channel systems using "logic" circuits cannot be used in true high fidelity systems. But this point is strongly argued by Sony which is producing the "SQ" four-channel series in partnership with CBS. The "SQ" is a matrix system employing logic-circuit technology developed by the CBS Labs in the U.S.

According to Sony president Akio Morita, his company is solidly committed to the SQ system which, as mentioned, is a matrix system. The Victor Company of Japan, on the other hand, is the leading advocate of the discrete system and believes—as do a few others in the industry—that it will be the four-channel sound standard of the future.

Victor's "CD-4" system was largely developed at their experimental laboratory near Tokyo. Unlike the Sony and other matrix systems, it is not compatible with two-channel systems, as it requires a special pickup cartridge. Victor argues that the matrix systems used by their competitors do not afford the true separation required to produce effective four-channel sound fields.

Victor of Japan and its associate companies are stepping up the production of "CD-4" software in the Japanese and foreign markets.

Aside from Sony-CBS's "SQ" and Victor's "CD-4" systems, which appear to be the major contenders for the favored pole position in the four-channel race, other Japanese audio equipment makers have introduced systems of their own. In addition to the Sansui

Continued on page J-26

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THIS YEAR'S TOP JAPANESE HITS ●

1. Shiretoko Ryojko	Tokiko Kato	Grammophon	—
2. Watashi No Jyokamachi	Rumiko Koyanagi	Reprise	Watanabe
3. Kizudarake Ni Jinsei	Koji Tsuruta	Victor	—
4. Saraba Koibito	Masaaki Sakai	Columbia	Nichion
5. Mata Au Hi Made	Kiyohiko Ozaki	Philips	Nichion
6. I Dream of Naomi	Hedva and David	RCA	Yamaha Music
7. Yokohama Tasogare	Hiroshi Itsuki	Minorophone	Yomiuri Pack
8. Hanayome	Norihiko Hashida & Climax	Express	G.C.M.
9. Bokyo	Shinichi Mori	Victor	Watanabe
10. Jyunana Sai	Saori Minami	CBS/Sony	Nichion
11. Melody Fair	Soundtrack	Polydor	Intersong
12. Sayonara O Mo Ichido	Kiyohiko Ozaki	Philips	Nichion
13. Love Story	Soundtrack	Paramount	Nichion
14. Kyoto Bojyo	Yuko Nagisa	Toshiba	Taiyo/U.A.
15. Futari No Sekai	Teruhiko Aoi	RCA	Suiseisha

FOREIGN HITS OF 1970

1. Venus, The Shocking Blue
2. Mr. Monday, The Original Caste
3. Let It Be, The Beatles
4. Mandom, Jerry Wallace
5. The Maltese Melody, Herb Alpert & Tijuana Brass
6. El Condor Pasa, Simon & Garfunkel
7. Bridge Over Troubled Water, Simon & Garfunkel
8. Never Marry a Railroad Man, The Shocking Blue
9. Le Ta SSager De La Pluie, Francis Lai Orchestra
10. As the Years Go By, Mashmakhan
11. Train, 1910 Fruitgum Co.
12. Love Glows, Edison Lighthouse
13. Early in the Morning, Cliff Richard
14. Yellow River, Christie
15. Kyoto Doll, The Ventures
16. Rain, Jose Feliciano
17. Che Vuore Questa Musica Stasera, Peppino Gagliarde
18. Volano Le Rondini, Gigliola Cinquetti
19. Les Hommes Qui N'Ont Plus Rien A Perdre, Sylvie Vartan
20. Sugar Sugar, The Archies
21. Catherine, Daniele Vidal
22. Que Sera Sera, Mary Hopkin
23. Travelin' Band, C.C.R.
24. House of the Rising Sun, Frigid Pink
25. Du Soleil Plein Les Yeux, Soundtrack

JAPANESE POP HITS OF 1970 ●

- | | |
|---|--|
| 1. Keiko No Yume Wa Yoru Hiraku, Keiko Fuji | 6. Ai Wa Kizutsuki Yasuku, Hide & Rossanna |
| 2. Kuroneko No Tango, Osamu Minagawa | 7. Awazuni Aishite, Hiroshi Uchiyamada & Cool Five |
| 3. Dorifu No Zundokobushi, The Drifters | 8. Kyo De Owakare, Yoichi Sugawara |
| 4. Onna No Blues, Keiko Fuji | 9. Uwasa No Onna, Hiroshi Uchiyamada & Cool Five |
| 5. Tegami, Saori Yuki | 10. Kyoto No Koi, Yuko Nagisa |

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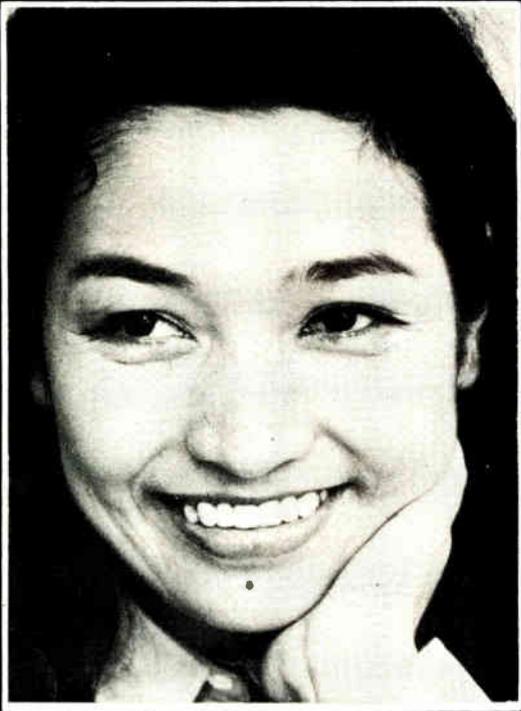
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THE PROMOTION SCENE

A TV SHOT MEANS A LOT, BUT TOO MANY 'NEW FACES' CLOUD THE SCREEN

By Ichiro Fukuda

TELEVISION IN JAPAN provides the major means of promoting recording personalities. But there are difficulties facing the TV industry, however, especially when it comes to the amount of influence it holds in the pop music field.

Japanese TV stations carry many "best-ten" musical variety shows, shows which have formats roughly between "American Bandstand" and "Ed Sullivan" with a heavy dose of Top 40 radio and a touch of Johnny Carson's "Tonight." Nearly all are broadcast live, and this is an advantage to those artists who appear as guests for the purpose of promoting their latest record releases.

It cannot be denied that repeated exposure on TV is a must for increasing record sales and establishing a claim to stardom for most Japanese pop singers. Recently, however, the popularity of such "best-ten" TV shows has shown a marked decrease. Lack of top quality talent and variety and the fact that there are just too many shows of this type on the air are reasons for this decline.

In the Tokyo area, five of the seven television channels—the two NHK stations are the exceptions—each broadcasts a "best-ten" type show daily. Most of them are scheduled for the identical time slot—as if by agreement. This means that every day or night, the same singers sing by agreement. This means that every day or night, the same singers sing the same songs, the same emcees tell the same jokes. It's not unusual for Miss X to appear on a different show each night for five nights, starting the circuit again the following week for another, and another round.

The low fees paid by the shows, plus the fact that the practice of broadcasting live during the mid-evening hours conflicts with theatre and nightclub schedules of the better artists, result in shows of rather poor quality.

With the exception of not infrequent but predictably bland appearances of top stars, most of the entertainers on these shows are fresh faces. Plugging their debut songs, they make the rounds of the shows as often as their promotion directors and managers can arrange. And since many Japanese record companies have a tendency to favor an endless parade of new

faces over all but their very top stars, quite naturally the "best-ten" shows are only a slight cut above amateur hours.

The Japanese pop record that scores a hit without the aid of TV is a rarity, however. There are two recent examples, "Kyoto no Koi" by Yuko Nagisa and Tokiko Kato's "Shiretoko Ryojo." Their success has created a good deal of soul-searching within the TV industry. Because of this and the decline of ratings, for the "best-ten" type of program, the industry is striving to improve its fare.

In the print media, the wide variety of newspapers, including the three giant dailies with circulations of over one million each are prime promotional channels. Most of the weekly and monthly magazines have circulation of at least 100,000, with more than a dozen claiming over one million readers each. Two or three of the million reader magazines specialize in "inside" or "confidential" stories, usually about the private lives of celebrities, including recording artists.

Magazines specializing in music are also extremely important promotional vehicles in Japan. Although they are called *fan-zashi* (fan magazines), they bear little resemblance to some American and European publications in that they tend to take their subjects very seriously, featuring extensive record reviews, discussions of the music and artists, news about concerts, radio and TV broadcasts, live performances and contract-signings.

A characteristic change in music journalism in Japan is the move from mass to mini communications; there is an increasing trend to specialize. It is notable that magazines for amateur musicians have increased of late. Publications which feature the music and words for rock, folk and other kinds of popular music, scored for guitar, are avidly read.

Once a domestic artist has achieved stardom, it is not at all difficult for him to continue to command SRO houses for as many live concerts as he wishes to give. Maintaining high record sales once he has slipped momentarily from the charts is extremely difficult, however. No matter how good his promotion is, anything short of a wildfire hit song will not bring an artist back into the charts once he has been absent from them for any length of time.

Singer Hibari Misora is generally considered to be the top concert attraction in Japan's pop world today, with popular artists Yukio Hashi, Kazuo Gunaki and Teruhiko Saigo not far behind. It should follow that the current recordings of these widely known veterans would continue to sell well, but such is not the case. Their labels report that their sales today are less than one-tenth of the figures they once commanded.

Although these and most other established stars of pop in Japan are still in their 20's and 30's, the appearance of an overabundance of new acts has watered down the record market, say observers.

Competition for promotional exposure in relation to record sales is increasing, and with the forecasted decline of "best-ten" TV shows and the record industry's continued fascination with new faces in search of that occasional hit, it is difficult for an established artist to rely on record sales to sustain his stardom.

Radio is not to be ignored as a key promotional channel in Japan. But it is curious that in spite of the wide proliferation of the medium, promoters of domestic music tend to treat it as a secondary promotion vehicle. Radio stands out as the number one vehicle for promoting foreign-origin records, however.

There is an increasing trend of higher sales for foreign-origin records over domestic product. All of the Japanese record companies, with the exception of Crown which releases only domestic records, and others like Teichiku, Canyon and Minoruphon which specialize in local product, have reported sales ratios of from 50-50 to 30-70 in favor of foreign-origin product.

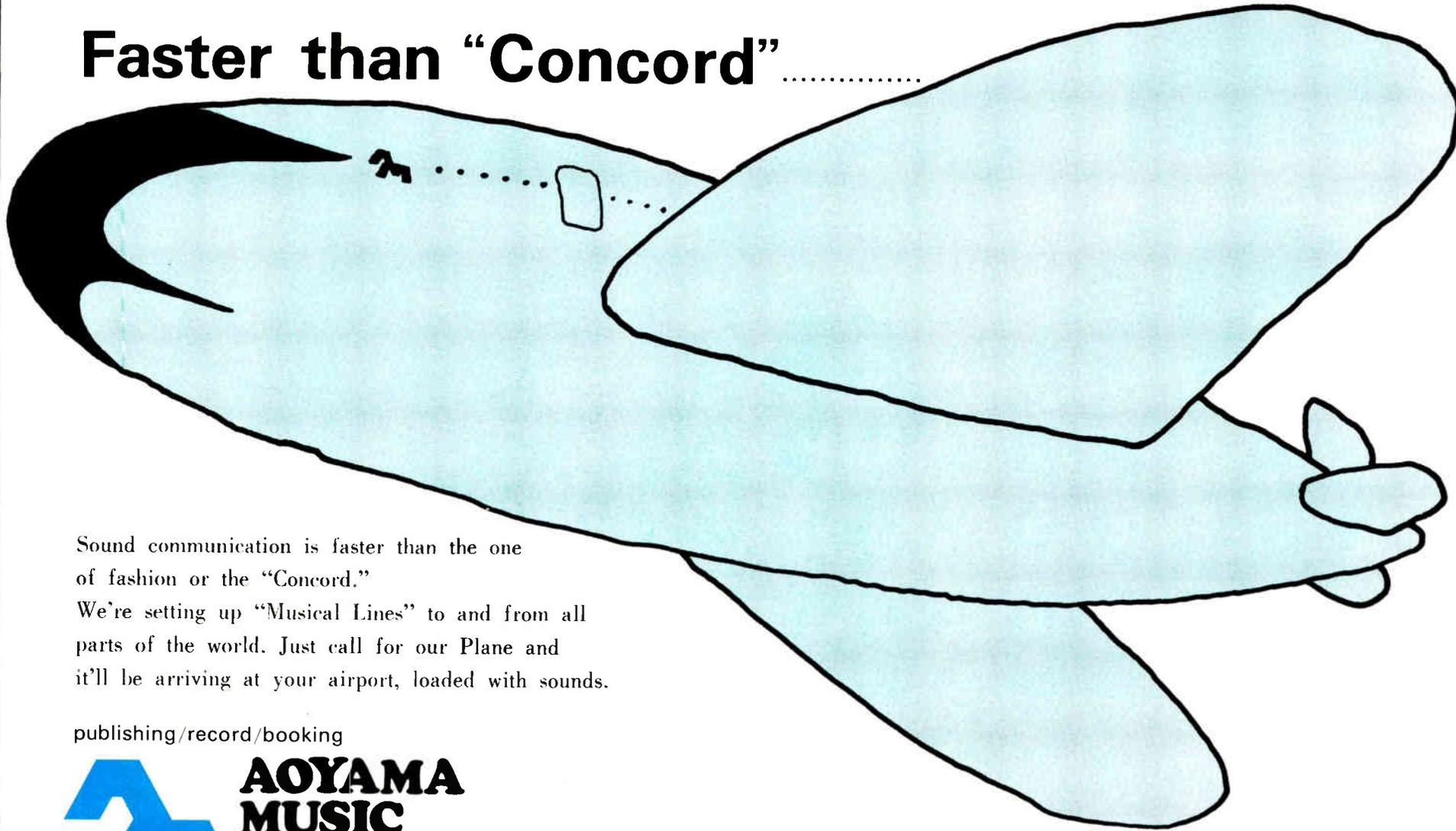
To promote the sale of records by foreign artists, radio is far more effective than TV, even though there is a slight trend to use videotape clips of foreign artists on certain TV shows (Tokyo Channel 12's "Now Explosion" show is one of these).

Tokyo, with a population of nearly 12 million persons, is served by a total of only nine radio stations; there is one local interest commercial short-wave station, two FM stations and six AM stations.

NHK, which is quasi-government run, non-commercial and does not welcome rock music, operates one of the two FM and two of the six AM stations. The

Continued on page J-24

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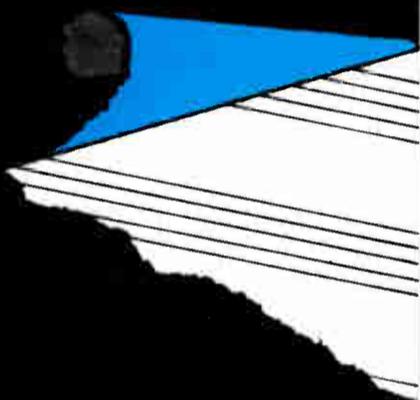
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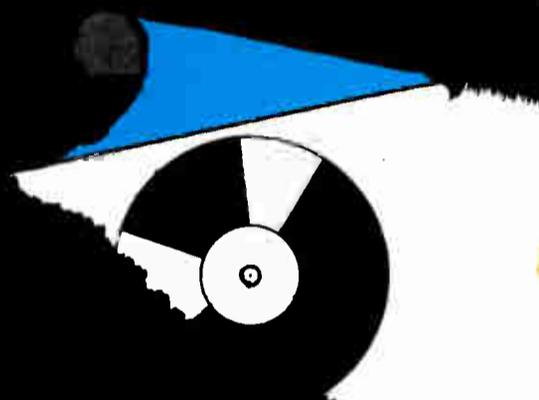
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An NHK-produced show combines music with disk jockey chatter.

RADIO-TV COVERS MUSIC FULLY

As should be expected in a nation which produces a substantial share of the world's consumer electronic products, the role of radio and television broadcasting in Japan is indeed large. In fact, broadcasters have begun promoting music concerts—a new avenue for them.

It is estimated that there are nearly 1.5 radios per household, plus over 15.2 million automobile radios (more than one-third are installed in taxis, buses and trucks). There are also over 23 million television receivers in use, about 40 percent of which are color sets.

Television and radio programming is generally divided into three major categories: news and public affairs, dramatic and musical entertainment and sports, and educational.

The Japanese Diet ratified a new copyright law in January 1971, which, in effect, makes it illegal to air recorded material without the payment of

performance royalties. Prior to the passage of the law, broadcasters had only to give credit to the artist and the record manufacturing company involved.

Several other changes have occurred in broadcasting in recent months. As labor costs continue to soar, and as CATV and other developments in television become realities, broadcasters find themselves facing unprecedented challenges.

The broadcasting field is dominated—as a matter of basic principle—by the Nippon Hoso Kyokai (NHK) or Japan Broadcasting Corporation. This is a semi-government body under special obligation to nationwide broadcasting coverage by radio as well as television. 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 or TV. All broadcasting in Japan comes under the authority of the Minister of Posts and Telecommunica-

tion. Noncommercial NHK operates a total of 54 AM and FM stations nationwide. In addition to these, there are some 57 private AM and FM stations, two located in Okinawa, and the Far East Network operated by the U.S. military.

In the Tokyo area, with approximately 11 percent or 12 percent of the total population of Japan within normal receiving range, there are only six AM and two FM stations. Two of the AM and one of the two FM stations are operated by NHK. The others are private: FM Tokyo, Nippon Tampa Hoso, Radio Kanto, Bunka Hoso, Tokyo Broadcasting System (TBS) and Nippon Broadcasting (JOLF).

In 1958, when television became extremely popular among Japanese households, the influence of private radio broadcasting stations in Japan began to drop. Stations were forced to change their programming drastically, severely reducing their production staffs and eliminating almost all creative shows with the exception of documentaries and the like prepared by their news divisions. The music/news format became common and has continued to this day.

A typical station in Tokyo divides its 24-hour broadcasting day into four time belts: morning and pre-noon hours are programmed for housewives and for students and salaried workers on their way to school or work; afternoon hours for housewives and car drivers; evening hours for families and "midnight" or late-evening, early-morning hours for students.

Although there is a growing demand for it, it is unlikely that FM broadcasting will increase in the near future. The Government, after many years of experimentation, decided in early 1970 to limit the number of FM stations to two in each of Japan's most populated areas: Tokyo / Yokohama; Osaka; Nagoya and Fukuoka. In each case, one of the two licenses is held by NHK. Most FM programming on the NHK as well as the private stations is in stereo. There has been a great deal of experimentation with four-channel stereo broadcasting over FM in the last few months and this is expected to continue, judging from the excellent results and the support it receives from audiences, record makers and audio hardware makers alike.

Radio listeners in the 15-25-year age bracket make up the largest audience. Commercial AM radio plays the

most important part in the promotion of foreign popular music. FM radio concentrates on classical music for the most part, although easy listening and Latin music is also featured.

It should be noted that broadcasters are beginning to take an active interest in the promotion of live music in Japan. NHK sponsors one of Japan's most highly regarded symphony orchestras; Nippon Hoso (JOLF) sponsored an outdoor music festival in the foothills of Mt. Fuji last summer which featured Pink Floyd from the U.K., Buffy Sainte-Marie and others from the U.S. and several top Japanese jazz, folk and rock groups.

Experimental videocasting was begun in Japan in 1949, four years after the end of WW II. It was not until January, 1953, however, that daily service was begun by NHK. In the 18 years since the industry has grown rapidly and there are a total of 36 television stations nationwide today.

Provisional licenses to broadcast in color were granted to NHK and NET (Nippon Educational Television Network) in December 1957 and now each of Japan's three dozen stations airs the great majority of its programs in color.

There are many "best-ten" type of popular music shows on the commercial television stations, especially in the metropolitan areas. In addition, NHK features several shows dealing with musical events from around the world. The popularity of these shows, especially the "best-ten" types which feature domestic recording artists of the *shinjin* or "new face" class, is declining sharply.

The performance fees for the singers on the "best-ten" shows are exceedingly low. At an annual meeting, private TV broadcasters agree upon a "scale" or rank of payment for artists. An artist in his first year will usually receive no more than 3,000 yen per performance—or less. Few of even the most seasoned stars received more than 100,000 yen per performance.

Foreign entertainers who appear live or on Japan-filmed tape are usually given nothing more than a pearl necklace or some other trinket as payment. Still, the use of television in the promotion of a foreign artist is very effective in creating demand for records and concert tickets, as The Osmonds, Peggy March, Pat Boone, David and Hedva from Israel and many others can verify.

PROMOTION SCENE

• Continued from page J-20

short-wave station has very small influence; therefore there are only four AM stations and one FM station to attract the attention of record promoters. Of course there is no so-called "underground" radio programming on AM or FM.

According to the most recent industry surveys, there are 878 programs on radio and TV which contribute to the promotion of music. Of these, 88.8 percent are produced by the stations themselves; the rest are prepared by independent production companies or by record manufacturers.

The first radio disk jockey program appeared about 10 years ago. At present, there are about 444 male DJs and about 324 female DJs, plus some 22 DJ teams for a total of 790 DJs.

Not all of these have the freedom to choose the records they play. Some 48 percent of the male (50 percent female) DJs have total control over their programming; 30.2 percent of the males (29.9 percent female) have no control whatsoever and 21.8 percent of the males (20.1 percent female) split the control with sponsors or their station directors.

Many radio DJs are well-known personalities from other areas of entertainment: actors, artists and critics. These "instant DJs" often know very little about the music they play and usually read prepared scripts. As a result, audiences tend to ignore their comments about the records and are influenced very little by their shows. Nevertheless, record promoters devote a great deal of energy in arranging that their product is exposed over these shows.

Even the programs sponsored by record companies are far from reaching the quality of real DJ shows in the U.S. and Europe. They simply arrange the programs according to their sales quotas and let their more popular artists read prepared scripts, introducing each record with a good deal of "hype."

Record companies also buy a considerable amount of spot commercial time. There is one radio network in central Japan that has so many programs sponsored by record companies that station directors



Toshiba Records Yuko Kimi meets her public during a promotion visit in Shinjuku, Tokyo.

claim they have only one hour a day—late at night—to air their own shows.

Record companies establish their advertising and promotional budgets at the beginning of each year. On the average, from 50 percent to 60 percent of these budgets is used to buy radio air time and to produce self-prepared radio shows.

The biggest problem in promoting foreign repertoire is the fact that there is a shortage of promotion men who specialize in this. The so-called "publicity sections" of the various record companies are busy preparing advertising for print media, leaving the job of actual promotion to other sections.

Each company has a division usually called *Yogaku-bu* or Western music section. The directors of each decide what records to release from the foreign titles made available to them, when and in what quantities the initial releases are made, what jacket art, adver-

tising directions and so forth are used. But they also must double as promotion men, personally planning promotion campaigns.

There is an increasing trend for record companies to participate in co-sponsoring live concerts by foreign artists. The amount of money given to such activities is small, but at least the idea is a good one. Some record companies are also trying out various tactics to influence the youth market in new ways, such as publishing and circulating their own "underground newspapers," giving away free posters in record shops, conducting record concerts for students on or near campuses, etc.

Record promotion in Japan is a relatively new activity, and it is experiencing growing pains. There are many tried and true methods, but there is also a great deal of room for new and imaginative experimentation.

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By Rikuro Hiyama



Trying out a locally made product: the sounds are good.

JAPAN'S SYSTEM of musical education may be a key point in the striking success of the nation's musical instrument manufacturing industry. Today, the industry supplies a monthly total of slightly under 20,000 pianos for consumption in Japan alone (the annual consumption of the U.S. is estimated at 220,000 units), 50,000 reed organs a month, 8,000 electronic organs a month (the annual total in the U.S. is 100,000), 50,000 guitars a month (U.S. is 1,700,000 annually), and over 10,000 wind instruments a month (U.S. is 600,000 per year). These figures take on even more staggering meaning if one considers that

Japan has a population of just over 100 million persons.

It is obvious that Japan's large consumption of instruments is sparked by the educational system. The many university-level musical schools train thousands of qualified teachers, innumerable private musical classrooms are to be found for the serious student, and the musical education course in the compulsory education system in the nation's elementary and middle (junior high) schools train hundreds of thousands more.

In other words, at least 20 percent of the entire nation—every child between the age of kindergarden into their late teens—is engaged in some form of musical education at all times.

Among Japan's musical education courses which have attracted the attention of the world are the violin talent system operated by Shunichi Suzuki, the Yamaha Foundation for Music Education-run classes for young people and the highly-regarded Toho Musical College which trains brilliant children.

Some of the systems concentrate on one instrument, such as the Yamaha Electone Classes which train students at thousands of locations all over Japan.

Japanese musical instruments manufacturers have stuck to the principle that when a musical instrument is sold, its performance technique should be taught to the buyer.

Despite the cold fact that Japan exports pianos equivalent to only 10 percent of the domestic U.S.A. consumption, American piano manufacturers towards the end of 1969 pressed their government into considering the enforcement of import restrictions on Japan-made pianos and succeeded to have the Customs Tariff Commission hold a public hearing on the subject in Washington.

According to one report, a total of \$1.7 million worth of stringed instruments with frets was sold in America last year. Of this figure, \$1 million—or 70 percent—was of Japanese origin. This fact tells us that America's young generation satisfies itself by obtaining relatively high quality instruments from Japan at reasonable prices.

Japanese youth are enjoying what may be the most fertile musical environment in the world today. It is

noteworthy that they pursue both Western and Japanese music with gusto. Many young Japanese start with reed organs then change to pianos or electronic organs, or start with violins or guitars then shift to wind or percussion instruments. At the same time—especially in recent years, Japanese youth is showing a most avaricious liking for such traditional Japanese instruments like the *koto* or *shakuhachi*, many of them bending these beautiful instruments into the patterns of contemporary jazz and other forms.

It may be justified to predict that such free, extravagant and yet flexible attitudes will continue to provide a rich base for the growth of the Japanese musical instrument industry.

The Japanese people first obtained Western musical instruments about a century ago. Previously, they had, for over 10 centuries, developed their unique, seclusive music using such traditional instruments as *koto* (Japanese horizontal harp), the banjo-like *samisen* (pronounced "she-ah-mi-sen"), the *shakuhachi* or vertical bamboo flute, Japanese drums (*wadaiko* and others). The Western instruments such as fife, violin, drums, reed organs, etc., came into wide popularity only as late as the 1860s and '70s with the ending of what had been till then a national policy of total isolation.

Today's music instruments manufacturing industry in Japan—one of the best and largest in the world—came into being and grew to its present size and scale as the direct result of the efforts of two carpenters. Masakichi Suzuki and Toragusu Yamaha—having been captivated by the striking performances of a violin and a reed organ respectively in the latter half of the 19th century—began to copy these instruments.

Masakichi Suzuki and his son and a grandson, through their strenuous efforts, succeeded in creating an industry which today manufactures over two million musical instruments a year and enjoys a 70 percent share of the world's stringed instrument market.

The reed organs which Toragusu Yamaha produced through careful imitation of imported models eventually led to the birth of the giant complex at Hamamatsu in Shizuoka Prefecture, the headquarters of both Nippon Gakki Seizo Co. (Japan Instrument Manufacturing Co.) and Kawai Gakki Seisakusho (Kawai Instrument Products Manufacturing Co.).

In particular, the Nippon Gakki Seizo Co., which adopted the surname of its founder, Yamaha, as the brandname of its products, has grown to a remarkable size—almost unprecedented in the history of the world's musical instruments manufacturing industry—with an annual output of 200,000 pianos, 360,000 reed organs, 100,000 electronic organs, 200,000 guitars and 200,000 wind instruments.

The present success of Yamaha may be attributed to the leadership of Genichi Kawakami, now president of the company, who has been like a grandson to the founder. Some 60 percent of Japan's total production comes from Yamaha; this year's national total is \$250 million.

Continued on page J-38

Spotlight on Japan

DISK PRODUCTION

● Continued from page J-4

area which could not be handled for one reason or another by the parent company.

The fact that they are controlled by the majors disqualifies them from being called minors, however. The 11 minor labels now in business are financially independent of the major record companies, even though most depend on them for their distribution.

Several years ago it was felt that no label could retain its independence if it had to go to one of the majors for help in sales. Today, this is not true, mainly because the majors have recognized the minors' knack for producing big hits and are satisfied to take their percentages of sales without the necessity of controlling the entire label.

Aside from Murai, whose Alfa and Mushroom labels are reportedly well on their way toward breaking all sales records for minor product, Masaaki Hata stands out as the leader of the minor revolution.

Hata's label, URC, was the first "underground" label in Japan. Since its formation in July, 1969, it has concentrated on creating separate sales network for its releases. URC specializes in the kinds of folk, rock and other product that some majors find objectionable—material appealing to radical student groups.

URC surprised the music industry this summer by inviting two other minor labels, Garlick and Tengu, to join its sales programs and together they are steadily increasing their share of sales in the youth-oriented market.

This is a list of the small labels: Alfa, URC, Green City, Garlick, Pop, Tengu, Three Blind Mice, Rohon Records, Kid, Mushroom and Kangaroo.

TOP TALENT

● Continued from page J-13

in Tokyo's Akasaka district has made over a dozen trips to Africa, Europe and the Americas in the last 12 months to scout for acts. He had even arranged to present a top U.S. rock group in a large public concert in Tokyo, but unfortunately the group ran into visa problems. We can expect to see increased activities of this type in the near future, however.

The U.S. military bases around Japan are in the process of reducing personnel and their many officers' and enlisted men's clubs are not as active as they once were. There is still a demand for foreign acts, however, and appearances on "the circuit" continue to appeal even to headliners like Ray Charles, Jimmy Smith, Sarah Vaughan and Tony Bennett.

That Japan has "come of age" as a top market for international entertainment is a fact that many American and European talent managers tend to ignore. It is not uncommon to hear a foreign act here say that they would have included Japan on their world tours much sooner if their managers had not dismissed the possibility with a superficial "can't be done" or "isn't worth it."

Concert halls and theaters in Tokyo and other large cities, and in the "small towns" as well, are as good as if not superior to those found anywhere else in the world; the professionalism to be found in the activities of talent promotion agencies—large and small—is first class; the enthusiasm and attention expressed by Japanese audiences is warm and gratifying.

From blues to bolero, from soul to symphonic, the musical offerings of foreign lands are very much in demand in Japan.

QUADRASONIC SOUND

● Continued from page J-14

"SQ" line, here are several others: Toshiba's "QM," Sanyo's "Quadsonic Control System," Trio's "QR," Matsushita's "RS," Hitachi's "Ambiomatrix System," Mitsubishi's "QM," Pioneer's "Phase Shift Quadralizer," and new systems by TEAC, Onkyo, Toyo, Nippon Columbia, and most other major and minor manufacturers.

From the Japanese point of view, the state of the art in four-channel hardware is just beginning to reach definable proportions. Audio fans can expect continued advances in the quality and selection of Japan-made four-channel hardware over the next few years.

Although there are few positive indications of it at present, it's even possible that the question of compatibility between matrix and discrete systems may be resolved by agreements between the advocates of each. Meanwhile, despite this basic obstacle, the Japanese audio industry is looking "four-ward" to maintaining its reputation as a productive high fidelity equipment supplier.

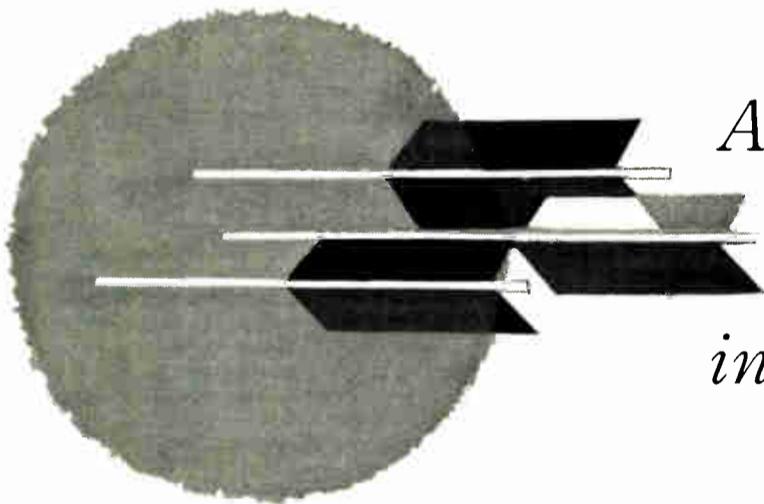
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S **TUDIOS**
INVEST IN
IMPROVEMENTS
BUT THERE AREN'T MANY
16-TRACKS



Victor engineers and producer work in a comfortable setting.

CONTINUED IMPROVEMENTS are being made in recording facilities. Together with a substantial investment in new cutting, plating and pressing facilities on the part of the record makers, Japan's overall record reproduction facilities represent a capital investment triple that of three years ago.

With the advent of four-channel recording and the more complex demands on recording technology made by today's styles in popular music, however, some members of the Japanese music world feel their country lacks the level of recording quality it should have. Some of their criticism is directed against the equipment itself, but for the most part it is directed against the engineers, mixers and other technicians available to man it.

There are several excellent 4- and 8-track facilities available, featuring up-dated equipment (mostly imported). There are, however, only two 16-track studios, one at Victor's modern complex in the Yoyogi/Aoyama section of Tokyo and one at the brand-new Mouri (sometimes spelled Mori) studios in Meguro, Tokyo. There are no studios with more than 16-track output facilities at present in Japan.

Seven of the domestic record manufacturers own and operate their own facilities: CBS/Sony, King, Nippon Columbia, Polydor, Teichiku, Toshiba and Victor. The latter studio is made available to Nippon Phonogram and other companies on a special-arrangement basis.

As to costs, all but the largest, newest studios ask well under \$50 per hour studio rental. Added to this, of course, are overtime charges, fees for engineers, mixers and tape. These prices are going up, to be sure, but

Continued on page J-34



Mori Records cuts a brass section date, with each player separated by isolators on both sides.



Mrs. Folster

JASRAC AND FOLSTER ARE A COLLECTION DUO

AS the Japanese music industry continues to expand, more and more attention is being paid to the all-important question of copyrights and payments of royalties. Japanese record manufacturers, lyricists and composers, artists and music publishers depend on one official organization for the collection of rights and royalties related to their creative works. Their foreign counterparts likewise have but one collection agency acting for them. 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 musical works by JASRAC in accordance with the "fee scales for musical works" which is duly approved by the government.

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

JASRAC was formally inaugurated Nov. 19, 1939. The total fees and royalties collected by JASRAC surpassed the 5.15 billion yen level (approx. \$15.3 million) in 1970, as compared with the less than \$100 collected during its first year of operation. An annual growth factor of roughly one million yen has been steady for the last few years:

1968: 3,115,836,867 yen; 1969: 4,218,820,309 yen; 1970: 5,519,796,214 yen.

It is estimated that about 75 percent of the collections of JASRAC in 1970 were paid to Japanese music publishers.

Reflecting the increasing popularity of foreign-origin music in Japan, it is estimated that JASRAC paid around one billion yen to holders of foreign copyrights for 1970, while receiving in the name of Japanese copyrights only an approximate 40 million. This trend has been increasing in the last several years.

Hachiro Sato is the current president of JASRAC. He presides over a 17-member board of directors, several of which are from the music publishing world of Japan. There are over 4,000 JASRAC members and the organization serves their interests with about 245 employees in a strikingly modern building, "JASRAC House," in central Tokyo.

The Folster agency, also located in central Tokyo, 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 1940's to collect mechanical rights only. The following is a partial list of the Folster agency's main clients: Belwin-Mills, Big Seven, Bourne, Daywin, Chappell (Inc. and Ltd.), Edwin H. Morris (Inc. and Ltd.), Famous (Paramount), G. Shirmer, Gil, Irving Berlin Music, Lawson Gould, Lois, Michael H. Goldsen (Criterion), Mietus, Morro, Regent, Southern (World Group, Peer), Vogue, Burlington/Palace, Campbell Connelly, Dick James (Northern Songs), Lawrence Wright, Peter Maurice (Keith Prowse).

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Spotlight on Japan

'EXPERIMENTAL' MEANS OF DISK DISTRIBUTION ARE SLOWLY EMERGING,

By Malcolm Davis



Retail shops offer well stocked supplies of music in disk and tape formats. But there are critics of the supply system.

ONE OF THE MOST TROUBLESOME and interesting problems in the record industry involves updating and streamlining retail distribution.

Although the system has sprouted a few new limbs, its skeleton is that formed on lines which existed in pre-war, post-feudal Japan. Its backbone is the direct and vital link that exists between the maker and the seller, a link that, if broken, would disjoin the entire industry.

Estimates are that around 80 percent of the records sold here are handled through this spinal link, the so-called "contracted store route."

There are about 3,000 retail stores in this route, ranging from mama-papa shops in small fishing villages to large, busy stores in metropolitan centers. With few exceptions, these retailers can be considered as "puppets" of the manufacturers, depending on them not only for their wares, but also for financial assistance, advice and control in stock handling, free display and promotional materials and advertising and nearly every other aspect of running their shops.

There are many persons, including some of the most conservative leaders of the record manufacturing sector itself, who realize the need to find an alternative to this system. Yet they are faced with the unpleasant fact that, without the contracted store route, their powers to influence and shape the industry would come to an abrupt end.

Minor changes in the distribution system take place from time to time. The most evident of these is the development of approximately 12 "chain" or network companies who are the closest thing to wholesalers that exist in the Japanese record business. These companies, together, operate another 3,000 or so record retail shops, either under direct control or franchise. The parent companies buy direct from the makers and market through their outlets. The strength of this route is slowly increasing, but most observers feel they won't expand their share-of-market much beyond the 15 percent level they now control. For practical purposes, the relationship between the chains and the makers is similar to that between makers and the contracted store sector; the

maker still assumes the lion's share of deciding what product is distributed and, most importantly, what retail price is set and maintained for the product.

The subject of price is one we'll deal with in a moment. First, to complete the picture of overall distribution, there are also the "special routes" which, together, account for some five percent of total record sales here.

The largest "special route" utilizes bookstores to sell records, usually custom-designed collections of world classics or international pop standards, packaged in boxed sets. These collections contain from one to 12 LP's per volume, some running to over 50 volumes in a series, have detailed, scholarly notes in Japanese, and sell at prices from \$20 to \$35, about 30 percent to 50 percent less per disk than product found in ordinary record shops.

There are also several record clubs in the special route category who use various direct selling methods such as door-to-door, magazine coupons and other direct mail techniques. CBS/Sony is the only major manufacturer to sponsor such a club directly, although King, Toshiba and others give a great deal of support to the handful of large book and magazine publishers who created these, as well as the majority of the bookstore route operations.

Other special routes include a few experimental operations, such as the sales of records and tapes through tobacco-newsstands located in major railroad terminals. This system was begun in the fall of 1970 by Tetsudo Kosai-kai which operates kiosks in some 5,000 train stations all over Japan. Only eight of these kiosks are participating in the test, each stocking about 20 tapes (mostly cassettes) and 30 disks with average sales of 15 pieces per week or just over \$9 per day per location.

Through these "special routes," the "chain stores" and the "contracted stores," Japanese record manufacturers last year moved \$180 million worth of records plus a large part of their 20 million unit tape production. It is essential to understand that these are the only forms of distribution in the business here. There are no true wholesalers, no one-stops, no rack-jobbers or other sort of middlemen. Also essential to the subject is the fact that there is no discounting. None.

The usual price of a Japan-pressed 12-inch 33 $\frac{1}{3}$ rpm LP is from 1,500 to 2,400 yen; 45 rpm singles are sold

at either 400 or 500 yen. In terms of dollars, with the current floating exchange average of 330 yen to the U.S. dollar, that puts LPs in the \$4.54 to \$7.47 range and singles from \$1.21 to \$1.51.

The majority of LP's are pegged at an even 2,000 yen or roughly \$6. And once a disk is released at the price, no retailer can legally sell it for less. The law which applies is the "Saihanbai Kakaku" or resale law, a part of the Private Monopoly Act. In essence, this law prohibits retailers from discounting the price set by the manufacturer, either by actual cash-off reductions, bonus-gifts or other methods. Experts say the law has many loopholes, but these are effectively plugged by the manufacturers in cooperation with the All-Japan Record Dealer Union Organization which "tries" offenders before a panel of its members, even if the offender himself is not a member.

In the past year, there were several cases of sales campaigns offering bonus records, free posters, buttons and other gimmicks, but it was the record companies, notably Warner-Pioneer and Toshiba, who initiated and administered them through record retail outlets, not the retailers themselves.

Closely related to the no discount rule is the matter of stock return allowances. The "official" return allowance in Japan is six percent of total product. That is, the record retailer is legally allowed to return unsold records to the maker over a given period in amounts totalling six percent of his purchases from that maker in that period. In fact, the actual return rate is from 20 percent to 30 percent, with even larger percentages allowed in certain cases, depending on the retailer's business conditions and the nature of his personal relationship to the maker. Critics of the system claim that in many cases, the retailer is, in effect, handling makers' products "on consignment."

Off the record, manufacturers suffer this high return practice as the price they feel they must pay to maintain close cooperation with and control of the retail sector. Officially, however, they condemn the practice to a man and periodically issue warnings to the retailers that returns are to be held down to the contracted six percent figure.

The liberal return privilege is also cited by critics as the major factor in denying the retail sector the incentive to streamline itself. It, together with the fact

BUT MORE NEEDS TO BE DONE



that the retailer cannot operate in any way involving discounting or reducing the prices of his stock, discourages him from any attempts to be independent. With his prices frozen and the problem of non-moving stock taken off his hands by the manufacturer, the Japanese record retailer's worries are considerably less than those of his American or European counterpart. Added to this is the fact that, with few exceptions, no retailer spends more than a token 1.6 percent of his income on advertising or promotion in his community, relying on the makers to do it for him with expensive, nationwide programs in the media.

Although the last few years have seen many improvements and sophistications in in-store displays, demonstration facilities, anti-theft devices, cataloging systems, accessory lines and other new retailing practices, most of these have been initiated by the manufacturers.

There are an estimated 7,000 retail record outlets in Japan. Against population figures, this gives each shop a community-base of 4,700 households or about 17,000 persons. Actually, the population distribution patterns and the buying habits of the Japanese make those figures useless. A typical Ginza, Shinjuku, Shibuya or other metropolitan Tokyo commercial center shop may have a base of hundreds of thousands of potential customers while a store in a suburban or rural area may have only a few thousand occasional shoppers.

Reflecting this are the estimates that only some 1,200 stores handle 80 percent to 90 percent of record store sales in Japan. A further breakdown of this shows that only some 400 key shops ring up about 65 percent of total Japan sales. As suburban shopping centers continue to expand, the smaller retailer will make a stronger showing. Today, however, the average Japanese consumer prefers to shop for luxury goods in the larger, more sophisticated stores of the city.

That records are still considered by many as luxuries is both an advantage and disadvantage to the makers

and retailers. While record prices have remained more or less stable in the last few years, prices for other goods, particularly foodstuffs, have gone up considerably. This has brought the relative price of records out of the luxury category in monetary terms and, consequently, made them available to a larger audience.

When the consumer decides to purchase a record, he feels he is getting a high-class item for a price not out of line with his ordinary budget. Manufacturers capitalize on this psychology by continuing to favor deluxe packaging (every LP sold is put in a good grade plastic slipcover; there is very little shrink-wrapping) with elaborate liner notes in Japanese and, usually, in the case of foreign folk, rock and pop, a translation of the lyrics. However, maintaining this "luxury" image for records is probably the main contributing factor in the fact that there is almost no impulse buying in the market. Retailers report that nearly all of their customers are observed to make careful and close selection of merchandise before purchasing it, often visiting the store several times over a short period before making their final decisions.

Market research in the area of retail sales for not only records but all goods in Japan is generally weak at large advertising agencies are just recently being present. The pioneering efforts of Dentsu and other large advertising agencies are just recently being recognized by Japanese business circles as extremely valuable and essential to the continued growth of Japan as a consumer economy. Individual retailers, however, still tend to rely on gross sales figures and guesswork when attempting to sample the effectiveness of their merchandising activities.

Figures compiled by the record retailers associations as to operating costs and profit are considered to be accurate, however. The financial operations for an average record shop in Japan for 1970 are outlined as follows:

- Average income per tsubo (3.3 sq. meters): \$5,111 per year.
- Average profit per tsubo (3.3 sq. meters): \$1,381 per year.
- Sales per worker: \$19,028 per year.
- Profit per worker: \$5,139 per year.
- Profit per sale: 27 percent.
- Salary, costs per sale: 9.2 percent.

In the early days of the Japanese record industry, manufacturers found a solution to the problem of distribution by utilizing the nationwide networks of, of all things, bicycle retailers and watch shops. These products had enjoyed a wide popularity since the late 1800's and their sales outlets were very strong.

It was from this practice that the system of contracted stores emerged: bike and watch dealers would contract with the record makers to handle record software as well as players and needles on a consignment basis. It wasn't until just before the start of WW II that the specialized record store appeared, and then only in a few select spots.

The U.S. Occupation Forces in Japan after the War helped spread the demand for popular music and throughout the late 40's, 50's and early 60's this demand, together with a massive buildup of hardware availability, put the record industry on its feet.

As mentioned, the practice of using the contracted store system still dominates the industry today. Major manufacturers are careful to maintain—through their branch offices which usually number 8 to 15 placed throughout Japan in major cities—extremely close personal contact with retailers.

Threatening this relationship are the possibilities that makers will be forced to tighten up on their liberal return acceptance policies, that the increasing number of labels (now about 125) and numbers of new releases per label will make it impossible to service the contracted store networks without going through a type of central wholesaler or some sort (now excluding a kind of industry-rack operation), or that the increasing importance of the special routes will begin to overtake the role of the traditional retail store altogether.

Another threat—although remote at this time—is that the "Nixon Shock" and Japan's cooling economy may force the industry to allow retailers to set their own market-will-bear prices for records which, of course, would bring about changes in the Japanese retail picture of which retailers and manufacturers alike have shuddered to consider very seriously.

For the present, however, the health of the record retail structure in Japan is hale and hearty. Streamlined or not, it has seen a 6.4-fold increase over the last decade and today proudly claims the world's number two spot for total sales.

Material compiled and written by Billboard's Tokyo staff, Malcolm Davis chief writer; Yoko Honma editorial assistant; translator Alex Abramoff; cover design by Denny Lidtke; sketches by art director Bernie Rollins; section editor Eliot Tiegel.



TAPE INDUSTRY IS HEALTHY; 'HIPAC' IS THE NEWEST SYSTEM

New cartridge entry: the Hipac which is the size of a pack of cigarettes.

THERE IS A NEW WORD making the rounds of the tape industry: Hipac. And it's attracting a great deal of attention.

The system, which is a form of subminiaturized endless cartridge, was developed by a consortium of hard-and software makers to answer the demand for compact audio systems for small-sized automobiles and other special uses.

Hipac tape cartridges measure 70mm x 85mm x 12mm and weigh about 1½ ounces. The 4-track, 2-program tapes play for 60 minutes at 4.88 cm per second or 30 minutes at 9.5 cm per second. Ten different tapes went on sale in August, 1971 at 1,800 yen and 1,900 yen each.

Toshiba, Apollon and Nippon Columbia, the three software makers involved, have continued to release new titles regularly, including some special four-channel tapes. The hardware is manufactured by Pioneer, Toshiba, Clarion, Hitachi, Sharp and Mitsui & Co.

With the advent of this new configuration, observers are optimistic that tape sales overall will continue to hit new records. Last year, the music tape industry achieved about \$83 million in sales and a 30-40 percent growth rate is being maintained this year to push year-end totals well above the \$100 million level.

Pre-recorded music tape sales are steadily advancing in Japan via a combination of non-record dealer sales channels, posing a serious threat to the existing struc-

ture of the record manufacturer-record retailer pattern. Cartridge tape production last year totalled 17,951,804 units—a 50 percent increase over 1969 totals. Although cassette production is only a fraction of cartridge, it is growing fast: 2,147,340 units were produced in 1970, a 2.64-fold increase over 1969, and 1971 totals will probably break 3.2 million units. Open reel sales are gaining, but very slowly when compared to the growth of open reel tape hardware sales.

The large sales of 8-track cartridge tapes in the automotive market is indicative of the waning strength of the established record retail structure. The approximately 7,000 record shops throughout Japan have suddenly found themselves in competition with the much larger sales network created by tape distributors who utilize Japan's more than 20,000 gasoline service stations, 5,000 car repair shops, 3,000 accessory and parts dealers and 4,000 automobile showrooms, to reach their car-oriented customers.

While maintaining a broad selection of titles and related problems of stock control, along with a few instances of tape piracy and several outbreaks of small "price wars," are still causing the tape industry headaches, the overall tape field is advancing at a rate far exceeding what little progress has been achieved by the established record retail shop field in developing new customers.

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, car-

ries 500 to 600 units at all times. The reason stocks are kept low is attributable to the high turnover in the stock. Record stores usually stock from 300 to 600 units. Record and pre-recorded tape manufacturers are studying ways to make use of returned tapes.

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

Wholesalers of pre-recorded tapes in Japan include: Automobile route specialists: Asia Vision; Iwai Kogyo KK; Hishiwa Shoko KK; Koshida Shoko KK; Orient Tape; Nichiyu Sangyo KK; Asahi Music Service; Hinomaru Sangyo KK; Chuhatu Hanbai KK; Nankai Denki KK; Meiji Sangyo KK; and Hirose Sangyo KK.

There are six major makers of raw tape in Japan: Sony, Fuji Film, Hitachi/Maxwell, TDK, Columbia and the newest, Pioneer/Memorex. Each has its own factory. The largest is operated by Sony in Sendai, north of Tokyo. Each also has entered the field of low noise tape development, using chromedioxide as well as other experimental coating/base formulas. Until recently it was the fad among professional as well as amateur tape enthusiasts to insist on using only imported tape, especially BASF and Agfa from West Germany. Japanese products are now outselling imported tapes by a wide margin, however, and the amount of imported tape in the market is rapidly declining.

Several Japanese record and tape software companies do their own tape duplication. Among these are CBS/Sony, Toshiba, Nippon Victor, Nippon Apollon.

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

In the overall automobile market for cartridge tapes, Victor led 1970 sales with 22 percent. Others were: Apollon, 20 percent; Pony 15 percent; King 9 percent; Columbia 7 percent; Teichiku 4 percent; CBS/Sony 3 percent; Polydor 2 percent; Crown 1 percent; others 17 percent. Most 8-track cartridges are produced in July

Continued on page J-34

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'73 Jan. '73 New Year Concert

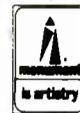
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STUDIOS INVEST IN IMPROVEMENTS

• Continued from page J-28

Japan can still live up to its claim that it has some of the lowest cost recording facilities in the world.

Fees for musicians and arrangers remain relatively low. There are several informal unions and other organizations of musicians and arrangers, but their strength is still to be felt with any force in the industry.

Nevertheless, there is an active movement by musicians and others seeking such fixed guarantees as the AFM royalty system now in practice in the U.S. provides. Adoption of the AFM or a similar system has been expected in Japan for some time. The present situation is, however, that any musician is free to work for whomever he wishes at whatever rate he can get.

Royalties for arranging, as demanded, are from 1 to 2 yen per piece (about 2.5¢ to 6¢.) The charge for buying a musical piece ranges from about \$20 up, depending on the reputation of the arranger, the kinds of musical instruments required and the size or scale of the orchestra involved.

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 about \$6 to \$60, depending, naturally, on the musician's ability and the instrument to be played.

In most cases, when a band of musicians is hired for a recording session, a pre-piece rate is established, a kind of flat contract fee. The highest may be over \$100,000 yen (about \$280) while the lowest may be as little as 20,000 yen (around \$56.) These charges naturally vary according to the size of the group. More and more professionally organized bands and orchestras will not perform until royalties are included in their recording contracts.

Vocalists and chorus singers receive an average of \$15 per session. Most vocalists demand royalty arrangements in their contracts as they do in other countries.

The major independent (non-record company-owned) studios in Japan are listed below. The dollar figure is the standard fee for daytime-hour rental of the studio's most expensive facility. Charges for technicians, tape, etc. are not included.

AOI studios: Five studios, \$39, 1-1 Azabu Juban, Minato-ku, Tokyo, TEL: 582-7311.

Avaco studios: Three studios, \$40, Christian Audio-Visual Center, 4-4, 13 Shibuya, Shibuya-ku, Tokyo, TEL: 400-4121.

Hikokan studios: Four studios, \$39, JOLF Recording Co., 1-18-1 Shimbashi, Minato-ku, Tokyo, TEL: 591-8121.

KRC studios: Three studios, \$28, International Radio-TV Center, 8-6-26 Akasaka, Minato-ku, Tokyo, TEL: 408-2161.

Mouri studios: Two studios, \$60, 3-5-5 Meguro, Meguro-ku, Tokyo, TEL: 712-0151.

Tokyo studio center: Six studios, \$42, 9-6-24 Akasaka, Minato-ku, Tokyo, TEL: 404-3811.

JAPAN AT A GLANCE

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

• Population: 103,703,552 (1970 census)

• Gross National Product: 62,433,300,000,000 yen, \$173,400,000,000 (approximate). (Official exchange is 360 yen to \$1, but yen now is floating.)

• Average annual income per person: 480,831 yen, \$1,336 (approximate).

• Total recorded music production (1970): disks—133,554,656; tapes—20,325,996, broken down thusly: cartridge—17,951,804; cassette—2,147,340; e.p. cassette—50,993; open reel—175,859.

• Total record/tape export: \$1,588,000.

• Total number of stereos: 673,000 sets (approximate), 39 percent of households.

• Total (non-automobile) radio receivers: 63,475,000.

• Total television receivers: 23,046,912; black/white—13,726,937; color—9,391,975.

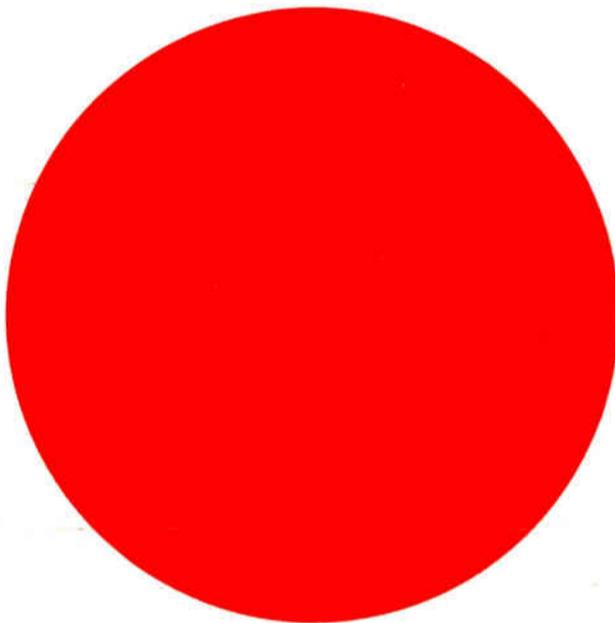
TAPE INDUSTRY HEALTHY

• Continued from page J-32

and August while cassette production is highest in July and December.

As for hardware, no other country in the world can claim as many high-quality tape recorder manufacturers as Japan. At the latest count, no fewer than 25 separate companies were making and marketing tape hardware under their own brands, and there are nearly twice as many more OFM makers as well.

The field includes: Aiwa, Akai, Columbia, Dokorder, Hitachi, Marlux, Mitsubishi, National, Pioneer, Sansui, Sanyo, Sharp, Sony, Crown, Teac, Toshiba, Trio, Victor of Japan, Standard, Nikka, Clarion, Beltex, Taiko, Ten and Yanase.



JAPAN

SHINKO

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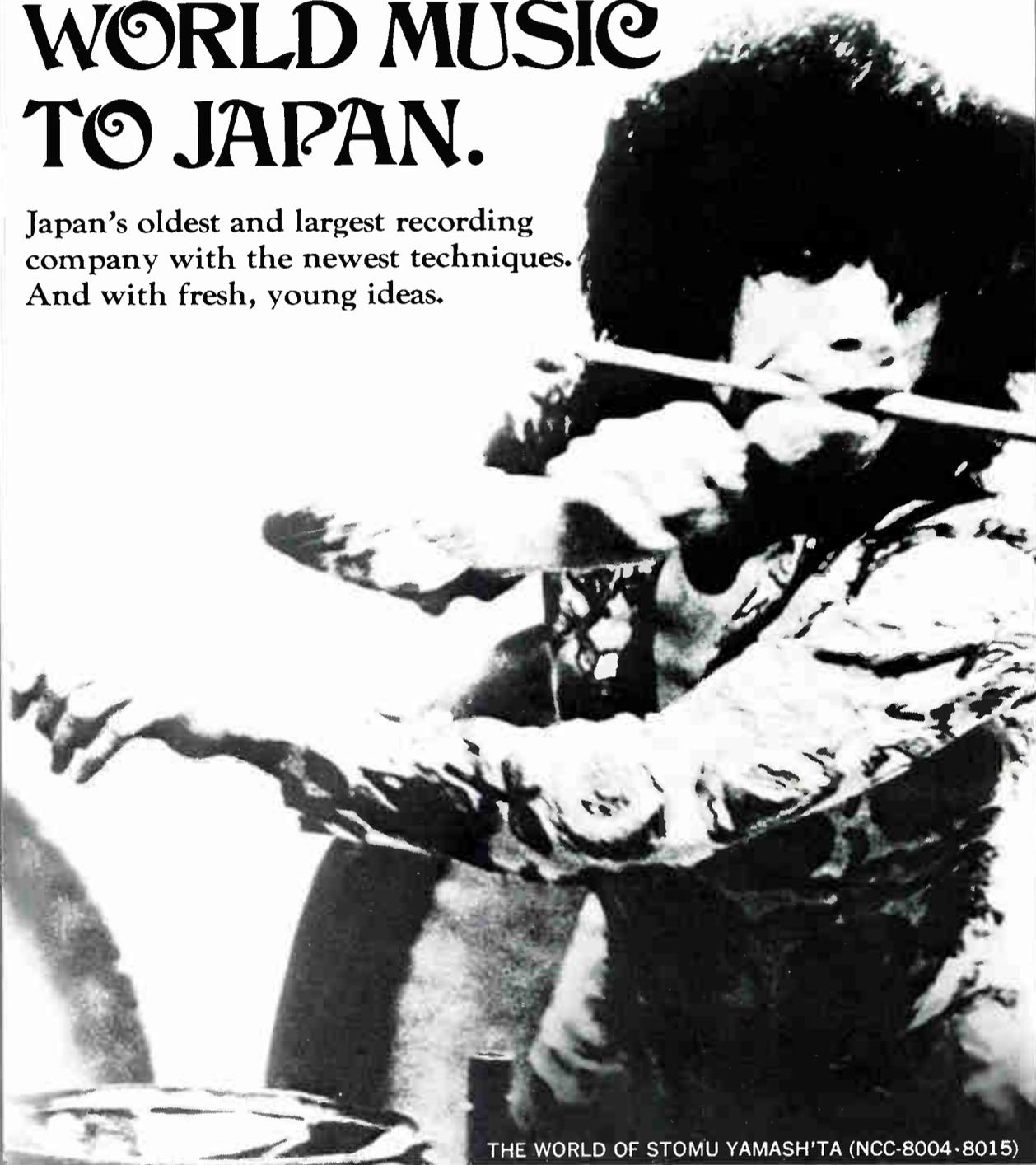
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● Continued from page J-6

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CBS/SONY RECORDS, INC.

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

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NIPPON COLUMBIA CO., LTD.

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

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POLYDOR K.K.

President: K. Morita. General manager: Naosuke Aizawa. International dept. manager: Wasaburo Kimura. Marketing dept. manager: Motosuke Tachikawa. Director: W. Arming. Address: 1-8-4 Ohashi, Meguro-ku, Tokyo, Japan. Telephone: (03) 462-5131. Domestic label: Polydor. The name Nippon Grammophon was changed to Polydor K.K. on October 1 this year.

TEICHIKU RECORDS, CO., LTD.

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(TOHO RECORDS)

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

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