

A DYNAMIC MUSIC INDUSTRY

MADE IN JAPAN



A BILLBOARD SPOTLIGHT

Japan's Song Festivals Open Vistas For International Recognition . . .

By HIDEO EGUCHI

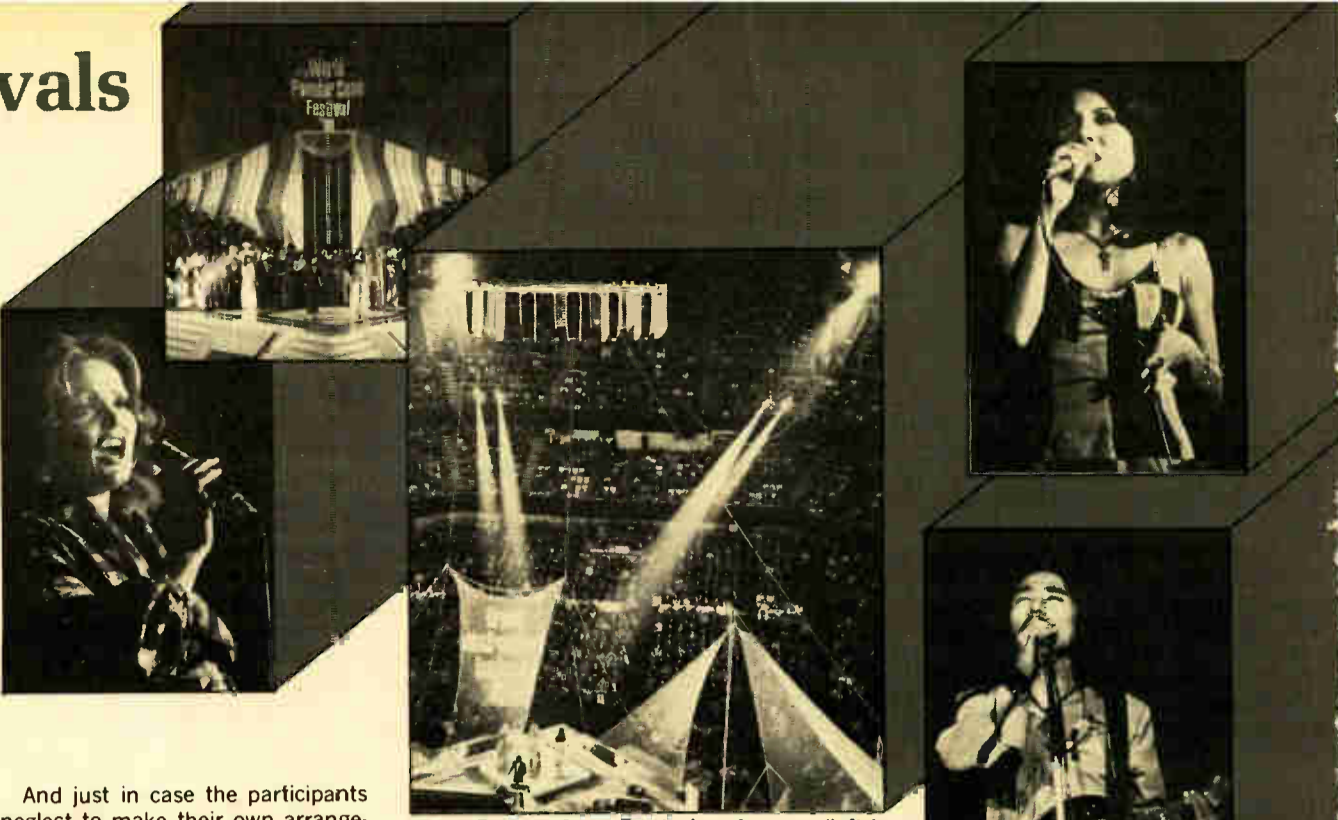
While the Japanese popular music/record market is the second largest in the world, sophisticated artists and composers realize that it's as difficult to penetrate as it is lucrative.

Those who have tried to establish a reputation in Japan can attest to the many pitfalls the cultural and language barriers create. They also know that the song festival is a way to leap the hurdle.

For the international recording artist the Yamaha Music Foundation's World Popular Song Festival in Tokyo is undoubtedly a most effective introduction to the Japanese market, as past experience proves. In 1970 Hedva & David were virtually unknown in Japan. After the Israeli duo's "I Dream of Naomi" won the festival prize, it sold whopping 1,900,000 records in English and Japanese. The next year Andre Popp's "Un Jour l'Amour" sung by Martine Clemenceau went on from festival success to sell 310,000 disks. Another song from that festival saw 870,000 records sold at latest count. All told, the five most popular songs from the first three festivals accounted for record sales of 3,200,000 in Japan alone. And these were not the only massive sales generated by the annual festival.

In addition, it seems relatively certain that, without the World Popular Song Festival in Tokyo, none of these original compositions could have been introduced to the music-loving Japanese public. Part of this is due to a particularly Japanese situation: the public is very fond of foreign songs and singers, yet ignorant of all save the most famous.

Once an introduction is arranged, record sales, recording contract and promotional arrangements quickly follow. That is why all participants in the World Popular Song Festival in Tokyo are so busy—and why so many often stay on for days or even weeks after the festival.



World Popular Song Festival performers (left to right) Ellen Nikolaysen of Norway sings winning entry "You Made Me Feel I Could Fly." Others, Yuki Katsuragi of Japan wins twice with "Kiso" and singer-songwriter Yoshimi Hamada takes grand prize.

And just in case the participants neglect to make their own arrangements, they can call on the full strength of the Yamaha publishing, production and promotion facilities.

The World Popular Song Festival in Tokyo is sponsored by the Yamaha Music Foundation (President: Genichi Kawakami) and supported by the Japanese Ministry of Foreign Affairs, the Tokyo Metropolitan Government, Japan Air Lines, Nippon Gakki and 37 other enterprises including Nippon Columbia, Victor Musical Industries, King Record, Teichiku, Polydor K.K., Toshiba-EMI, Tokuma Musical Industries, CBS/Sony, Nippon Phonogram, Canyon Records and Warner-Pioneer. It is broadcast over the Far East Network of the American Forces' Radio & Television Service, Nippon Hoso (JOLF) and Fuji TV.

Yamaha also sponsors the (Japan) Popular Song Contest twice a year in which the best are selected to represent Japan at the World Popular Song Festival in Tokyo. Sheet music,

scores and songbooks from the festivals, contests and other musical events are distributed by Yamaha Publications.

Norway and Japan are the grand prize winners of the fifth festival that was held Nov. 15-17, 1974.

"You Made Me Feel I Could Fly" with music by Kristian Lindeman and lyrics by Johnny Sareussen has won the Grand Prize of \$3,000 for the song, plus \$1,500 for the performance in perfect English by Ellen Nikolaysen. She has also won the Most Outstanding Performance Prize of \$1,500.

"Itsunomanika Kimi Wa"—one of Japan's five final entries (Continued on page J-20)

A Billboard Spotlight On Japan

MARCH 1, 1975, BILLBOARD

. . . But Surge Of New Festivals May Curtail Impact

By BEN OKANO

On the way to the 5th International Music Industry Conference in London last May, an "IMIC 5" industrial tour group organized in Japan by Music Labo visited Milan and met with Signor G. Giannini, managing director of CBS Sugar.

"In the past," Giannini said, "the winning song of the San Remo Festival was broadcast throughout the world within an hour after its selection. And more than 100,000 records of the song were sold in Italy alone. However, this is no longer true." Such a trend does not only apply to Italy. In 1974 five new song festivals were established in Japan. What does it mean?

From May of last year, 23 song festivals were held in Japan, of which two were international: the World Popular Song Festival in

Tokyo '74 sponsored by Yamaha and the 3rd Tokyo Music Festival sponsored by TBS. These two festivals, of course, are now very well known throughout the international music industry. In 1974 the WPSF became the Japanese outlet for the American Song Festival, while the event sponsored by the Tokyo Broadcasting System was approved by Japan's Cultural Agency as a foundation. The WPSF in Tokyo, since its inception, is organized by the Yamaha Music Foundation.

Both amateur and professional artists perform on the same stage and compete in the WPSF in Tokyo. Except for Genichi Kawakami, chairman of the foundation, all of the judges are nonprofessional including Japan residents from overseas. On the other hand, the TMF judges are professional members of the music industry. Last year, Frank Sinatra served as a special judge.

In any case, both festivals will be held in Japan as usual. And as long as they exist, there's no likelihood that another song festival of their international calibre will be established in the foreseeable future.

A rock festival in Japan along the lines of Woodstock was planned in the past by an American promoter but has never been held.

Yoko Ono, Rita Coolidge and Kris Kristofferson performed together with Japanese rock artists last summer (in 95 degrees heat) at the so-called One Step Festival at Koriyama in north-eastern Japan. It caused friction with the locals, as on previ-

ous occasions in the U.S. The festival organizer was unable to create understanding and harmony with the "hippies" as the local residents used to call them. Junior high and senior high schools prohibited their students from attending the festival. As a result, even though it attracted 40,000 youths from all over Japan, it will not be held this year. One of the reasons given is financial.

Last year, the 8.8 Rock Festival was held for the second time, but its location had to be changed. The reason given was that the first festival was too noisy. Undoubtedly the location problem is bigger in Japan than it is in the U.S. or Europe.

Most of the Japanese song festivals are connected with the broadcasting companies. This may not be something that is special to Japan, but it's easier for Japanese television networks to get the "talent" for such festivals than for ordinary music programs. Most of the festivals related to the broadcasting companies have the nature of a "contest for new singers" or have a section devoted to such as part of the festival proper. This may be related also to the fact that the leading Japanese broadcasting systems have a music publisher as a subsidiary or affiliate.

Such song fests are used as opportunities to discover new stars. If a talented amateur singer is found, a music publishing house would provide an appropriate song and the "new star" would be exposed to the Japanese public by way of the TV network's musical feature programs.

There are 11 commercial broadcasting stations (6 TV, 4 AM radio, 1 FM) in the Tokyo-Yokohama area alone. Therefore, it cannot be said that they can create a hit so easily. For the past four or five years, however, the sponsored broadcasting stations have been interested in this business of music, not only for producing their music programs. And this has resulted in an increase in the number of song festivals in Japan.

In addition, the two major Japanese wired music systems sponsor "song festivals" featuring local recording artists, such as "Yoru no Record Taisho" (Disk Grand Prix of the Night), "Yusen Taisho" (Grand Award of Wired Music) and "Neon Gai Ongaku Sai" (Music Festival of the Neon-Lit Streets). This unique festival features Japanese recording artists who worked the drinking joints as "nagashi" or wandering minstrels before they were scouted. And, since some recording stars rose to fame from "nagashi" it can be said that this song fest has a meaning in itself.



Rene' Simard of Canada sings Grand Prix song at Third Tokyo Music Festival (upper left). "Sansui Popular Jamboree" 1st All Japan Amateur Music Festival. A "nagashi," or Japanese strolling musician amid neon-lit Tokyo. Prize award ceremony at 1st Iizuka Music Festival.

FM is QS.

More than 40 FM stations in the U.S. are today transmitting QS 4-channel stereo up to 24 hours a day.

Obviously, they're on to the simple profit-making facts. Among them: any 4-channel source, including live recorded productions, discrete reel-to-reel tapes, Q8 cartridges, or even demodulated CD-4 discs, can be fed into the four inputs of the QSE-5B broadcast encoder.

And this lets the listener at home receive the original four channels of sound with more than 20dB of inter-channel separation, when the new QS vario-matrix decoders are used.

More facts:

The broadcasts are fully compatible in 2-channel or mono, too.

And since the amount of software available in any given format is limited, Sansui has developed the QS Quadraphonic Synthesizer. It lets the station feed regular 2-channel signals into the encoder and obtain encoded signals for broadcast. They, too, can be decoded at home for startling 4-channel realism.

The point here is that there is a shortage of QS 4-channel records as far as the FM stations are concerned. They're waiting for your QS product.

Has there ever been a better time for you to get into—and profit from—QS?

If you think your competition is getting all the FM exposure now, make the change to QS.

Think about it now. And write Sansui today. We'll help.

STATIONS USING QS 4-CHANNEL

STATION	LOCATION	FORMAT
KLOS	Los Angeles	ABC/Contemp. Pops & Rock
KBBC	Phoenix	News/Sports
WPLR	New Haven	Progressive Rock
WKRQ	Cincinnati	Rock & Top Hits
WQIV	New York	Progressive Rock
WMEF	Ft. Wayne	Bonneville
WFMT	Chicago	Classics & Pops, Live
WSHE	Ft. Lauderdale	Rock & News
WWWW	Detroit	Progressive Rock
WEIZ	Columbus, Ga.	EZ Listening
WAYL	Minneapolis	Pops & Std.
KADX	Denver	Popular Hits
WRIF	Detroit	ABC Contemp. Pops
WXXY	Watkins Glen, N.Y.	MOR
WMMS	Cleveland	Rock
WRFM	New York	Bonneville
WORJ	Orlando, Fla.	Progressive Rock
WRNO	New Orleans	ABC/Rock
KABL	San Francisco	Beautiful Music
WBUS	Miami Beach	Intelligent Listening
WFMK	Lansing, Mich.	Contemporary Pops
KLOL	Houston	Progressive Rock
WYSP	Philadelphia	Top 40's
WYSL	Buffalo	ABC Prog.
KMET	Los Angeles	Contemporary Pops, Live
KRAV	Tulsa	Bonneville
WOOF	Dothan, Ala.	CBS Prog.
KRGN	Las Vegas	Million Seller Pops
WGNE	Panama City, Fla.	Pops/EZ for Adult
WABX	Detroit	Progressive Rock, Folk
KTWN	Enoka, Minn.	General Pops
WBCN	Boston	Progressive Rock
KYAC	Seattle	Black
WHUD	Peeksville, N.Y.	MOR, Showtune, News
KYA-FM	San Francisco	Rock
WEBN	Cincinnati	Rock & Pops, Live
KCPX	Salt Lake City	Pop Rock
KSFM	Sacramento	Album Rock
WZMF	Milwaukee	Progressive Rock
WDHA	Dover, N.J.	Contemporary MOR
WGMZ	Flint, Mich.	Bonneville

QS 4-Channel Stereo. **QS** Are you listening?

*QS is a trade mark of SANSUI ELECTRIC CO. LTD.

SANSUI ELECTRIC CO., LTD. 14-1, 2-Chome, Izumi, Suginami-ku, Tokyo 168, Japan

“Stay in Tokyo for a year or so and you'll see all the major acts of the world,” the Japanese often say. And this is true. It is not too much to say that “the only major artist who has not yet come to Japan is Elvis Presley.” Tokyo, the second largest city (following Shanghai) is the Las Vegas (without casinos) of the Far East.

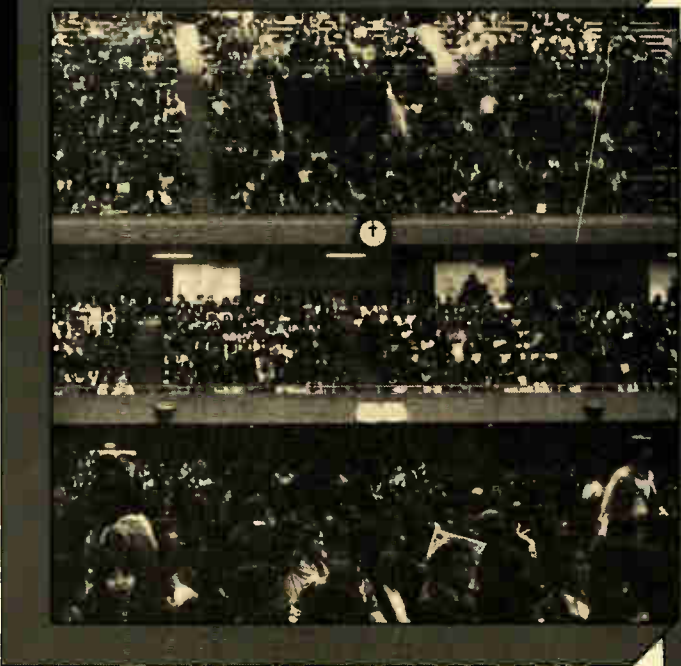
Frank Sinatra, Tom Jones, Jose Feliciano, the Supremes, Joan Baez, David Cassidy, Paul Simon, the Carpenters, Shirley Bassey, Three Dog Night, Leon Russell, Elton John, Slade, Eric Clapton, Glen Campbell, Engelbert Humperdinck, Dionne Warwick and Harry Belafonte are only a few of the big acts who performed in Tokyo during the past year or so. Japan is the big market and at the same time a unique market.

It's a market in which an artist can come back “several” times if it's worked out in the right way. Paul Mauriat has been coming back to Japan for the last seven or eight years with his grand orchestra. Trumpet soloist Nini Rosso has annually returned over the past several years. The Ventures have played Japan year by year for a decade now. Indeed, Carmen Cavallaro has almost lost count—14 or is 15 times? Likewise, Billy Vaughn who has been coming back to Japan 12 or 13 times. Salvatore Adamo has been returning annually for the past seven years. These acts have not only been brought back to Japan, but are more and more successful every time they return. People are not getting tired of them, but are appreciating them more and more. The Japanese are very “faithful” once they like the act. The Ventures did 85 successful concerts in Japan last year. The longevity of the foreign acts in Japan is fantastic, if they kick off in the right way.

In 1974, Kyodo Tokyo, headed by Jiro Uchino, brought in the following artists: Claude Ciari, Jose Feliciano, the Letter-

Japan Grows To Talent Crossroads For The World

By ALEX ABRAMOFF



Despite uncontrolled inflation, Kyodo Tokyo is trying to keep the top ticket price at 3,000 yen (about \$10) and has no plans to increase its maximum admission in the near future. Also, it is offering “Teen Seats” specially to students. They can buy these special tickets at 700 yen each upon showing their student ID card at booking agencies and box offices anywhere in Japan. During the past year there has been a noticeable decrease in the number of junior high school students and collegiates going to concerts.

Tsuneyoshi Kamijo, Kyodo Tokyo's concert manager, says: “I think that 1975 is turning out to be the year with the largest number of foreign acts performing in Japan. In January, there were 18 foreign acts in Japan and they held about 35 concerts in all. More than one concert a day. This of course means an increased rivalry among the promoters and at the same time increased competition among the artists for audiences.

“Japan's a market where an artist can draw a big audience any time he (or she) comes back, if it is worked out the right way from the beginning. We're not charging high ticket prices and that's why we are successful. The artists we bring into Japan do cooperate—and they are satisfied. Some of these artists have even adapted themselves to the Japanese market.”

On the other hand, Fats Domino, Wilson Pickett and the Four Tops could be more successful in Japan, the young concert manager says. Even though it is often said that soul is very popular in Japan, the people are not yet ready to pay money and go to soul concerts: there is no solid base for soul music in Japan, he says. Kyodo Tokyo is out to create such a base on its own initiative and the “Black Sounds” campaign was launched this year. This nationwide campaign, backed by Coca-Cola, is being mounted in a very similar way to “Love Sounds” and embraces soul artists including the Three Degrees, the Four Tops and the Supremes. (Continued on page J-22)



Tour talent finds giants such as Sinatra (others counter clockwise), Eric Clapton, Engelbert Humperdinck with Japanese friends, (upper right), Jose Feliciano (guitar), the Carpenters, the Nippon Budokan hall in Tokyo, Miles Davis inspects electronic instruments, Wilson Pickett and (far bottom) Rod Stewart.

men, Raymond LeFevre, Sergio Mendes, Billy Vaughn, the Supremes, Franck Pourcel, Percy Faith, the Ventures, Rafael, Cliff Richard, the Bee Gees, Paul Mauriat, Nini Rosso, Carmen Cavallaro, Caravelli, Julien Clerc, the Four Tops, Joan Baez, Fats Domino, Buck Owens, Wilson Pickett, David Cassidy, Paul Simon, the Carpenters, Shirley Bassey, Mary Travers, Nana Mouskouri, and Barry White.

Undoubtedly the most successful act of 1974 was the Carpenters, although their concerts in Japan could accommodate only 30,000 persons in all. The tickets were not sold directly and individuals had to apply for tickets by sending in postcards. In all, 400,000 applications were received and among them 30,000 were chosen by lottery. This means, of course, that, in Japan, the Carpenters could be booked solid for the next 12 years or so.

All the tickets for Barry White, Cliff Richard, Paul Mauriat and Nini Rosso were sold out, too, according to Kyodo Tokyo, and 5,000 tickets for Nini Rosso's Christmas 1974 concerts were snapped up in one week. Likewise, 12,500 tickets for Paul Mauriat's concerts were sold out in 12 or 13 days.

The first Blues Festival held by Kyodo Tokyo last November proved to be an unexpected success, despite the misgivings of Sleepy John Estes, Hammie Nixon, Robert Jr. Lockwood and the Aces trio when they landed at Tokyo International Airport. A well known Japanese music critic, Toyo Nakamura, had selected the U.S. artists, so the five-day festival attracted about 7,500 concert-goers. Now, Kyodo Tokyo plans to hold three

blues festivals—one each in the music capital, Yokohama, Nagoya—this year. In addition, it has launched the “8:30 Blues” radio program over the TBS network.

Meanwhile, Kyodo Tokyo is continuing to promote all of its acts under the universal title of “Love Sounds” which is explained as “music of the world of tender love.” This Japan-wide campaign was launched in 1971. The acts were introduced over the radio (FM Tokyo and JOQR) and TV (Channel 12 Tokyo). Later, the “Love Sounds” program on TV was dropped, inasmuch as films were found unsuitable. Kyodo Tokyo successfully built up its image and at the same time the image of artists that they brought into Japan.

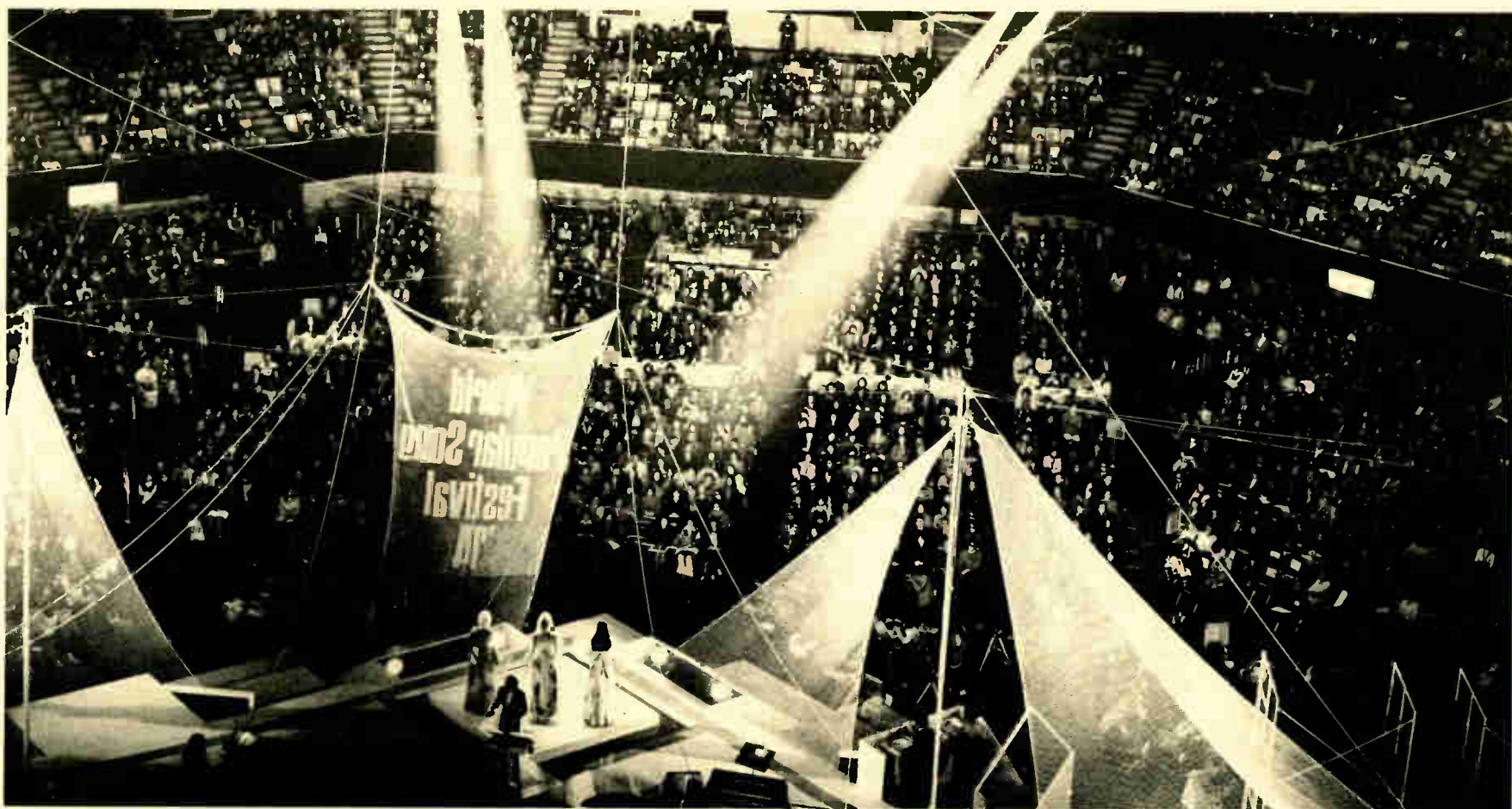
It is often said that Japanese audiences prefer music which has “identifiable” melody and rhythm. Hard rock is probably “too much” for many Japanese. It seems that the Japanese prefer soft, melodic and romantic numbers. Paul Mauriat, Nini Rosso, Adamo and other “Love Sounds” acts who come back to Japan have this kind of music in common.

A Billboard Spotlight On Japan

MARCH 1, 1975, BILLBOARD

WANTED:

International Recording Artists in the World's Second Largest Record Market



The World Popular Song Festival has established Tokyo as a new birthplace of international hits. The very first festival, six years ago, produced a million seller in "I Dream of Naomi", by Hedva and David (Israel). The 1971 Grand Prix

winner, "Song of Departure", by Tsunehiko Kamijo (Japan), was released in 16 countries and sold 600,000 copies. And the 1973 Grand Prix song, "I Wish You Were Here With Me" sold more than two million copies for young Akiko Kosaka. Also

we have been enjoying again beautiful responses with '74 Grand Prix songs. The 1975 World Popular Song Festival is coming up, and we're looking for internationally-minded singers, so start making plans. It could be your big year.

World Popular Song Festival in Tokyo '75

Arranging Popular Music... Now Anyone Can Do It

Learning to arrange popular music used to be a trial and error affair -no simplified, systematic teaching methods existed. This situation has been rectified with the publication of **ARRANGING POPULAR MUSIC: A PRACTICAL GUIDE**. This book explains every aspect of arranging in a concrete, easy-to-understand manner, and includes a wealth of examples. It is so complete that it can be used as a dictionary as well as a textbook. Anyone involved with music, amateur or professional, will find this book to be an invaluable guide.



For further details, please write to;

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1-1-1-Ebisu-Minami, Shibuya-ku, Tokyo, Japan
Telephone: Tokyo 719-3101 Cable: WORLD FESTIVAL TOKYO
Telex: 246-6571 YAMAHA J

UD-4

NEW DISCRETE 4-CHANNEL SYSTEM!

WAIT NO LONGER

UD-4 IS HERE AT LAST!



UD-4 records and UD-4 demodulator / decoder (UDA-100) on first sale in Oct 1974. More albums are scheduled to release continuously.

Newly developed by Nippon Columbia Co., Ltd. UD-4 is the ultimate 4-channel system. In its software (i.e. records) and hardware (i.e. production and playback equipment), the UD-4 system offers the following advantages:

1. Low distortion
2. Good signal-to-noise ratio
3. Wide dynamic range
4. Uniform, equally good separation between all channels
5. Distinct localization of sound sources
6. Matrix 4-channel (with only two channels needed for transmission) possible; code-named "BMX"
7. Matrix 4-channel with three transmission channels also possible; code-named "TMX"
8. Discrete 4-channel with four transmission channels also possible; code-named "QMX"
9. Good compatibility with monophonic reproduction
10. Good compatibility with stereophonic reproduction

The UD-4 system has been demonstrated to the U.S. Audio Engineering Society as well as at the Berlin Radio and TV Exhibition and the London Radio Show, where it has won high acclaim for its sound-quality and the distinctness obtainable in the localization of apparent sound sources.

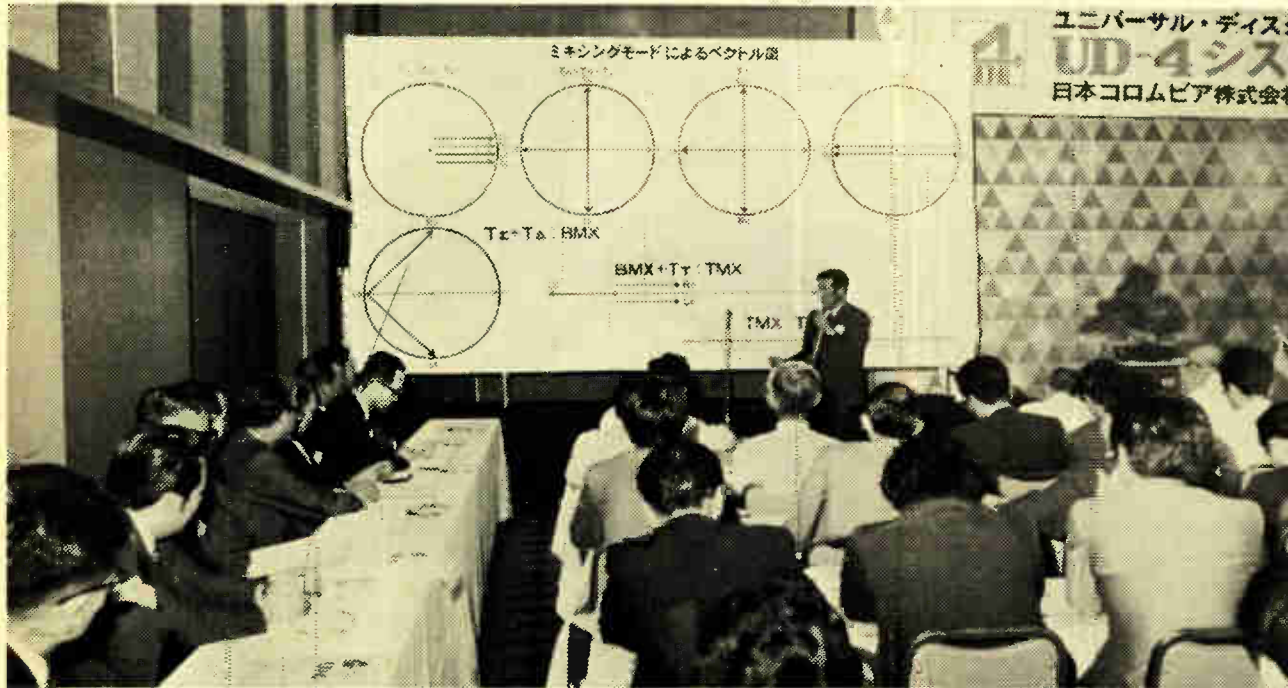
4-channel systems presently in use include matrix and discrete systems, each with certain advantages and drawbacks. The UD-4 system, based on an idea jointly conceived by Professor D.H. Cooper of the University of Illinois and a group of engineers at Nippon Columbia, is basically a combination of matrix and discrete methods; in addition to matrix base modulation, it provides a third and fourth signal which enable discrete quadrasonic reproduction.

The matrix used as the base provides the high sound quality characteristic of all matrix systems, but also features a type of processing with precisely equal treatment of all channels, so that channel-to-channel separation, phase relationships and energy distribution are finely balanced to obtain an overall effect of balance and sound beauty.

This also means that, when third and fourth signal components are added to obtain discrete quadrasonic, it is essential only to provide information of "source locale." Because of the characteristics of human hearing, this information need only cover a bandwidth from about 100 Hz to several kilohertz. The third and fourth signals, added as frequency modulated (FM) carriers, can thus be limited in bandwidth, giving a wide dynamic margin and eliminating those extreme band areas which are prone to distortion and noise. In all aspects of sound-quality — distinct localization, distortion, signal-to-noise ratio, dynamic range — the UD-4 system provides extremely satisfactory results and a high degree of "musicality."

Of equal, perhaps even higher, importance is the fact that one-and-the-same UD-4 record can be reproduced as discrete quadrasonic, matrix quadrasonic, stereo or mono, depending on the playback equipment used. Compatibility is, in a word, complete. For the record manufacturer, this means that a program need only be produced in a single format to cover all existing modes of playback.

The UD-4 system also constitutes a major advance in regard to the feasibility of 4-channel broadcasting. Among the several systems now under consideration by NQRC (the U.S. committee concerned with deciding upon a 4-channel radio broadcasting system), the UD-4 system is deemed one of the promising candidates for adoption as the standard.



Dr. T. Shiga explaining UD-4 system at a joint presentation with Hitachi Ltd. held at Hotel Okura on Sept. 2, 1974. More than hundreds of audio reviewers, journalists, editors and other people in the record/audio field attended.

Fig-1 Vector display of M2 patterns

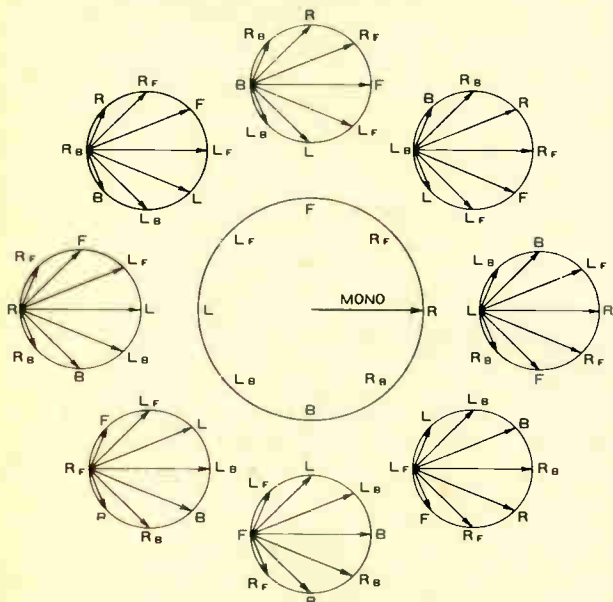


Fig-5 UD-4 signals

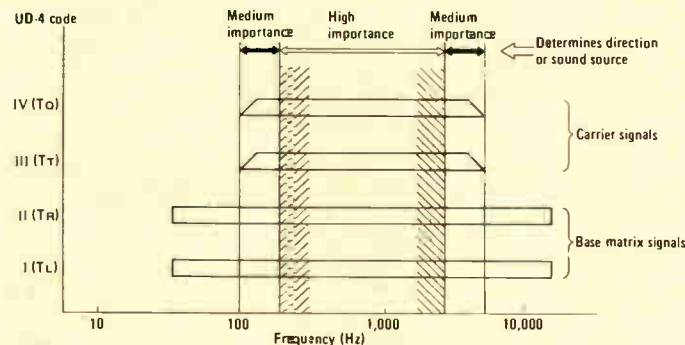
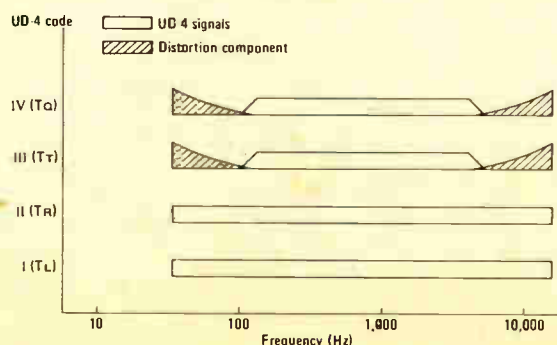
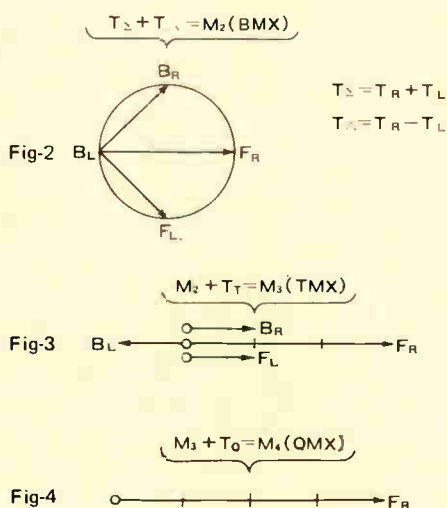


Fig-6 Distortion components in UD-4 signal



Vectors according to mixing mode



The Name "UD-4"

The acronym UD-4 stands for Universal Discrete 4-Channel System. In a nutshell, this name sums up the chief characteristics of the system.

Universal, in this context, refers to the fact that, with this system, the number of channels can be determined freely: from single-channel (mono) to 2-channel, 4-channel, 6-channel and so forth. As the number of channels increases, precise localization of sound sources in the sound field becomes ever more distinct. (A secondary meaning of "universal" is that the sound, surrounding the listener from all sides, constitutes a truly universal sound environment.)

Discrete connotes a 4-channel system in which the channels are completely independent from each other, without "leak" or crosstalk between channels.

The number "4" simply indicates that this is a 4-channel system.

The Aim of Developing the UD-4 System

There are a number of 4-channel systems in use today. Although they each have their own particular advantages and disadvantages, they have been subjected to various criticisms on the grounds of inadequate sound-quality, noise, poor localization of sound sources, and limited dynamic range, and also of poor compatibility with normal mono or stereo reproduction.

There is no doubt that these various problems are obstacles to the artistic aims of the writers of lyrics,

The Basic Principles of the UD-4 System

The UD-4 system gives a sound field in which the precision of the location of the various sound sources increases with the number of channels.

In other words, the certainty with which we can identify a given sound as coming from a given direction is controlled by the number of channels. It takes a minimum of two channels before we can have any directional information (2-channel stereo), and as this number increases to 3, 4, 5, etc., so the reproduced sound field approaches closer to the original.

In order to record the original sound field in its entirety, we need to cover the whole field just as a radar beam "sweeps" over the whole radar field. The audio field is converted to electrical signals (matrixed), and the electrical signals consist of the following elements:

- 1st. Directional Matrix Signal (T_L) ... Sent Over Channel 1
- 2nd. Directional Matrix Signal (T_R) ... Sent Over Channel 2
- 3rd. Directional Matrix Signal (T_T) ... Sent Over Channel 3
- 4th. Directional Matrix Signal (T_Q) ... Sent Over Channel 4

On playback, if the number of reproducing speakers is the same as the number of transmission channels, then, when one of the original sources is located at one of the speaker positions, there is no leakage of sound from the other speakers, and we have truly discrete reproduction. It follows that although the system is essentially a combination of matrix operations, it does, in fact, give a truly discrete result, a unique feature of the theory.

The UD-4 system is a discrete 4-channel system based on this principle. The matrix base used gives uniformly equal treatment of sounds from all directions, so that all sounds can be evenly and continuously recorded. The result, as far as the listener is concerned, is as if he were surrounded by a circle of a large number of speakers, so natural is the overlapping of the separate sounds. (See Fig. 1.)

By exploiting the advantages of this principle, 2-channel transmission can give the degree of fidelity possible within this limitation; conventional matrix 4-channel reproduction does just this. With one additional channel, there is a further increase in fidelity of sound field reproduction. With three speakers, 3-channel discrete reproduction is possible. The theory is universal in that the process can be extended to 4-channel, 5-channel, and 6-channel operation, and so on indefinitely, with a corresponding increase in the fidelity of sound field reproduction (See Fig. 2, 3, 4.)

UD-4 Discrete Recordings

The Base Band - Matrix

Cutting is performed with the 1st matrix signal T_L and the 2nd matrix signal T_R . A large proportion of the musical information is carried by these two signals, and full advantage of the beautiful sound-quality of matrix systems, with their inherently low distortion, can be taken, while establishing sound source localization to a certain extent.

Special Carrier-Disc Method

Over and above the base band, at frequencies above the limit of human hearing, frequency-modulated (FM) cutting of the 3rd and 4th signals, T_T and T_Q , is performed using a carrier frequency. These two signals carry mainly the directional information, imposed on the musical information. In this way the problem of cross-talk, which is such a serious disadvantage of matrix systems is eliminated and a discrete system obtained.

composers, and the singers and performers in communicating with their public; in so far as they affect the "software" production of records. At the actual recording sessions limitations are imposed on the relative locations of singers and instruments, and these tend to dampen their enthusiasm for producing a 4-channel sound.

All those who have had anything to do with the production of "software" in the above sense, or in the manufacture of the production and playback equipment that constitutes the corresponding "hardware," have long been painfully aware of the need to resolve these problems. Without solutions to these difficulties there can be no further development of 4-channel stereo. It is against this background that research and other efforts directed from a number of directions towards the solution of these problems have been vigorously pursued for a number of years. The result has been to establish theoretically that the UD-4 system, building a discrete 4-channel system on a matrix base, combines the best features of both types of system, and virtually eliminates all of the problems.

Starting from this theoretical basis, technical development of the new system began, culminating in a presentation of the results last year at a number of audio shows in Europe and the United States. Initial reactions were extremely encouraging. We are confident that this system, the UD-4 system, will play an important role in the future of 4-channel high quality sound-reproduction.

Carrier-Borne Signals (T_T , T_Q) Have Limited Bandwidth

The range of frequencies which the human ear uses to determine directionality is from 100 Hz to several kilohertz. The use of these frequencies will, therefore, be able to establish directionality, fully discrete, with no problem at all. Such a limitation of frequency bandwidth has the advantage of enabling avoidance of the extremes of low and high frequencies which tend to be the most subject to distortion and noise using a disc with FM carrier: (See Fig. 5, 6.)

Smooth Reproduction with Wide Dynamic Range

Because the musical information is, as indicated above, basically included in the base matrix, the supplementary signals can be turned to good advantage in securing a full dynamic range. This restricted frequency range has considerable advantages over full-range frequency modulation, making it possible to give a smooth and wide-ranging dynamic quality of sound reproduction.

Special Features of the UD-4 System

Because the UD-4 system consists of a base matrix system which has spherically symmetrical characteristics, equal in its response to sound from all directions, and a discrete system built on this, it possesses a number of unique advantages. In particular there is a favorable comparison with the many problems associated with discrete 4-channel recordings on the production side.

1. Low Distortion
2. Low Noise
3. Wide Dynamic Range
4. Fully Balanced Separation
5. Sound Sources are Sharply Localized

Sounds originating from the direction of the speaker position do not "leak" out of speakers in other directions, and a definite localization of the source is assured. In addition, however, sources located BETWEEN speakers (directly in front or to the side of the listener) are extremely sharply defined. This phenomenon is unique to UD-4. Just as with other conventional methods, a sound originating between the two front speakers is synthesized from sounds originating in both of the two front speakers.

6. Gives Outstanding Mono Reproduction

Compatibility with respect to monaural systems consists essentially in ensuring that the reproduction in mono should retain the same audio "balance" as heard in the 4-channel mode. This condition is completely met by UD-4. There is absolutely no instance of part of the sound being reduced in relative level or cancelled out completely. There is therefore no need to curtail artistic freedom by demanding special arrangements of singers and musicians, instruments, etc., in order to achieve this kind of effect on playback.

7. Superb, Compatible Stereo Reproduction

Stereophonic compatibility means exactly what it does for monaural compatibility: the audio balance must be retained unchanged. But also there is the problem of determining the location at which the combined sound of left/right and front/back speakers will be heard between the two stereo speakers. The UD-4 system retains overall audio balance in stereo just as it does in mono. As for source localization, the same directional sense is retained for the two forward channels, but the two rear-channel sound localization is effectively folded back upon itself.

When this system was first developed, opinions were voiced that this type of source localization might cause an apparent shrinkage of the total sound field. So it was

feared that the constitution of the center-front signal, which is made up of left and right signals, with a 90° phase shift between them, might cause a somewhat unnatural listening impression. Both these problems have been solved by advances in encoding techniques and the relevant theory was presented at the May Radio Show in London. (See Fig. 6.)

8. 4-Channel Matrix (BMX) Reproduction

The UD-4 system is based upon matrixing. It follows that a phono cartridge which does not register the high carrier frequencies, or which does, but is not followed by a demodulator that can use the output to recreate the original signal, will only give the two channels which form the UD-4 system base. The result is that matrix 4-channel reproduction can be enjoyed. (See Fig. 7.)

9. 4-Channel Reproduction from 3 Transmission Channels (TMX)

We have already seen how three transmission channels can give discrete 3-channel reproduction, but it will also give a cross-talk between speakers of one-tenth when four speakers are used for 4-channel reproduction. (See Fig. 3.)

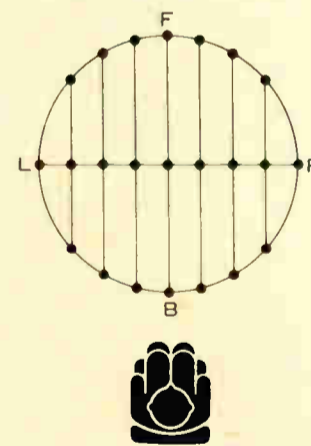
In the application of this configuration of the system to FM 4-channel broadcasting, the frequency bandwidth requirement is reduced by some 30%, an extremely important advantage in areas where the broadcast bands are crowded. The system is also comparatively unaffected by reflected (multipath) signals, a very desirable feature from the point of view of high-fidelity reception.

We can fully recommend UD-4 to all music fans and musicians.



Guests are hearing a UD-4 demonstration in the listening room. UD-4 system gained a high reputation and admiration for its beautiful sound reproduction and definite localization.

Fig-7 Stereo reproduction



Announcing the debut of a totally new, discrete 4-channel system!

UD-4

The 4-channel system that offers the most authentic and distinct localization of sound sources, with beautiful tone-quality. Its introduction in Europe was a monumental success.



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The biggest news for the music industry in Japan was the closing last year of the Folster office at the end of December. It was a "shocking" development, especially since the 25-year-old collection agency was officially recognized by the Commissioner of the Agency for Cultural Affairs of the Japanese Ministry of Education.

Mrs. George Thomas Folster, president of the agency, and her associates have not made any public comment on this unexpected development. However, the Cultural Agency's approval included the clause "only as long as Mrs. Folster remains as president." Thus, they did not have any great prospects for the future and, in order to avoid confusion, they decided to close down, industry sources say.

Many Japanese in the music business regret the closure of the Folster office. Appreciated most highly is the fact that it played a vital role in spreading among the Japanese the need for copyrights on musical compositions. In comparison with The Japanese Society of Rights of Authors and Composers (JASRAC), it was considered to be far more efficient in the collection of mechanical rights.

The Folster office and JASRAC have concluded an agreement under which the latter will clear up the remaining business for the catalogs on hand and 18 employees from the office to work for JASRAC as they wish. However, the biggest problem is with the foreign catalog that was handled by Folster: whether JASRAC will take care of it or foreign music publishers conclude new agreements with the Japanese copyright clearance organization.

Another possibility is that foreign music publishers, via the Harry Fox Agency, may ask Japanese sub-publishers to collect mechanical rights for them. In this case, JASRAC will naturally be involved. However, if foreign music publishers establish branch offices in Japan, they will be able to collect without JASRAC as a "go-between." In any case, the Japanese are carefully watching the moves of foreign music publishers.

Still another problem is that, with the closing of the Folster office, JASRAC has become the only collection agency in Japan, and the Japanese are concerned that this may turn out to be a burden on JASRAC's operations and services, "already slow" in their opinion. Japanese music publishers have not been too satisfied with the "speed" of JASRAC's service. "With no rival," JASRAC's position may be stronger. However, demands on the Japanese collection agency from "outsiders" will be stronger, they say.

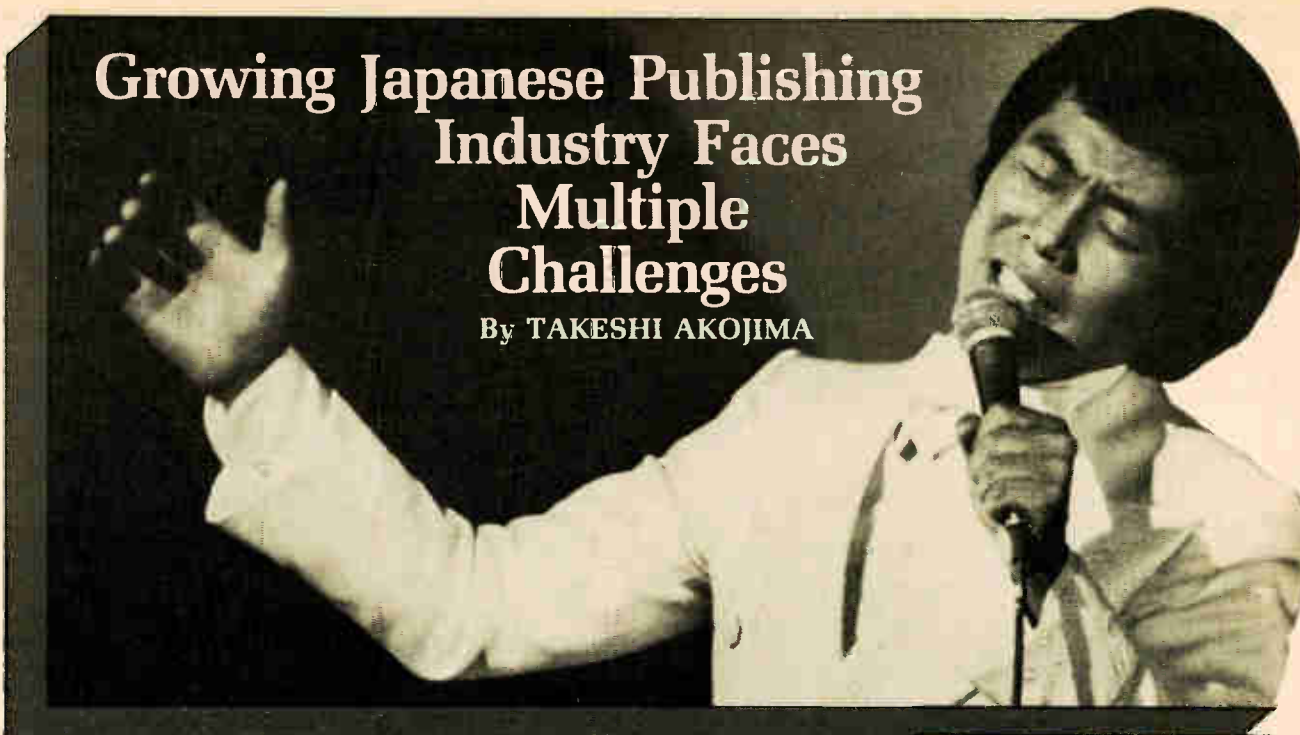
During 1974, because of the energy crisis and inflation, it was anticipated that JASRAC's income and the amount of royalties collected would decrease. In fact, sales of pre-recorded cartridge tapes dropped because of a decrease in the sales of cars and an increase in the costs of motoring. And, because of the Japanese Government's tight money policy, night clubs had much less live music. In addition, there were no late shows on TV. All these affected the volume of royalties collected and the business trend was "downward" until the spring of last year. However, the situation improved and in April and September the total amount of royalties collected increased by as much as 170 million yen and registered 4,240 billion yen. Collections from broadcasting, motion pictures, publishing and jukeboxes declined. However, the income from other sources increased. Although the income increased by only 4 percent, since it was anticipated that "a decrease is inevitable" it must be said that the result was fantastic.

The trend of Japanese music publishers recently is their rapid development and their increase of influence. Traditionally, Japanese singers, lyricists and composers had exclusive contracts with record companies (still, this way of business remains) and the record companies paid them royalties. Therefore, the need for music publishers was not great. Even five years ago, only 20 percent of the rights on songs of "hit" clients on master tapes were held by music publishers. However, from about four years ago, the records made by exclusively contracted lyricists and composers could not sell and disks by "non-contracted" songwriters started to sell well. Thus, the number of music publishers started to increase and they began to have influence.

Today, it is almost impossible to think that a Japanese music publisher does not have a right on the master tape recording of a particular song hit, and 73.4 percent of all royalties collected in December of 1973 was distributed to music publishers in Japan. It must be considered as "big news" for

Growing Japanese Publishing Industry Faces Multiple Challenges

By TAKESHI AKOJIMA



Publishers eagerly seek exposure for material by artists at Japan's many festivals. Here is Hiroshi Itsuki, Minoruphone recording artist.

the Japanese music industry and it very well illustrates the development of Japanese music publishers, if one considers the "peculiar" situation in Japan.

The share of royalties distributed to Japanese music publishers in December of 1974 is not yet known. However, it is anticipated that the share would show an increase.

As of September 1974, there are 358 music publishers in Japan. An official of the JASRAC musical copyright clearance organization says "the number of music publishers will not increase greatly from now on, but they'll have to compete among themselves."

One of the reasons for the increase of Japanese music publishers' influence is the establishment of MPA. In Japan, there were two associations of music publishers, NOSK and JAMP, but they were unified in September of 1973. In the past, these two organizations could not agree on many points. However, since they were unified into one association, it became possible for the Japanese music publishers to yield greater influence.

During the past year the MPA undertook many activities both nationally and internationally. The association was unable to increase the number of member officers in JASRAC. However, its effects are shown in an increase in the number of hit songs, an increase in the share and a raise in the rates of various musical copyright royalties and fees.

This year will be an important one for music publishers. The rate of mechanical royalties on recordings is more than likely to be increased after three years of negotiations between JASRAC and the Japan Phonograph Record Association (JPRA). The musical copyright clearance agency is asking for an increase in mechanical license fee to 4 per cent of the retail price of a phonograph record per composition from the long established 2 per cent or 7.20 yen (whichever is higher) for one composition on one side of a record.



Exciting graphics and performers highlight music industry in Japan (counter clockwise): music cartridges, singer Michiyo Azusa, traditional and contemporary, Dawn with Japanese art (above), singer Junko Sakurada, The Tonosama Kings clown at JVC pressing plant, RCA artist Hideki Saijo.

These are trumps in the Japanese Cards



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Japan is the second largest music market in the world following the U.S. People living here are surrounded with music at any time of the day: at home, in offices, in school, in cars, in restaurants, in airplanes, etc.

The Japanese now have become very sensitive to the "quality" of sound. They may buy a record with inferior sound once—if they really like a recorded song—but not twice. The Japanese have ears to distinguish "good" sound from "bad" sound and the people involved in music business are very much aware that they can no longer satisfy the general public simply with "sound." They must supply sound of "high quality" to their public. Therefore, it is only natural that there is a demand on the part of the music industry for facilities where its members can produce the "high quality" sound strongly demanded from them by the consumers.

Last year, some new recording studios were opened in Japan. These recording studios are equipped with up-to-date sound recording facilities in no way inferior to those of the U.S. or Europe. Curious Japanese, including those in recording business, are travelling around the world, trying to find something that they can "absorb" for their own use in their home country. In other words, they are trying to take the "cream" of what there is in the U.S. or in Europe and adopt it for themselves. It is the short-cut method which proved to be so effective for the entire post-World War II Japanese economy and also which is proving itself to be successful for Japan's sound recording business.

Most of the people in charge of the newly opened studios in Tokyo visited the U.S. recording studios before they started to construct their own. The results are fantastic. One of the world's best recording studios is now concentrated in the world's second largest city. It's no illusion that the world's top artists will come to record in Tokyo.

Of course, there is not only a bright side of it. The current "inflation-cum-recession" is affecting every industry and everybody in the world. The sound recording business in Japan is no exception. Most of the studios, if not all, are severely affected by it. The result is that many of them had to increase rental fees but its effectiveness is doubtful. Many studios are trying to cut down on personnel, too.

The recording studios with outdated facilities find it increasingly difficult to compete with the other independent recording studios. It is said that a recording studio has to update its facilities every 3 to 5 years, otherwise it will not be able to compete. However, in order to renew its equipment, it needs money. But where can a studio get enough money to up-date its equipment if its business is declining? But, if it does not update its equipment, it will lose in competition. It is a vicious circle. It is becoming almost impossible to establish a recording studio without strong financial backing. Fortunately, all of the independent recording studios that were established in Tokyo last year appear to have strong support.

After 2 years of construction, Onkio Haus (President: Kinoshige Makiba) was opened on December 10, 1974, with 90% of its corporate shares held by Heibon Shoji, a trading firm, and Heibon Publications, one of the largest publishing houses in Japan.

Its largest studio, 1st Studio, with an area of 160m² has its walls lined with cork, 1-15mm thick, imported from Portugal. The floor is made of teak imported from Jawa. The studio has booths for drums, and piano, separate also two booths that can be moved from place to place according to need, for instruments with weak sound effect. The studio is equipped with three sound chimneys for the speakers of electric guitars. The 1st Studio can accommodate 25 musicians and is used for disk recordings, recordings of radio, TV, commercial, PR and film music. It is equipped for quadrasonic recording.

Basic equipment of the 1st Studio comprises a 24-input, 16-output custom-made Quad/Eight QE 2816 mixing console, five tape recorders (MCI JH-16, Scully 280B-4, two Scully 280B-2s, Scully 280B), 3-head tape echo chamber (Philips LBC 7100/01), 4 monitor speakers (Altec 9846-8A) in the control room, 4 playback speakers (Altec 604E-612A) in the studio proper, small speakers in the control room, cue speakers in the studio, 4 monitor amplifiers (Altec 9477B) in the control room, 4 monitor amplifiers (Altec 9477B) in the studio, a Dolby M-16 noise reduction system, 2 echo machines (EMT 240 and AKG BX20), 27 microphones (condenser type: 12 Neumann 87s, 2 Neumann 49s, 2 Neumann 88s, 2 Neumann 47s, 2 AKG 451s, 2 Sony 38Bs. Dynamic type: 3 AKG D224s, 2 AKG D202s, two film projectors (35mm Shinkyo GR-X35, 16mm Elmo LX-1020) and cue headphones/earphones.

The rental fee per hour (as of December 1974) for the 1st Studio is 29,000 yen between 9 a.m. and 11 p.m. and 26,000 yen between 11 p.m. and 9 a.m.

The 2nd Studio is smaller. It has an area of 95m² and can accommodate 15 musicians. As in the 1st Studio, it has separate booths for piano and drums. Its equipment is exactly the same as that of the 1st Studio except for the number of microphones. There are 23 microphones (condenser type: 9 Neumann 84s, 2 Neumann 49s, two Neumann 47s, 2 AKG 451s, 2 Sony 33Bs. Dynamic type: 3 AKG 0224s, 1 AKG D202). Its floor, walls and ceiling are painted white and a psychedelic lighting system is installed. The hourly rental fee is 23,000 yen from 9 a.m. to 11 p.m. and 20,000 yen per hour from 11 p.m. to 9 a.m.

The 3rd Studio has a singers' booth with an area of 18m². The booth can accommodate eight singers. The studio has a 4-input, 4-output Quad/Eight Custom QE 3204 mixing console, five tape recorders (MCI JH-16, Scully 280-B4, 2 Scully 280 B-2s, Scully 280-B) 3-head tape echo chamber (Philips LBC 7100/01), 4 monitor speakers (placed at quadrasonic position) in the control room (Altec 9846-8A), 2 playback speakers in the singers' booth (Altec 886A), a small speaker

Studios Sensitive To Sophisticated Taste Of Japanese People

By ALEX ABRAMOFF



Studio scenes (top down) show Studio 1 at Sansui Audio Center used as listening room; mixing console at 1st Studio, Onkio Haus; a very pretty starlet vocalizing; Patricia with her songwriter in a session; MCI 16-track mixing console of Studio 901 at Victor Music Plaza.



system in the control room and a cue speaker system in the singers' booth, four monitor amplifiers in the control room, an amplifier system for small cue speakers, a Dolby M-16 noise reduction system, 2 echo machines (EMT 240 and AKG BX20), 4 condenser-type microphones (2 Neumann 87s and 2 Sony 38s) and cue headphones. The studio is mainly used for the production of master tapes. The hourly rental fee is 18,000 yen between 9 a.m. and 11 p.m. and 15,000 yen from 11 p.m. to 9 a.m.

The 4th Studio has an area of 37m² and is mainly used for film recordings of commercials, PR films and feature movies. It can also be used for the production of stereo tapes. It has a 4-input, 2-output Tamura TS-2421 mixing console, 10 tape recorders (4 Scully 280Bs, 1 Scully 280 B-2, 3 Revox HS Mark IIIs, 2 Sony 707 FCs), two monitor speakers (Altec 604E, 612A) in the control room, two speakers (Altec 886A) in the studio, AUD/CUE speaker system in both the control room and the studio, 2 monitor amplifiers (Altec 9477Bs), 10 microphones (6 RCA 77DXs, 2 RCA BK5Bs, 2 Sony 38Bs), a Dolby-361 noise reduction system, a DN-302F record player, FU BOX (equipped with back-talk system via AUD line) and 2 film projectors (35mm Shinkyo GR-X35 and 16mm Elmo LX-1020). The rental fee is 12,000 yen per hour between 9 a.m. and 11 p.m. and 10,000 yen per hour from 11 p.m. to 9 a.m.

The 5th Studio has an area of 12m². It is mainly used for film recording, narration/dubbing of commercials, PR movies and feature films. It has a 4-input, 2-output Tamura TS-2424 mixing console. It has 10 tape recorders (4 Scully 280Bs, 1 Scully 280 B-2, 3 Revox HS Mark IIIs, 2 Sony 707 FCs), 2 monitor speakers (Altec 604E, 612A) in the control room, 2 playback speakers (Altec 886A) in the studio, speaker system for aud/cue in both the control room and in the studio, 2 monitor amplifiers (Altec 9477B), an echo machine (AKG BX20), 6 microphones (2 RCA 77DXs, 2 RCA BK5Bs, 2 Sony 38Bs), a Dolby-361 noise reduction system, 1 DN-402F record player, FU BOX (equipped with a back-talk system) and 2 film projectors (35mm Shinkyo GR-X35 and 16mm Elmo LX-1020). The hourly rental fee is 12,000 yen from 9 a.m. to 11 p.m. and 10,000 yen between 11 p.m. and 9 a.m.

The cancellation charge for all studios is 100 percent of the rental fee on the scheduled day of the recording or one day before, 80 percent two days before, and 50 percent three days before.

Engineering fee for a mixer per hour between 9 a.m. and 6 p.m. is 3,000 yen (4,000 yen on holidays), 4,000 yen (5,000 yen) between 6 p.m. and 11 p.m. and 4,500 yen (6,000 yen) between 11 p.m. and 9 a.m. Hourly charge for an operator between 9 a.m. and 6 p.m. is 1,500 yen (2,000 yen on holidays), 2,000 yen (2,500 yen) between 6 p.m. and 11 p.m. and 2,500 yen (3,000 yen) between 11 p.m. and 9 a.m. Hourly fee for a projector is 1,500 yen (2,000 yen on holidays) between 9 a.m. and 6 p.m., 2,000 yen (2,500 yen) between 6 a.m. and 11 p.m. and 2,500 yen (3,000 yen) between 11 p.m. and 9 a.m.

Musical instruments are available at the following rates for each recording session:

Steinway B-211 piano 3,000 yen; Yamaha C3-B piano 2,000 yen; Yamaha U3-H piano 1,000 yen; Sparharke cembalo 15,000 yen; Fender electric piano 5,000 yen; B-3 Hammond organ 8,000 yen; Deagan 1100 Aurora 2,000 yen; Musser 150C-C marimba 2,000 yen; Deagan 1558 glockenspiel 1,000 yen; Ludwig Hollywood drum set 2,000 yen; Pelman contrabass 1,000 yen; Ludwig Symphony-891 timpani 2,000 yen; Mustel 40-C celesta 3,000 yen; Nishimura 160 conga 1,000 yen; Latin rhythm instruments 500 yen each.

Onkio Haus recording studios were designed by Takamichi Suzuki who also designed the Mouri, Alfa and Victor recording studios in Tokyo.

A 14-year veteran in recording business and studio manager of Onkio Haus, Ryuzoji says, "the recording studio is not a factory to produce sound, but it is a place to create sound. We are trying to give musicians the atmosphere where they really can do their best. That is why we installed a psychedelic lighting system, sound chimneys and mobile booths."

Prior to the construction of Onko Haus, Ryuzoj, visited the A&M, Motown and MGM recording studios in the U.S. "I am very thankful to the people in the U.S. who helped us build our recording studio. I hope American artists, as well as the artists from other parts of the world, will come to record at our studios someday," he says.

Located near Meguro Station of the Japanese National Railways' Yamanote loop line is the new P.S.C. (Pioneer Sound Creation) Center.

Opened on Oct. 1, 1974, it is mainly used as an experimental recording studio. Designed by a project team headed by Dr. Takeo Yamamoto of Pioneer, its floating structure shuts off sound and vibration from outside. The 100-million-yen (excluding cost of equipment) recording studio is made of pure cypress. Its area is about 100m². There is a specially designed booth which can be partitioned into three compartments by movable slotted folding walls. An SCR lighting control system adjusts "psychedelic" lights for the studio. The basic lights are red, green, yellow, blue and white.

The studio is equipped with a 24-input, 16-output Quad/Eight QE-2416 AR mixing console, three tape recorders (Studer A-80-16, Studer A-80-4 and Studer A-80-2), six Altec 604E monitor speakers in the control booth, four Altec 604E monitor speakers in the studio, three Phase Linear FL-700 monitor amplifiers in the control booth, a dbx 216 noise reduction system, an EMT-140-14C echo machine, and 14 microphones (2 Neumann M 49Cs, 4 Neumann U871s, Sennheiser MD441, Electro-Voice RE16, Beyer M500N, AKG D224, Shure SM-58, Shure 565, Sony C37P and Sony C55P).

It provides the following instruments: Steinway B-211 piano; Musser No. 75 3 oct. vibraphone; Musser No. 250 4-1/3 oct. marimba; Ludwig Super Classic No. 980 drums.

GIANNI NAZZARO



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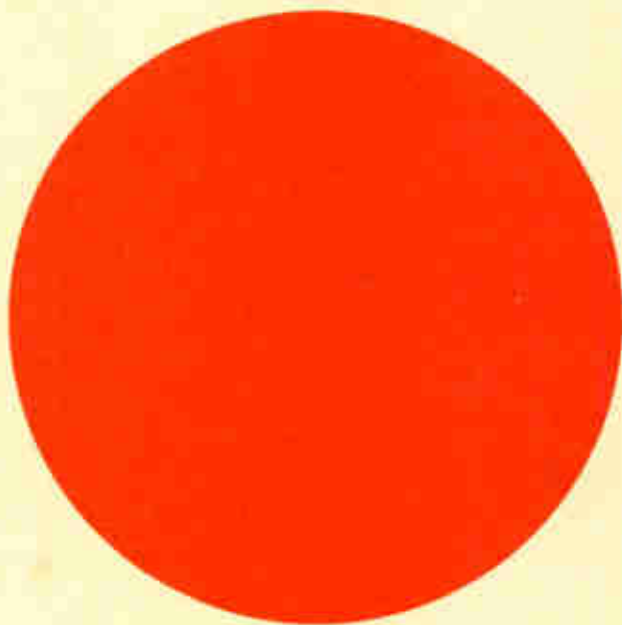
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1974 Japan Popular Song Grand Prize,

Grand Prize-Shinichi Mori with "Erimo Misaki"

Most Popular Broadcasted Performer's Award-Michiyo

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YUMI AYUKAWA

AGNES CHAN

MIYOKO AI

YUKO NAKAMURA

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MISA WATANABE

Retail Prospects in Japan Linked to Entire World Economy Structure

By BEN OKANO

A Billboard Spotlight On Japan

MARCH 1, 1975, BILLBOARD

Many top officials of the Japanese music industry said at the beginning of this year that 1975 would be a difficult year. Of course, such a prospect is not only limited to Japan. The Japanese music industry as well as the entire Japanese economy is affected by what is going on in the rest of the world.

For example, the energy crisis affected not only the music industry. In the case of Japan, however, the music industry has its own difficulties besides those of a general economy. Mechanical royalties on records were increased, the commodity tax on pre-recorded music tapes was increased and from May of this year there will be a complete liberalization of foreign capital investment in Japan.

It is only natural that foreigners interested in the Japanese market are very much interested in Japan's liberalization of foreign capital investment, too. Here, we will try to analyze the activities of the Japanese music industry for the past few years.

If Japan is compared with other countries, it is possible to have various analyses. For example, if we compare per capita income and per capita purchase of LP records, the United Kingdom showed a phenomenal increase in sales in 1973 following a sizable decline in 1972, but sales in West Germany and Japan have shown a steady increase over the years.

In the case of Japan, two trends could be noticed: (1) increase in production and sales of LPs and (2) increase in domestic repertoire. The increase in LPs is not limited to Japan only, so it is not considered necessary to give a reason here. However, something must be said about the increase in domestic repertoire.

Right after World War II, there were thousands of U.S. servicemen in Japan. The young people of Japan grew to love American songs. However, as the number of GIs decreased, more and more Japanese began to prefer domestic compositions.

Japanese record producers, who listened to a lot of foreign compositions, absorbed the good points of these compositions and adopted them for the Japanese market and started to manufacture records. It is only natural that songs with Japanese lyrics are preferred by more Japanese than the songs with English lyrics. In fact, "hard rock" can never spread among the Japanese.

Foreign rock music has been adopted as dance music. However, the number of discotheques in Japan in comparison with the number of young people is very few. They have no place to dance. They cannot listen to music at high volume in Japanese houses, which are too small for that purpose. Moreover, many Japanese go to higher academic institutions and they study if they have the time to dance, instead. Even if they listen to records at home, it is for their "rest and relaxation." And this is the reason why foreign rock is not so widely spread in Japan.

Another point to be mentioned is the high international record label fee. Also, a high fee for master tape recordings. From 10 to 20 percent of retail price (excluding tax) is demanded by a licensor. Even for a music publisher, the share between an original publisher and sub-publisher is 9 to 1. Thus, it has become more and more difficult for them to handle foreign repertoire.

A Japanese licensee can not spend enough money for promotion. The radio stations have decreased the number of music programs, which makes it even more difficult for those concerned to handle foreign repertoire.

Now, let us touch on cost. Increases in workers' pay, pressing fee and jacket price are noticeable. On the other hand, decreases in Japanese record manufacturers' promotion and advertising expenditures is also noticed. This is because music publishers and independent producers are manufacturing master tape recordings and spending their own money on advertising and promotion.

In order to cope with increasing costs, the record manufacturers in Japan are naturally trying to rationalize their business operations. Starting in 1971, the companies began laying off their employees. However, this layoff program has reached its limit. The only other way out is to increase prices. But is it wise to raise prices under the current circumstances? This is a most difficult problem.

We have been talking mainly about the past. But let us now talk about the prospects of the Japanese music industry.

In Japan, it has been said that the record industry is not affected by a recession. The reasons why the Japanese used to say so are:

- Records comprise the least expensive form of leisure. As recession spreads, people turn to the less expensive forms of leisure and ultimately choose records.

- In the past, the Japanese who owned phonographs were considered as the "elite" and they were buying records regardless of the economic situation.

However, these two points are incorrect, at least in Japan. People are saying that this is no longer true nowadays. This is shown clearly by comparing Japan's Gross National Expenditure (GNE) with Japanese expenditure on records. As the GNE increases, the sales of records also increase. Conversely, when the GNE declines, the people's expenditure on records also decreases.

In 1965 only 9 percent of Japanese homes had stereo sets. In 1973, however, this rate of diffusion increased to 44.4 percent and was still rising in 1974. Moreover, it is necessary to consider the age structure of the population in Japan.

It is noticeable that the age group between 15 and 30, the age group that buys records the most, will decrease. It will be

necessary for the Japanese record manufacturers to cultivate record fans among elder people. However, these are long-run problems of the prospects for 1985-90.

There are problems that the Japanese record industry will have to face in the near future.

Starting in May of this year there will be a complete liberalization of foreign capital investment in Japan, as we have already mentioned. There has been no noticeable move made by Polydor K.K. or Toshiba-EMI, both of which are 50-50 joint ventures. However, it seems that there are talks going around RCA which has a contract with Victor Musical Industries, and Nippon Phonogram.

The problem which is associated with the liberalization of capital is that of records with foreign repertoire. These records of course cannot be produced in Japan (except by the licensor). Foreign firms will start pushing their catalogs of product manufactured in their home country very strongly.

Thus, imports of records into Japan must also be considered. One big Japanese importer says: "Even now, the classical records of Europe are cheap and we can do business by importing them though there's a risk associated with returns. Our business will naturally be affected once foreign manufacturers (in Japan) start to import records."

Meanwhile, a Japanese retailer says: "We have to sell records at the price set by the manufacturer. This system may be destroyed, however, once foreign record companies start operating in Japan."

Some international record company officials who have attended IMIC and MIDEM, and heard that there is no discounting in Japan, say "it's wonderful." Thus, it is very interesting

to us what kind of tactics foreign firms will use in order to cope with such a business practice.

However, the foreign firms will be most interested in having records produced by Japanese staff with local artists for sale to the Japanese music lovers. Moreover, the current trend in the Japanese market is inclined toward domestic repertoire, as we have already noted.

Some people say: "it's not like Kentucky Fried Chicken. Records are something that must appeal to the heart of the people. Only the Japanese can produce something that appeals to the heart of the Japanese."

Others say: "Employees' salaries are soaring. Personnel administration is also becoming difficult. It is very doubtful if foreign firms will be able to do record production in Japan."

Still other people point out: "The biggest problem will be discounting. Be it on retail price or wholesale price, it will then be impossible to raise record prices."

Meanwhile, the Japanese Government's commodity tax on pre-recorded music tapes will be increased to 10 percent, starting from October of this year, from the current 5 percent. Although the consumers will be paying the equivalent of this sales tax, the problem is not so simple, however.

If tapes are sold at the current price level, the tax will be included in the manufacturer's cost. If prices are raised, no one knows what will happen to the demand. The Japanese music industry already finds itself in difficulty over "private recordings" and such.

The increase in mechanical royalties also is "bad news" for the record manufacturers in Japan. The new rate is not

(Continued on page J-20)

Closeup: Yukio Sugita Family In Its Suburban Tokyo "Danchi"

Japanese families, like most others in the world today, are finding it more and more difficult to maintain the standard of living they reached in the period of high economic growth. Residing in a new "danchi" (apartment housing complex) northwest of Tokyo are the

members of a typical Japanese family: Yukio Sugita, 34, a shop foreman at the Dai Nippon printing plant, his wife, Hiroko, 31, and their son, Satoshi, 3.

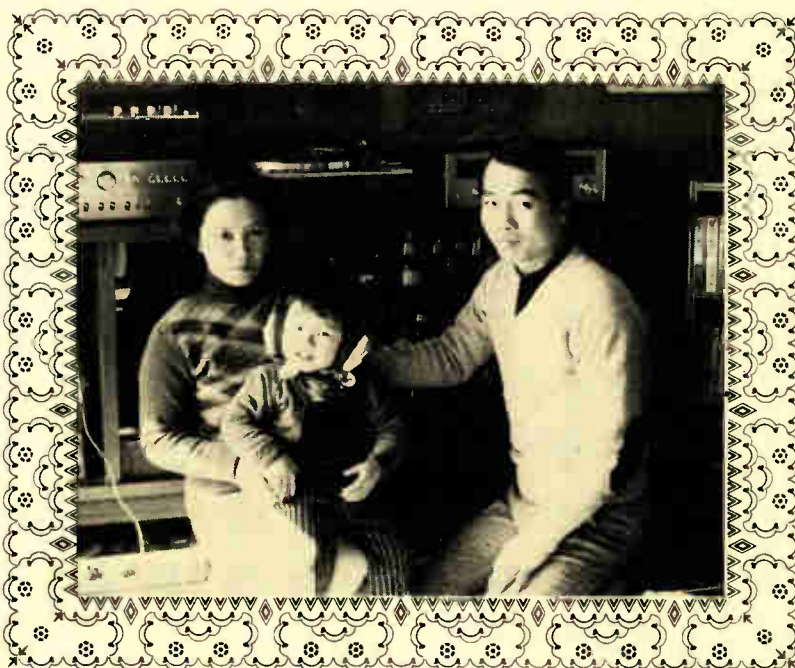
First of all, Yukio, as breadwinner of the family, says he can no longer afford to own a car, because of the increased costs of fuel and upkeep, although he used to drive to work in a Datsun "Bluebird," listening to good music on his auto radio. "Now, it takes me over an hour by bus and by train, including a rail transfer en route."

Yukio says he became addicted to

he picks a winner in the horse races. "My wife and I would like to have an album of the Three Degrees," he says.

Although Yukio's purchasing power has been much reduced by the high cost of living, he does not appear to be interested in buying "budget" imported albums or second-hand records. Like other Japanese audiophiles, he is very particular about disk sound quality. And music-minded Hiroko, too, though she knows nothing about audio. Their baby boy, by the way, is destined to become an audio "maniac"—he has already learned how to operate a portable cassette recorder and the family TV, a Sony KV-1821 console with two speakers.

Last year, Yukio tired of his Sanyo compatible 4-channel system and sold it off to a "quad" enthusiast. Mr. Sugita now



Shop foreman Yukio Sugita, 34, wife Hiroko and son, Satoshi.

the Beatles in their heydays, but now his musical tastes range from "kayokyoku" (Japanese pops) to the world's classical masterpieces like Dvorak's "New World" Symphony, being somewhat of an audiophile, too. "Up until now," he says, "I really haven't had much time to listen to good music at home."

Hiroko has long been a fan of Paul Anka, "ever since the days of 'Diana.' . . ." Both Mr. and Mrs. Sugita say they appreciate Shirley Bassey, especially her meaningful rendition of "Yesterday When I Was Young." And Satoshi sings the commercial TV jingles, such as "Sawayaka (Refreshing) Coca-Cola," which "papa" can record with his Dolbyized cassette deck.

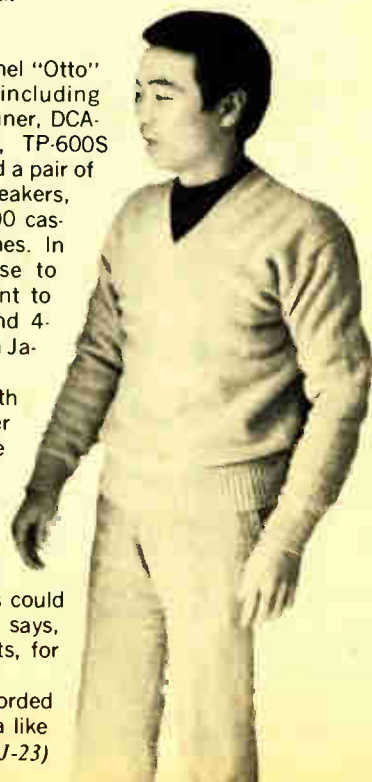
Nowadays, Yukio has limited his purchases to stereo records with artists and repertoire of international origin, usually a single whenever he gets a little overtime pay or an album if

owns a high grade 2-channel "Otto" stereo component rig including Sanyo FMT-250 AM/FM tuner, DCA-450 integrated amplifier, TP-600S belt-drive record player and a pair of Wharfedale "Melton 2" speakers, besides his Sanyo RD-4300 cassette deck and headphones. In all, he has invested close to \$1,000, which is equivalent to the list price of a high-end 4-channel stereo ensemble in Japan today.

Although Yukio was with Fukuon Denki (now Pioneer Electronic Corp.) when he first went to work, he admits that he still has a lot to learn about hi-fi speakers and other sophisticated audio components. "I wish the manufacturers could make things clearer," he says, "like matching components, for instance."

Besides listening to recorded music, Mr. and Mrs. Sugita like

(Continued on page J-23)



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Japan Spins Blank Tape Export Whirlwind Soaring 50% Upward

The U.S. demand for blank tapes from Japan, though comparatively small, seems endless. Last year, Japan's exports of sound recording tapes to the U.S. increased by 52 percent in volume and 40 percent in value—at 300 yen to the dollar—over 1973, judging by the f.o.b. shipments made to date.

During last year's first half, Japan exported 618,901 kilograms (1.36 million pounds) of sound recording tape worth 1,596,916,000 yen or \$5,591,540 f.o.b. to the U.S., says the Japanese customs bureau, compared with 995,467 kilograms worth 2,468,152,000 yen or \$9,047,395 for the whole of 1973 (1st half: 406,655 kg at ¥1,031,909,000; 2nd half: 588,812 kg at ¥1,436,243,000). At this rate, Japan's 1974 exports of sound recording tape to the U.S. totaled over 1.5 million kilograms or \$12.7 million worth (at ¥300 to US\$1).

Added impetus to Japan's exports and U.S. imports of blank tape is the weakening of the yen in relation to the dollar. Before the end of this year the value of the U.S. dollar is expected by Japanese exporters and American importers to reach 308 yen; i.e., the central "Smithsonian" rate of exchange prior to the devaluation of the dollar and the floating of the yen in mid-February of 1973. The exchange rate averaged 285.60 yen to the U.S. dollar for Japan's exports during this year's first half and 272.80 yen in 1973 (1st half: ¥276.93; 2nd half: ¥268.67).

As usual, however, Japan's shipments of sound recording tape to the U.S. during last year's first half comprised about 24 percent of total exports of this premium commodity in quantity and 22.5 percent in value. In the same period of six months (January-June 1974), Billboard's Tokyo news bureau estimates, the Japanese manufacturers produced between 6,380,000 and 6,778,000 miles of magnetic tape valued at over \$65 million, or about 50 percent more than in the first half of 1973.

At this rate, Japan's 1974 production of blank tape soared to a record 13.5 million miles in terms of ¼-inch width and \$132.4 million in value. Japan's total exports of sound recording tape during last year's first half amounted to 2,567,129 kilograms worth 7,077,995,000 yen or \$24,782,900, f.o.b.,



Consumers snap up discounted tapes at Tokyo Akihabara audio center.

the Japanese customs bureau says, compared with total imports of 573,443 kilos valued at 1,377,069,000 yen or \$4,821,880, c.i.f.

Though Japan's production and exports continue to overwhelm imports, the Japanese manufacturers are faced by keen price competition. Some have raised their list prices but are afraid to go any higher, despite ever-increasing costs of production, packaging and shipping. Generally speaking, the six major Japanese manufacturers of blank tape are offering a 10 percent discount at the retail level to consumers who buy cassettes, for example, in lots of three. However, retail outlets and discount stores often go so far as 20 percent off for any Japanese brand-name cassette. Current retail price of an OEM blank loaded C-60 cassette tape is 180 yen (about 60 cents), usually available at any discount store and at Tokyo's Akihabara and Osaka's Nipponbashi wholesale districts.

However, the Japanese market for blank loaded tapes, especially cassettes, is continually widening—from general consumer to educational, commercial, institutional and industrial. One Japanese importer goes so far as to predict that there will eventually be a shortage of blank loaded tape for electronic data processing in Japan. And Nippon Tape, which

has been distributing prerecorded music tapes, plans to import blank tape from the U.S. to meet increasing demand for cassettes in the educational and EDP fields.

The blank loaded cassette tape has already surpassed cartridge and open-reel among member manufacturers of the Japan Phonograph Record Assn. During last year's first half, the JPRA says, they used exactly 5,425,477 cassettes, up 3 percent from the first half of 1973; 5,340,801 cartridges, down 24 percent; and 80,501 open-reel blank tapes, down 32 percent. Reflecting the popularity of the Philips type, Japanese music tape counterfeiters

and pirates now use only blank loaded cassettes! In Japan, the Lear Jet "stereo 8" cartridge appears to have passed its peak and JPRA member manufacturers also are phasing out production of prerecorded open-reel music tapes.

Thus, apart from the comparatively few Japanese who are altruistically—or commercially—interested in high fidelity sound recording and reproduction, TDK's new line of Audua open-reel tape has met with little enthusiasm. Presumably this is because would-be consumers were not informed of its list prices, then discovered that they were much higher than the manufacturer's own "SD" line of high output, low noise tapes. Anyway, most retail outlets and discount stores are offering the Audua line at 10 percent off. (In the U.S., the first import shipment reportedly was a quick sellout.)

Due to the ever-widening Japanese market for the Philips-type compact cassette, most consumers are not interested in new coating per se and, of course, are taking a dim view of the technical problems of bias calibration and equalization. Though Sony says demand for its new Duad ferrichrome cassette exceeds supply, Japanese retailers believe that this double-coated tape will be hard to sell until all stereo cassette decks are equipped with FeCr switching.

However, Sumitomo 3M is introducing "Made in U.S.A." Scotch Classic C60 cassette blanks of double-coated tape to the Japanese market, despite the growing apathy of audio retailers and general consumers toward the "hi-fi" and higher priced formulations.

Best seller of 1974, Japanese retailers say, was the C-46 blank loaded cassette tape, presumably because its 46 minutes' length is usually enough to record both sides of a 12-inch LP or an hourly FM radio program without the commercials and announcements. Introduced by Maxell, a member of the Hitachi group of companies, the C-46 also is being offered by Fuji Photo Film in its new line of "FX" (pure-ferric) blank loaded cassette tapes.

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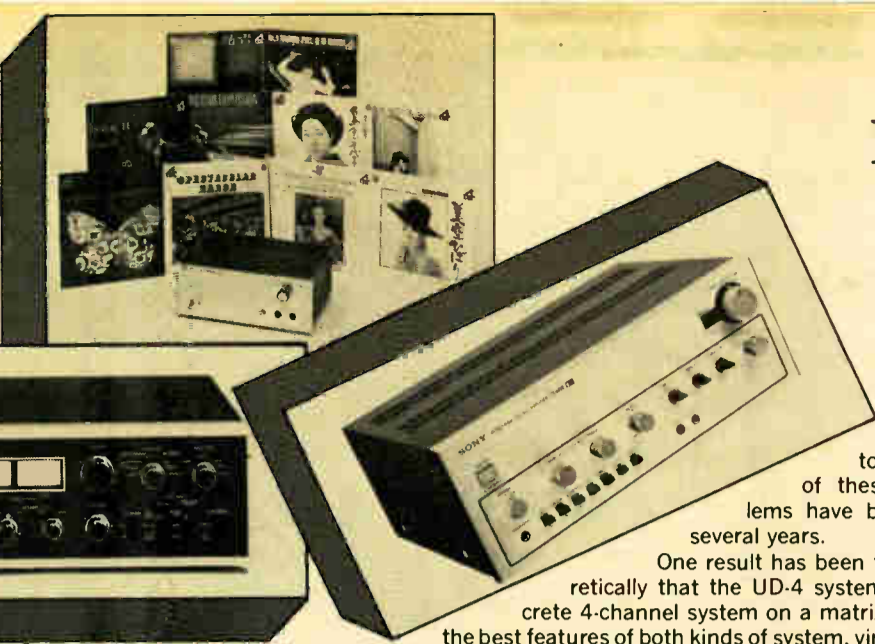


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Multiple quadraphonic systems in Japan include Denon's UDA-100 UD-4 demodulator with first 10 UD-4 LPs. Sony, developer of SQ matrix, is not abandoning stereo as with the TA-4650 V-FET integrated amplifier (right). Sansui's QSC 9050 pre-amp for 4-channel is seen below.



Quadraphonic Development Looks To A Universal Format

When two (3rd & 4th) signal components are added to obtain discrete quadraphony, it is essential only to provide "source locale" information. Because of the hearing characteristics of the human ear, this information need only cover a bandwidth from about 100 Hz to several kiloHertz. The two (3d & 4th) signals, added as frequency modulated (FM) carriers, can thus be limited in bandwidth, giving a wide dynamic margin and eliminating those extreme band areas that are prone to distortion and noise. Thus, in all aspects of sound quality—distinct localization, distortion, signal-to-noise ratio, dynamic range—the UD-4 system provides satisfactory results and a high degree of musicality.

Of equal, perhaps even greater, importance—the one-and-the-same UD-4 record can be reproduced as discrete quadraphonic, matrix quadraphonic, stereo or mono, according to the playback equipment used. This means that a program need only be produced in a single format to cover all existing modes of playback.

The UD-4 system also constitutes an advance in regard to the feasibility of 4-channel radio broadcasting and quadraphonic music cassettes.

Because UD-4 consists of a base matrix system—with spherically symmetrical characteristics, equal in its response to sound from all directions—and a discrete system built on the base matrix, it possesses some unique advantages, particularly in comparison with the problems associated with the production of discrete 4-channel (CD-4) disks.

- Noise can arise from any and all of the processes between the original recording and the ultimate reproduction. Although the carrier channels (3d & 4th signals) would normally be responsible for a large share of this noise, the fact that the UD-4 signal bandwidth is restricted means that the noise level is effectively reduced.

- Because there is no need for the two (3d & 4th) signals to take up an extremely wide frequency band, the depth of modulation can be correspondingly greater.

- Because the UD-4 base matrix system is symmetrical with respect to all directions within the original sound field, the separation is the same for all directions in the reproduced sound field.

- Sources located **between** speakers (directly in front or to the side of you) are sharply defined. This phenomenon is unique to UD-4, according to Nippon Columbia. Just as with other systems, a sound between the two front speakers is synthesized from sounds in both of the front speakers. How-

(Continued on page J-23)

By HIDEO EGUCHI

The 4-channel disk systems adopted up until now have their own particular advantages and disadvantages, most record makers admit. And quadraphonic disks have been the butt of consumer criticism on various grounds: poor sound quality, inadequate localization of sound sources, limited dynamic range, noise and poor compatibility with stereo and monophonic reproduction.

Undoubtedly, too, the various problems encountered in adopting phonograph records as a medium of 4-channel sound reproduction have been obstacles to the artistic aims of lyricists and composers, singers and players, in communicating with music lovers. At quadraphonic recording sessions, limitations have been imposed on the relative locations of singers and musicians. And these unnatural restrictions have tended to dampen their initial enthusiasm for 4-channel sound.

All those who have had anything to do with the production of phonograph disks and the manufacture of record production or playback equipment are aware of the need to resolve the problems of using vinyl disks as a medium for 4-channel sound reproduction. Without economic solutions to these practical difficulties there can be no further development of the systems or quadraphonic stereo broadcasting either. It is against this universal background that research and other en-

lightened efforts toward the solution of these difficult problems have been directed for several years.

One result has been to establish theoretically that the UD-4 system, building a discrete 4-channel system on a matrix base, combines the best features of both kinds of system, virtually eliminating all of the problems encountered to date. Starting from this theoretical basis, technical development of the "universal discrete 4-channel" system began, culminating in a presentation of the results to the Audio Engineering Society of the U.S. last year.

The UD-4 system of 4-channel sound recording and reproduction—and FM stereo broadcasting—is based on the technology developed by Nippon Columbia and Hitachi from an idea conceived by Dr. D. H. Cooper of the University of Illinois and a group of Nippon Columbia engineers. In both its software and hardware aspects, they say, the UD-4 system offers the following advantages:

- Low distortion
- Good signal-to-noise ratio
- Wide dynamic range
- Uniform, equally good separation between all channels
- Distinct localization of sound sources
- Good compatibility with monophonic reproduction
- Good compatibility with stereophonic reproduction

Basically a combination of matrix and discrete systems, UD-4 provides two signals (third and fourth) enabling discrete quadraphonic reproduction in addition to matrix base modulation.

The matrix used as the base provides the sound quality characteristic of all matrix systems, but it also features a type of processing with equal treatment of all channels, so that channel-to-channel separation, phase relationships and energy distribution are balanced.

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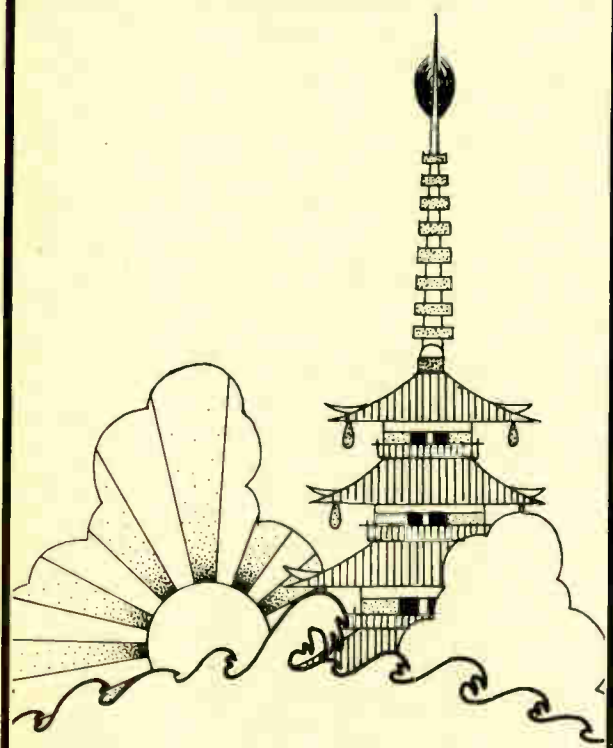
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In view of the world-wide politico-economic uncertainty, the Japanese manufacturers of video recording equipment are expected to push the "pause" button this year prior to pushing exports again. In the meantime, they will be re-evaluating the several VTR systems and looking closely into the three video disk systems (VLP, TED, RCA) that were demonstrated in Japan last year.

Despite unexpectedly poor consumer VTR sales and export production cutbacks in 1974, the Japanese electrical/electronics manufacturers seem to view the business situation as a temporary setback as far as video recording equipment is concerned. In fact, Sony is expected to announce the development of a half-inch version of its "U-matic" color video-cassette recorder this month.

In Japan, it seems, there will always be a market for video tape recorders, but not players. Consequently it's the manufacturers of software, not hardware, who face the most crucial problems. And, because of the language barrier, their initial enthusiasm over the video disk has waned. Unlike phonograph records, non-Japanese material would not sell, they say.



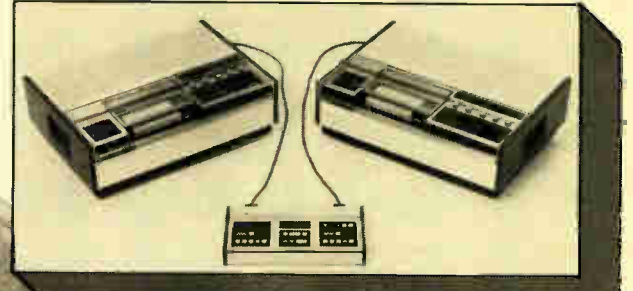
Fuji Film's CVR player above, Sony's automatic editing unit and a flurry of other machines are hoping to exploit scenes such as this family portrays with a JVC system being enjoyed. The color camera at right is from JVC.

was given little advance publicity. Anyway, it was held too soon after the '74 JES, whose consumer electronics pavilion was mainly devoted to video.

Eight major TV manufacturers—Hitachi, JVC, Matsushita, Mitsubishi, Sanyo, Sharp, Sony and Toshiba—demonstrated VTR units at the JES consumer products pavilion, while NEC and Hitachi Electronics (Shibaden) mounted token displays in the JES electronic components hall.

Taking part in the 2nd Video Information Fair were 11 Japanese hardware manufacturers—Akai, Fuji Photo Film, Hitachi, Hitachi Electronics (Shibaden), JVC, Matsushita, Mitsubishi, NEC, Sony, TEAC and Toshiba.

Hitachi, who participated in the '74 JES despite advance re-



Video Systems Proliferate Amid Period Of Re-evaluation

The Japan Video Association (JVA) now comprises 38 members (including four associates). Its secretariat is located within the headquarters of Pony, Inc. on the 24th floor of the World Trade Center building. The fledgling JVA had 39 member manufacturers and/or producers of video software when it was formed on June 1, 1972.

Only nine of the 19 members of the Japan Phonograph Record Association (JPRA) are also members of the JVA, namely (in order of JVA membership) Nippon Columbia, Pony, Polydor K.K., Tokuma Musical Industries, Toshiba-EMI, Teichiku, Asahi Music Service, Apollon Music Industrial, Victor Musical Industries. However, Toho Records is represented by the Toho motion picture company and King Record by the Kodansha publishing house, their respective parent organizations.

Musically speaking, the most active members of the JVA are Classic Pony, Toshiba, Pony, Pack-in-Video, Nippon Eizo Shuppan, Toho and Victor Musical Industries, with a total of 75 items listed in the JVA's 1974 catalog of video software. List prices range from 8,700 yen (\$29) for a 10-minute classical program on cartridge to 180,000 yen (\$600) a complete opera. Classical Pony also is offering its 19-minute selections, now 21 in all, on "U-matic" cassette at 12,000 yen or \$30 each. Nippon Columbia lists a set of two 25-minute reels of "Gagaku" (ancient court music of Japan) at 70,000 yen (\$233.33) on open-reel and cartridge or 76,000 yen (\$253.33) on cassette.

Japanese consumer interest in home video recording continues at a visibly low ebb, following the general public's poor attendance at the 13th Japan Electronics Show and the 2nd Japan Video Information Fair. But, industry sources say, this is only to be expected with the cost of living in Japan at a record high.

The Electronic Industries Association of Japan (EIA-J) says that the total number of visitors to the '74 JES, held Sept. 18-24 at the site of the biennial Tokyo International Trade Fair, was 350,000. This is about the same as before. The EIA-J had hoped for 500,000 visitors with a spinoff from the People's Republic of China Exposition that opened Sept. 20 at the same site. The figure for the first 10 days of the 21-day China Expo '74 was over 700,000 and surpassed a million before it closed.

Meanwhile, a leading Japanese manufacturer who participated in the 2nd Video Information Fair says that the number of visitors dropped far below the previous year. The 1974 fair was held from Sept. 27 through Oct. 2 at the main Tokyo department store, whose "elite" clientele is estimated to total 30,000 on a peak shopping day. Co-sponsored by the JVA as a public event marking the Japanese Ministry of International Trade & Industry's "Information Week" the fair nevertheless

ports to the contrary, showed "separate" (component) and "ensemble" (console) models of its first "U-matic" color video cassette recorder VT-2000 at 616,000 yen (\$2,053) and 579,000 yen (\$1,930) respectively. On the other hand, Hitachi Electronics showed its EIA-J Type I video cartridge recorder SV-530 and player SV-531 but prices were unquoted. The former Shibaden displayed its version of the Philips VCR only at the '74 Broadcasting Equipment Show, Oct. 16-18.

Usually well informed sources told Billboard at the opening of the 2nd Video Information Fair that Matsushita had put off expanding its Okayama plant for at least two years. Expansion of this VTR plant had been scheduled for 1974 and this year to boost production to 20,000 units a month. At present, the sources said, the plant, which went on stream in May of 1973, is turning out only 2,000 units a month, or only 40 percent of total production capacity. Also, they say, all VTR production at Matsushita's Kodama plant has been phased out.

Among other models, Matsushita is offering Japanese consumers two consoles of EIA-J Type I (CP-508 cartridge) at 598,000 yen (\$1,993) and 618,000 yen (\$2,060) respectively, also a "U-matic" console at 688,000 yen (\$2,293) and the 3/4-inch cassette deck only at 438,000 yen (\$1,460).

Mitsubishi is offering its two models of EIA-J Type I color cartridge VTR, the "Melvision" CR-1000 with TV tuner and CR-2000 without, also three models of its EVR player, the VP-200N, VP-202N/252N and VP-255N, all prices unquoted to the Japanese public.

At the '74 JES, both Sanyo and Toshiba demonstrated their jointly developed 1/2-inch color video cassette recorder to the public for the first time.

Sanyo is offering its VTC-7230 deck at the retail price of 338,000 yen (\$1,127) and Toshiba its KV-3000 at 325,000 yen (\$1,083) to Japanese consumers. A Sanyo "Vcord" ensemble complete with 18-inch (U.S. 17V) color TV and video rack with tuner and digital clock costs 571,000 yen (\$1,903). Toshiba is offering a 14-inch (13V) monitor at 139,000 yen (\$463) and an RF unit, price unquoted.

Both the Sanyo and Toshiba "Vcord" units can be operated at half speed to double the recording/playback time. Retail price of the VT-20C (20-minute) blank is 5,000 yen (\$16.67), the VT-30C (30-minute) blank 5,500 yen (\$18.33), the same as for "U-matic" blanks of equivalent length.

Also at the '74 JES, Sharp demonstrated its 2F (two field skip) EIA-J Type I cartridge color VTR with double recording/playback time at half speed to the public for the first time. It had been scheduled for marketing in Japan by the end of last year at the same retail price as other cartridge color VTR units, but the Osaka-based manufacturer was unable to give Billboard any other pertinent details.

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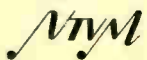
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Japan's Festivals

• Continued from page J-2

tries—has won the Grand Prize total of \$4,500 for singer-songwriter Yoshimi Hamada. He also has been awarded an Outstanding Performance Prize of \$500.

Last year's applications totaled 1,500 songs from 57 countries. France led all countries overseas with 52 applications, followed by the United Kingdom (48), the U.S.A. (41), Belgium (27) and the Netherlands (23). Costa Rica, Cuba and Zaire sent in applications for the first time, Yamaha says.

Each year has seen a growing number of young artists and new songs from countries throughout the world. According to the Yamaha Music Foundation, 541 original numbers were submitted for the first festival in 1970. The figure rose to 751 in 1971, to 1,038 in 1972 and over 1,400 in 1973.

Star of the 1973 festival was 16-year-old Akiko Kosaka. Sales of her prize-winning song "Anata" have topped two million, marking the first time in Japan that a new singer has achieved instant popularity. A million of the singles sold within six weeks after its release by Warner-Pioneer on the Elektra label.

Main emphasis of the festival is on amateur talent. Entries are selected from taped performances which are often quite unpolished because the international contest rules bar any published or publicly performed song. In addition, the judging committee is purposely composed of non-professional music lovers.

Linked To Economy

• Continued from page J-14

known yet. On the other hand, it's "good news" for the composers and lyricists.

But, with all the bad news, why aren't the Japanese thinking about exporting their original compositions to the music capitals of the world?" This may be the biggest problem that the Japanese music industry will have to tackle in the future.

CREDITS

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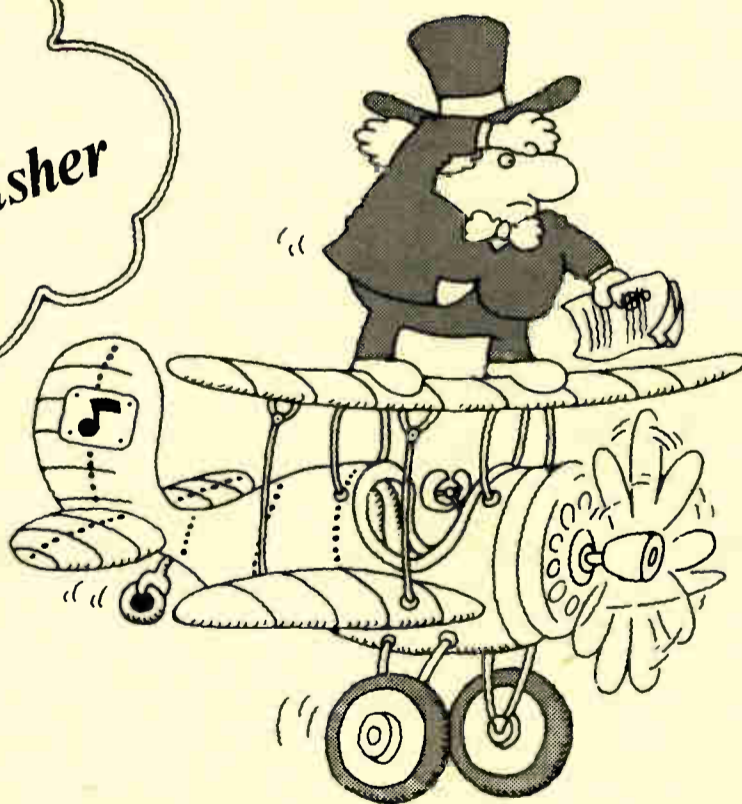
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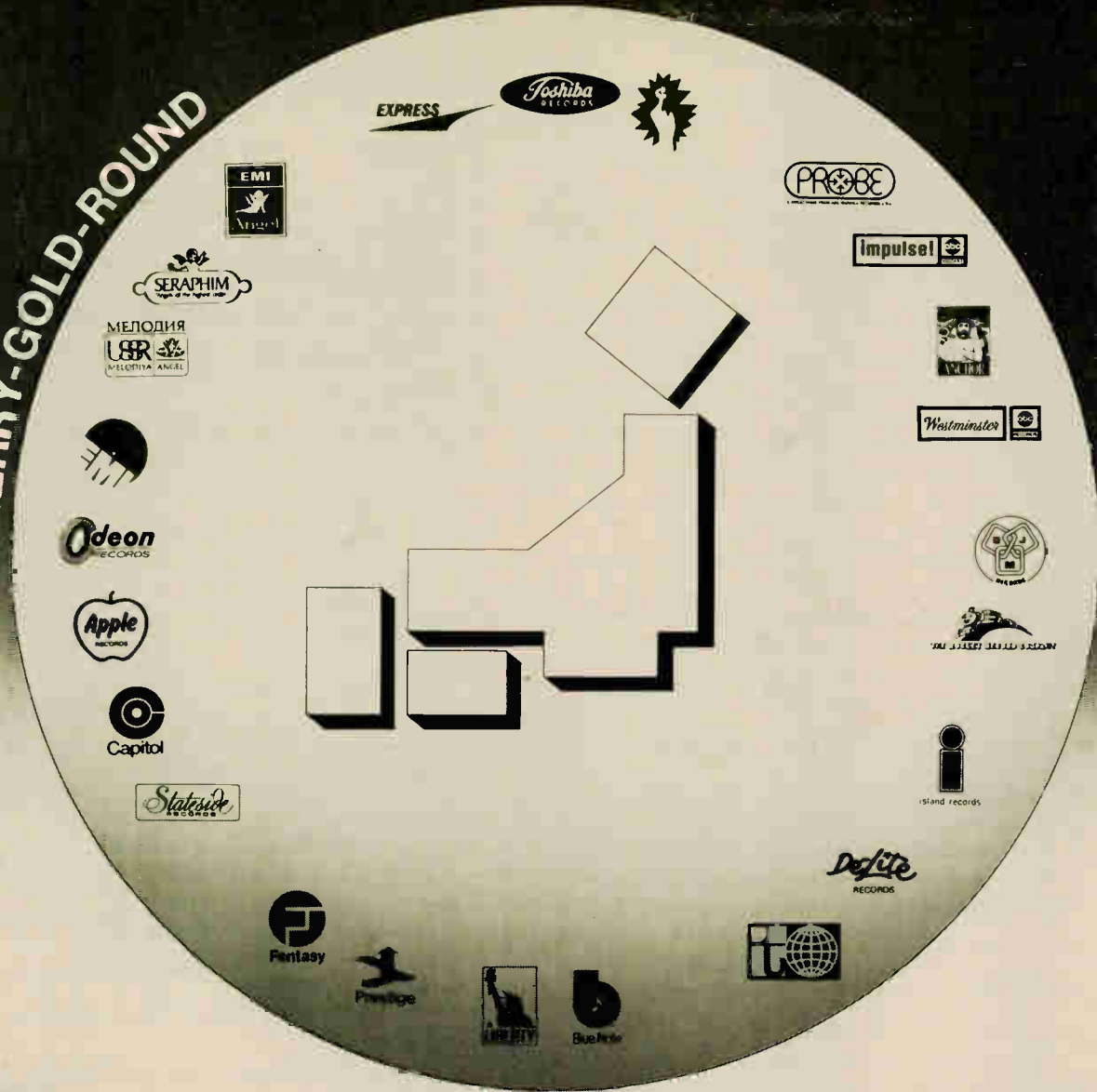


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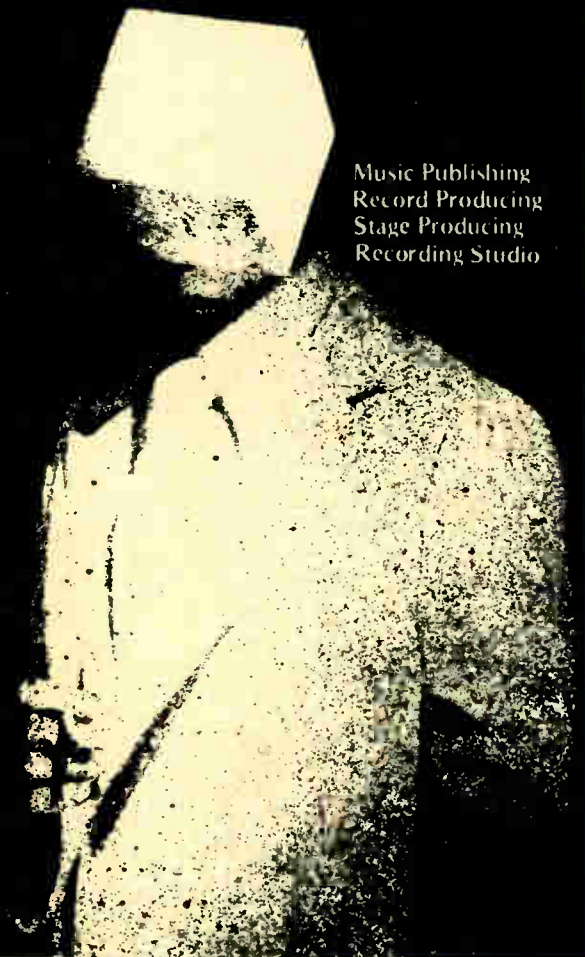
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Year Of The Tour

• Continued from page J-4

It's often heard that concert tickets in Japan are relatively expensive, that is, compared to admissions in the U.S. Considering the enormous distances that international artists must travel and the high transportation expenses of bringing them into Japan, the Japanese promoters cannot be blamed for charging a few dollars more than their counterparts do in the U.S. or in Europe. Of course, this does not mean that the Japanese promoters can charge "any" price for the concerts that they promote.

"Tats" Nagashima, president of the Taiyo Music Publishing house and advisor to Kyodo Tokyo/Udo Artists, says: "I think the top ticket price in Japan for a pop artist should be somewhere around \$10. Charging \$20 or \$30 for a pop concert is nonsense—the individual affected would be the artist. It would affect the artist's record sales, for a start. In other words, if international recording artists want to sell their albums and singles in Japan, they must keep their concert ticket prices as low as possible and attract as large an audience as possible. This, of course, would contribute to 'all-time' sales of the artists' records."

In the present Japanese market, the sales of records with A&R of international origin has declined to 40 percent of total product. Concerts, of course, may serve as a great stimulus to record sales in Japan, but international recording artists are handicapped by the fact that they cannot make personal appearances as often as their Japanese rivals. Therefore, their concert tours must be tied in with their recordings and supported more strongly by the record manufacturers in Japan. And, by keeping concert ticket prices to the minimum, it would be possible for Japanese promoters to gather larger audiences in most cases. This would, in the long run, prove more beneficial to the music industry as a whole.

Promoters bring in artists according to their popularity "in Japan"—an act may have top billing in the U.S. but its popularity may not be anywhere as great in Japan. Therefore, there are cases where it would be difficult, even foolish, for a Japanese promoter to pay as high a guarantee as the act receives in the U.S. For example, War, the popular U.S. vocal/instrumental group, played the 11,000-seat Nippon Budokan before an audience of only 2,000. The top ticket price was 6,000 yen (\$20).

Anyway, it's no longer enough for a promoter merely to "show the face" of the artist whose records have been selling well. The promoter must be able to create a "drama" between artist and audience in the same concert hall with music as a means of communication. It is hoped that the professional Japanese promoters will create such "drama" at the concerts they stage this year for international recording artists.

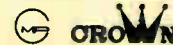
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Universal Format

• Continued from page J-17

ever, UD-4 differs, in that the rear speakers assist in the apparent concentration of sound between the front speakers. This supplementary sound from the rear is intimately concerned with the human faculty of recognizing sound source location, which depends upon the phase of the sound. In the UD-4 system, the results of audio-physiological research have been utilized to give a precise sense of sound image source localization.

• The UD-4 system retains over-all audio balance in stereo just as it does in mono, Nippon Columbia says. As for source localization, the same directional sense is retained for the two front channels but the rear-channel sound localization is folded back upon itself. When UD-4 was first developed, opinions were voiced that this kind of source localization might cause an apparent shrinkage of the total sound field. Also it was feared that the constitution of the center-front signal might cause a somewhat unnatural listening impression. Both these problems have been solved by advances in encoding techniques, Nippon Columbia says. (In the UD-4 system, the center-front signal is made up of left and right signals with a 90° phase shift between them).

Nippon Columbia has released 10 UD-4 albums, four of them on its Denon label, at 2,500 yen or about \$8.30 each, the same retail price as a CD-4 quadradisk with music of international origin. Retail prices of Nippon Columbia home stereo sets, marketed in Japan last year-end, range from 180,000 yen (\$600) with built-in UD-4 demodulator and RM decoder to 300,000 yen (\$1,000). The high-end model also has a built-in CD-4 demodulator and SQ decoder.

The UD-4 system was demonstrated at the 23rd All Japan Audio Fair, Nov. 6-10, following its introduction to members of the Audio Engineering Society in New York, Sept. 9-12, and to Japanese industry Sept. 2. Earlier last year, it was demonstrated at the London Radio Show and Berlin Radio/TV Exhibition, also at the AES convention in Copenhagen.

Takami Shobochi, president of Nippon Columbia, says that initial reactions were extremely encouraging. The UD-4 system has won high acclaim for its sound quality and the distinctness obtainable in the location of apparent sound sources, he says. "We are confident that this system, the UD-

4 system, will play an important role in the future of high quality 4-channel sound reproduction.

"Now's the time for all good music makers to come to the aid of the quadradisk," he quips. "UD-4 may lead to some confusion among music lovers, but I want them to have the best."

Another result of research into the problems of using vinyl disks as a viable medium of 4-channel sound reproduction is the QS vario-matrix, an electronic circuit by which the predominant signal is always clearly defined by the basic QS matrix (RM in Japan) that separates the opposite channels to infinity.

Thanks to the incorporated vario-matrix circuit, Sansui says, QS makes possible distinct 4-channel sounds on a par with a discrete 4-channel tape from information recorded and/or transmitted via any 2-channel medium (disk, tape or FM).

The QS vario-matrix results from a matrix 4-channel encoding/decoding system developed by Sansui and officially approved by the RIAA on Sept. 12, 1973, as one of the three standards of quadraphonic disk recording.

All new models of Sansui 4-channel amplifier/receiver incorporate the QS vario-matrix decoder. It decodes QS-encoded 4-channel disks, tapes and FM broadcasts into 4-channel, and created realistic 4-channel sound from ordinary 2-channel sources by means of the QS synthesizer.

A Sansui QS decoder has the inherent potential to "read"

or decipher 4-channel information "hidden" in the grooves of conventional 2-channel disks. Sansui says approximately 80 percent of the stereo records on the U.S. market contain such hidden information and the QS synthesizer can effectively derive a 4-channel effect from them. By adding a 2-4 synthesizer/encoder in front of the QS decoder circuit, the Japanese manufacturer says, 2-channel signals are processed so that they reproduce optimum 4-channel sound.

To enable audio equipment manufacturers to construct a compact, low-cost and high-performance QS vario-matrix decoder, integrated circuit chips have been developed jointly by Hitachi and Sansui engineers. There are three kinds: the HA-1327 phase discriminator IC, the HA1328 matrix IC, the HD3103P control IC. All three are available to interested manufacturers around the world on a licensing basis, Sansui says.

A QS vario-matrix decoder of Type A, which offers the greater inter-channel separation, utilizes two HA1327s and one each of the other two chips; a Type B decoder uses one each of the three chips.

The virtues of the QS vario-matrix decoder, combined with the compactness now made possible by the IC chips, make it very attractive to prospective producers of 4-channel hardware and the number of licensees is steadily increasing, Sansui says.

"Our time has come," quips Keijo Fujiwara, the president of Sanui Electric, "especially now that QS-encoded 4-channel records, FM and other software is so widely available."

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Yukio Sugita Family

• Continued from page J-14

participation sports, but they no longer have the time and money to go bowling like they used to. Nowadays, Yukio and Hiroko say, they prefer to stay at home and enjoy baseball, if not bowling, on TV with their beloved Satoshi.

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