

Emerging Teenage Midnight Radio Communities in Japan in the Late 1960s

A discussion of DJs and Western popular music aired
by Chubu-Nippon Broadcasting Co., Ltd. in Nagoya

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Introduction

In the late 1960s, the popularity of the radio — a device that had occupied a central role in Japanese homes for many years — began to decrease with the widespread distribution of television sets. The public's attention started to turn to the possibilities of a home theatre system, and so with the decrease in radio listeners, came a decline in cinema attendance. In order to keep commercial radio stations running and maintaining the sales targets from previous years, radio companies went in search of niche markets that would ensure sustained popularity through the television era.

The two main target audience groups were teenagers and drivers listening to the radio in the daytime. Major Japanese commercial radio stations based in large cities started their own midnight radio programs aimed at young people, customising their shows for junior or senior high school students staying up late to study, big fans of pop music and listeners searching for companions. This proved far more popular than expected, and became a huge success in Tokyo, Osaka and Nagoya. It was also a period of trial-and-error, for the radio stations were venturing into unexplored time zones. Each radio station created their own unique style of program, in which young listener's requests for new pop numbers were played by friendly and charismatic DJs in a relaxed environment.

DJ (*Disuku Jekkii*) — a newly-imported word — was integrated into the Japanese language around this time. DJs became responsible for helping Japanese youth explore western pop and rock music, jazz as well as other genres. This also signified a marked change in the post war Japanese music scene, in which it slowly became big business.

This paper will explore the youth radio community that emerged in the late 1960s, and more specifically the midnight program presented by CBC (*Chubu-Nippon Broadcasting Co., Ltd.*) in Nagoya, paying particular attention to the DJs and popular music of the time. It was a

time in which commercial FM radio broadcasting did not exist, and even though many households already owned expensive stereo record players, LP records were still far too expensive for teenagers to purchase. Radio programs were the best place for teenagers to listen to newly released popular music, and these programs opened new doors for music lovers, with the predominant genre being Western pop music. The abundance of big hits influenced youth identity not only in terms of taste, but also lifestyle. This study examines such aspects of youth culture, using material sources and focusing on several interviews with the DJs of these culturally significant programs¹⁾.

The Radio Scene in Nagoya and Social Background in the Late 1960s

It was in 1925 that the first Japanese radio broadcasting station launched in Shibaura, Tokyo, and soon after NHK (*Nippon Hōso Kyōkai*) was established. This was to be the only public radio broadcasting company in Japan — nationalised by the government in 1941 — until after the Second World War. This nationalized one-station system partially contributed to Japanese wartime totalitarian society, and unlike the radio broadcasting system in the US, no commercial radio stations existed until after the Second World War. The Japanese people were forced to wait until 1951, when CBC (*Chubu-Nippon Broadcasting Co., Ltd.*) became the first radio station other than NHK to get the license required to broadcast radio programs in Japan.

On September 1st, 1951 at 6 : 30 am, the voice of Noboru Ui announced that commercial broadcasting had begun and a new door had opened, presenting listeners with the option to turn the dial, and choose exactly what kind of radio program they wanted²⁾. The first program — initiated with the declaration of call sign “JOAK Chubu Nippon Hōso, 1090Kc” — was called *Asa no Shirabe* (Morning Melodies) and became the first music program prior to the news at 7:00am. Commercial radio programming led to an increase in popularity of Western music and the Japanese public delighted in the influx of foreign music that was previously inaccessible.

Following the first on-air television broadcast by NHK (*Nihon Hōso Kyōkai*) in 1953, on December 1st 1956, CBC started television broadcasting. The TV age had arrived in Tokyo, and due to the television’s widespread dispersal, it was predicted that the days of the radio were over. However, the *Isewan Taifuu* (typhoon) incident in Nagoya on September 26, 1959 taught broadcasters an important lesson: in times of disaster, the radio was an irreplaceable asset³⁾.

In 1964 the first Summer Olympic Games in Asia took place in Tokyo. By 1963, the percentage of Japanese households owning black and white televisions was more than 80 percent, and people felt the days of the colour television were imminent. The nationwide broadcast of sports events showed that Japan had fully recovered from the War. It was also an opportunity

that encouraged the growth of television broadcasting, further establishing itself as a big business. It looked obvious that the golden age of the radio was over.

To combat this fear, a new method of radio programming was required. Reconstruction brought with it the concept of time zoning, which entailed the classification of listeners based on the time of day they were listening. The most obvious classifications included the daytime for car drivers and the evening for music fans. Extension of on-air hours was an important tactic that emerged in the late 1960s across Japan. Midnight programs aimed at students staying up late to study was one of the solutions decided upon to fight the predicted decline in radio listeners.

The percentage of students continuing their education from high school through to college or university was increasing⁴⁾ and so there was growing competition for places in Japanese universities. This became a notable social problem, in particular for the baby boomer generation. The emerging middle class nuclear family living in suburbs of the big cities became a symbol of post-war “ordinary” Japan and it was in this kind of environment that children could own transistor radios and cassette tape recorders. Parents who watched prime time television programs would not allow their children to watch with them, rather they were confined to their rooms to study hard in order to survive in an increasingly competitive educational environment, the goal being to send their children to the best universities possible. Many of these parents were survivors of the Second World War, who having migrated from rural areas had subsequently married and bought their own houses in the city. Comparing the hard times they had experienced during their teenage lives during wartime, this warm, economically prosperous environment brought satisfaction, and so expectations for their children to succeed was high.

According to audience research conducted by NHK in 1965, 66% of participants answered that they had their own radio at home. It is also clear from this research that the more economically prosperous the family, the more radios they had. The most interesting finding is that 93% of participants answered that television is the best medium for a group experience, whilst 80% said that the radio is the best tool for solitary activity⁵⁾. This piece provides suggests that young people were in fact listening to the radio on their own, during study hours in their rooms.

The first Japanese midnight radio program for teenagers was launched by Asahi Broadcasting Corporation on March 1966 in Osaka. As Table 1 indicates, within a year, many other radio companies had started similar programs. The big three were TBS's “Pack (*Pakku*) in Music”, Nippon Broadcasting System's (*Nippon Hōso*) “All Night Nippon” and “Say Young” presented by Nippon Cultural Broadcasting Inc. (*Bunka Hōso*). Each program was presented by friendly DJs and a variety of music gained popularity. Before long local radio stations in

Table 1 List of Major Teen Midnight Programs in the late 1960s in Japan

Date of Start (End) Month/Year	Name/Program	the Name of the Radio Station	City/Location of the Station
March/1966 (1986)	ABC Young Request	Asahi Broadcasting Corporation	Osaka
Aug/1967 (1982)	Pack in Music	Tokyo Broadcasting System Inc.	Tokyo
Sep/1967 (ongoing)	All Night Nippon	Nippon Broadcasting System Inc.	Tokyo
Sep/1967 (1999)	MBS Young Town	Mainichi Broadcasting System	Osaka
Oct/1967 (1972)	CBC Young Request	Chubu-Nippon Broadcasting Corporation Ltd.	Nagoya
Mar/1968 (1983)	Midnight Tokai	Tokai Radio Broadcasting Company Ltd.	Nagoya
June/1969 (1994)	Say Young	Nippon Cultural Broadcasting Inc.	Tokyo

Source: websites of radio companies

smaller cities created similar programming. As table 1 shows, CBC was one of the pioneers of radio programming aimed at a young audience that started late at night⁶⁾.

From these programs the term *disuku jokkii* emerged which originates from the English word “disk jockey (DJ)” and is phonetically spelt in Japanese. The knowledge of music and social topics in addition to a cheerful demeanour were prerequisites for becoming a DJ, and this distinguishes it from an “announcer” who reads news reports and presents a variety of radio programs⁷⁾. As popularity grew and programs maintained business for radio companies, the DJs were separated into two types. The first was a commentator on popular music who introduced new music and acted as a sales promoter of western and domestic music, playing his or her favourite songs from around the world. The second type was what is known in Japanese as *tarento* — or talent — a celebrity personality who appears on a variety of media platforms and who often used the DJ profession as the first step to a successful career in the entertainment industry. People like this actually called themselves “Personality” (*Parrsonatritii*) — a coined word in Japanese — and the latter type became a mainstream hit on AM radio programs after the launch of commercial FM radio stations in the later days of radio broadcasting. It was only a few years that these AM Radio DJs began to play an important role as cultural intermediaries through their playing of Western popular music.

CBC Midnight Radio Programming for Teenagers-The First Midnight Program Launched

The first appearance of midnight radio programming was a show aimed at teenagers called “Young Request” that began on October 2nd, 1967. It was the first live broadcast in the Chubu

Photo1 Announcement of New members for the Program
“Young Request” in May 1968



area, and ran from 0:20 a.m. until 1:30 a.m., Tuesday (Monday night) to Sunday (Saturday night) and was presented by different CBC announcers each evening. The extension of on-air time into the early hours of the morning was a challenge for CBC, as they still didn't fully understand the demographic they were marketing their product towards. At first they predicted that young factory workers would make up the majority of the audience⁸⁾, but as the

Photo 2 First DJs at CBC's “Young Request”



The New Voices in Town:

Yasuo Shimazu (left) and Hideki Murai (right) — CBC's new faces of midnight programming for teenagers became extraordinarily popular DJs in the Tokai Area in the late 1960's

popularity of the program grew, they found that their core audience had to be junior or senior high school students staying up late to study.

From May 6th 1968, excepting two female veterans and the opening theme music (The Ventures' "Snoopy vs. The Red Baron"), all the male announcers for each evening renewed and newly recruited male announcers made their debut to the midnight radio program (see Photo 1 & Photo 2). Mr. Mikubo, Mr. Shimazu, Mr. Murai and Mr. Arakawa became members of CBC in April 1967. After a year training to adjust the corporate culture of CBC and improving their announcing techniques, the four freshmen began to present this program each evening. They were all graduates of Universities in Tokyo or Kansai (Osaka & Kyoto) and were expected to take a leading role not only on this midnight program but in the general future of the institution as well.

Late-Night Programming Becomes All-Night Programming

This new radio program presented young announcers with the opportunity to train themselves and it was often the case that they excelled⁹⁾. The extension of on-air hours, then, became an issue in the CBC station and before long (April 5th 1969 to be exact) midnight programming became a two-part system so as to enable all night broadcasting (See Table 2)

In the first half the male announcers took centre stage, and in the second half female DJs were employed, who were usually recruited from local booking agencies.

To accommodate for labor union complaints that full-time staff were being exposed to unfair working hours (the midnight shift), the male announcers and program directors worked from 12 a.m. until 2 a.m.¹⁰⁾. Then, the freelance female "talent" worked during the second half of the program, along with CBC's middle-aged, mid-managerial program directors. The combination of different DJs during the weekdays brought a variety of personalities, and each DJ was effectively competing for popularity.

It was like an extracurricular high school lesson schedule presented by senior graduates

Table2 Weekly Time Schedule and DJs of CBC April 1969

	AM 0:20-2:00	AM 2:00-4:50
Tuesday	Sumio Mikubo	Fumiko Suzumura
Wednesday	Hideki Murai	Kayoko Kojima
Thursday	Yasuo Shimazu	Yuko Kanayama
Friday	Sen-ichi Arakawa	Misako Tsushima
Saturday	Toyoharu Fukui	Setsuko Ichikawa
Sunday	Hisao Asahi	Reiko Yokota

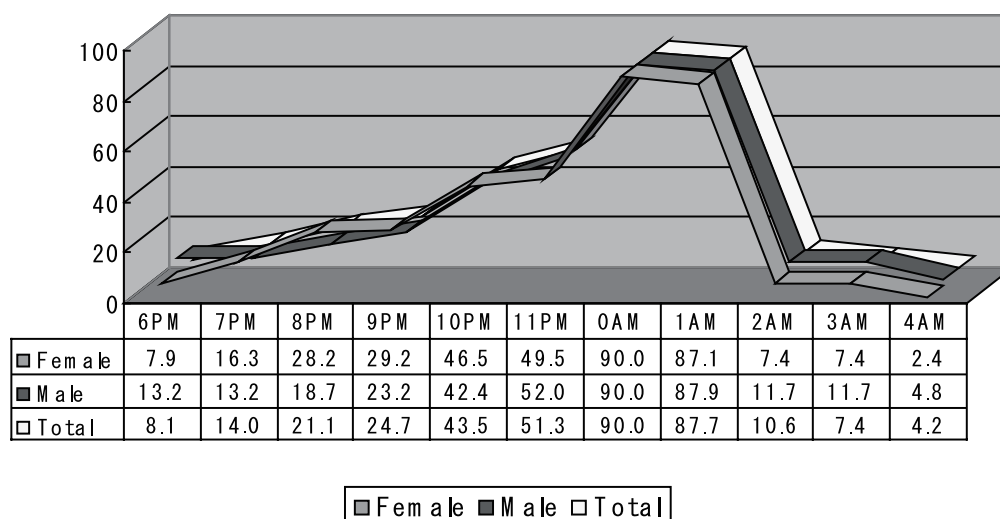
Table 3 Listeners by Age

Age 13 to 15	17.9% (143)
Age 16	25.4% (203)
Age 17	31.4% (251)
Age 18	13.2% (106)
Age 19 to 22	12.1% (97)
Total	100.0% (800)

from university. The DJs' personal tastes in music and other interests were reflected in their selection of music, and this, in turn, produced a homely atmosphere. The male DJs who had been exposed to the progressive cultural scene of Tokyo or the Kansai district attracted students who prepared for examinations for the more prestigious University in bigger cities.

Profile of Young Radio Listeners

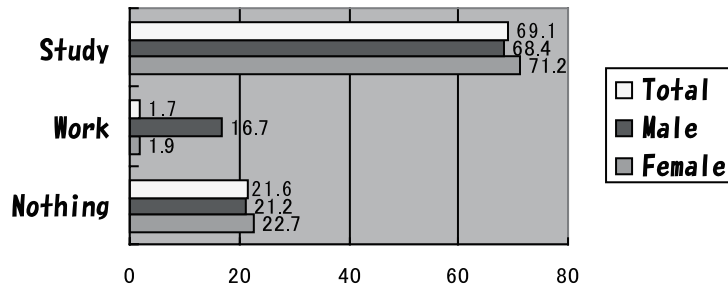
In April 1969, CBC conducted research into the listeners of this program, asking participants both their age and their status¹¹⁾. There were 598 male respondents and 202 female, aged between 13 and 22. The percentage by age group is indicated above in Table 3, and this data shows that the majority of radio listeners were of high school age, totaling 70% (560). Their student status was confirmed by answers to the question of occupation that revealed that the same number of them were high school attendees.

Figure 1 The Proportion of Radio Listeners who tune into the Radio by Time (%)

(800 samples: 598 Male and 202 Female)

Source: CBC Radio, Report on Young Listeners and CBC, research conducted in April 1969

Figure 2 Activities of listeners while listening to the Program (%)



(800 samples: 598 Male and 202 Female)

Source: CBC Radio, Report on Young Listeners and CBC, research conducted in April 1969

Regarding the question of residence, 40% (320) answered that they lived inside Nagoya city and 32% (254) answered other locations within the Aichi prefecture, while 28% (226) answered that they lived in the Gifu prefecture, Mie prefecture and so on. Although CBC could be accessed across the Chubu area, the majority of the audience was residents within Nagoya and nearby areas in the Aichi prefecture.

Figure 1 shows the percentage of radio listeners connected to the radio program per hour. From 10 o'clock in the evening, the percentage of those who answered that they turn on the radio rises sharply, and the peak comes at 12 a.m., with 90% (732) of listeners switching on their radio at this time (538 males and 182 females). At 11 o'clock, before the Young Request show, an educational program for senior high school students aiming to take university entrance examinations was broadcasted in the same time slot from Monday to Friday. This program was sponsored by the most popular teaching magazine of the time, called *Keisetsu Jidai* published by *Ohbunsha* (Publishing Company). It was not uncommon for those listeners to stay tuned in after this program had finished. As Figure 2 shows, 69.1% (553) of listeners answered that they studied while listening the radio. Some of the listeners who answered that they “do nothing while they listen to the program” potentially included children who bought transistor radios to their bedrooms in order to escape from their parents’ supervision.

On December 8th 1968, the *Chunichi Shimbun* (the local newspaper with the biggest circulation in this area) published a feature on the boom in midnight radio programs for teenagers in this area. According to the article several high school students conducted a questionnaire to find out how popular these programs were. The results at one private girls’ senior high school indicated that sixty percent of participants listened to midnight radio programming. An inter-

Photo 3 The First Fan Meeting in Mikawaōshima



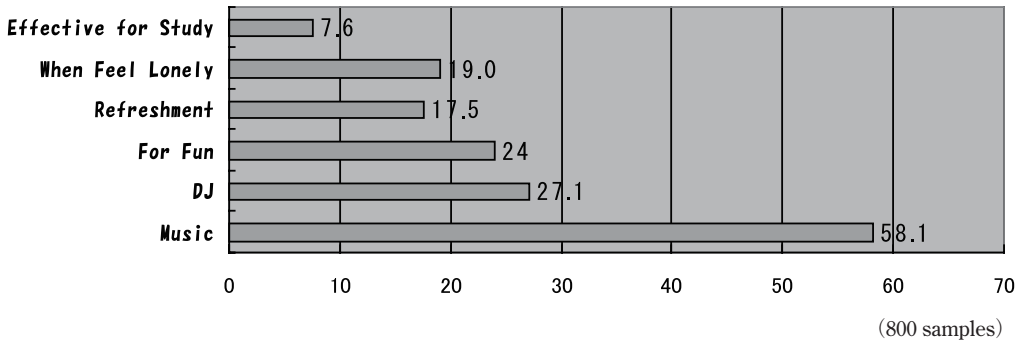
esting finding was that this percentage tended to be higher at more intensive academic-track schools, suggesting the relationship between amount of study and interest in late night radio. The article also revealed that CBC received over 1000 song request post cards each day, and the number rose as the regular examination week came closer, and decreased during the holiday season¹²⁾.

In response to the increase in midnight radio fans among local teenagers, CBC started an official fan club called “VIP Young” in April 1969. By the early summer, 5300 members had signed up. The members received a newsletter and were invited to fan meeting held every month. The first fan meeting took place on Mikawaōshima Island in Aichi on July 13th, and 3,500 members attended. This event was covered with three pages of photographs (See Photo 3) in the famous *Heibon Punch*, a weekly youth fashion and lifestyle magazine aimed at trend followers¹³⁾. Fan meetings continued after this large gathering in the summer. Every month, members of the fan club enjoyed the various activities prepared for them by CBC Radio Corporation, such as bowling tournaments, picnics, ice-skating events, and folk dances. Moreover, DJs on the weekend shift were contracted to attend.

The Coming of Western Pop Music through the Radio

In 1969 a questionnaire given to listeners of CBC’s midnight radio program “Young Request”, suggested that the audience expected the program to have both good music and a friendly atmosphere. As Figure 3 indicates, 58.1% (465) said they tune into the program because of the quality of music presented. This answer was the most common, with the second and third answers being 27.1% (217) for DJ’s and 24.0% (192) for fun. The percentage of listeners

Figure 3 Reason for Listening to CBC “Young Request” (% : MA)



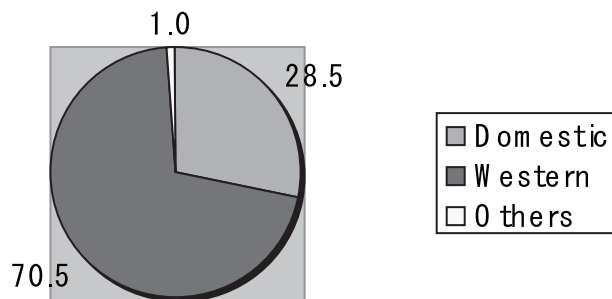
Source: CBC Radio, Report on Young Listeners and CBC, research conducted in April 1969

who expected good music on this program was then, especially large.

At this time commercial FM radio stations had not been launched, and even if they had, home SP/LP and popular music records were too expensive for ordinary school children. Writing a request card to their favorite DJs and waiting until it was aired was the best way to access the latest numbers brought in from the Western world. The findings in Figure 3 suggest that the role of the DJ was to act as a cultural intermediary, presenting Western style pop music in their native language. The result of their unique position will now be examined.

The data presented here is from the set-up list (the order in which music is played in a DJ's program) of Mr. Murai (on Wednesday), kept from September 3rd 1969 to September 23rd 1970. The number of songs totalled 793 in 54 weeks. The Beatles split in the middle of this period, whilst the Rolling Stones were still based in London but were soon to be devastated by the events of Altamont Free Concert. Not only English pop songs, but also French and Italian music gained popularity amongst Japanese teenagers. The domestic music industry was also experiencing prosperity in terms of record sales across a variety of genres. Japanese folk songs

Figure 4 Percentage of Songs by Category: Domestic vs. Western (%)



written by singer song writers were gradually gaining popularity in the Japanese music scene reflecting the spirit of the time: protesting against the establishment.

In Figure 4, the percentage of Domestic/Western/Other songs from Mr. Murai's set up list are highlighted. In this case, 28.5 percent of all tunes (226) were Japanese popular songs with Japanese lyrics sung mainly in Japanese. In this diagram, the category of "Western" includes all numbers imported to the Japanese market by Japanese record companies or national branch offices of a global label and released in any country excluding Japan. This makes up 70.5%, indicating that there was a large variety of foreign music from many different genres entering the Japanese market. The amount of western music selected by Japanese DJs and program directors is noteworthy, suggesting a market saturated with imported content.

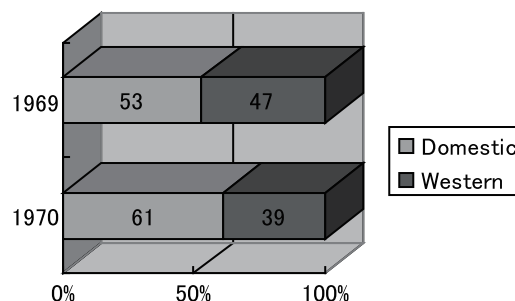
In figure 5 - data collected by the Recording Association of Japan — we find an interesting statistic. According to the total sales volumes in Japan, domestic sales were still the most popular. This suggests that the listeners of midnight radio programming tended to prefer Western music (given the fact that young people could not afford to purchase LPs or SPs)¹⁴).

Table 4 and Figure 5 show the different musical genres in each category. The category of Japanese songs is divided into two types of music: pop, rock and folk, and popular traditional music called *enka*. In this case, "folk" music means songs written by Japanese singer song writers who were often influenced by American protest singers rallying against the Vietnam war. *Enka* (also called *Kayo-Kyoku*), then, is similar to American folk or C & W music in that it is a traditional musical genre used for modern political purposes.

The percentage of Classical Music is 15.7% (125) reflecting Mr. Kato's particular taste in the genre. He worked with Mr. Murai as a program director and had been a big fan of classical music, selecting some of his favourite pieces each week.

Within these categories, the percentage of English language Pop, Folk and Rock music

Figure 5 Percentage of Record Sales : Domestic vs. Western (%)



Source: Recording Association of Japan

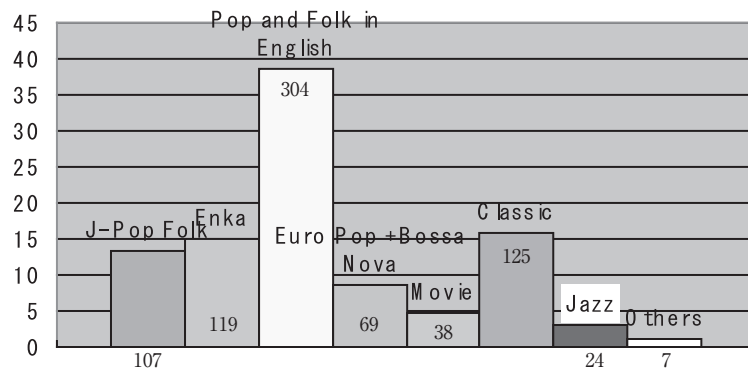
Table 4 Type of Music Aired in the Program (09/1969–09/1970)

Type of Music	Proportion (%)	Frequency
Japanese Pops, Folks Rock	13.5	107
Enka (Kayo-kyoku)	15.0	119
Folk and Rock'n Roles in English	38.3	304
European Pops and Bossa Nova	8.7	69
Movie Music	4.8	38
Classical Music in Europe	15.7	125
Jazz	3.0	24
Others and Nursery Song	1.0	7
Total	100.0	793

Source: List of set up tunes Mr. Murai aired for 54 weeks on Wednesday Evening

was the highest number at 38.5% (305 songs) The most frequently aired tunes were: “Le Hommies” (Sylvie Vartan), “El Condor Pasa” (Simon and Garfunkel), “Che Vuole Questa Musica Stasera” (Peppino Gagliardi), “Que Sera Sera” (Mary Hopkin) and “Yellow River” (Christie). The artists who appeared most frequently were Simon & Garfunkel (US), The Beatles (UK), Gigliola Cinquetti (Italy), Mary Hopkin (US), Bobby Sherman (US) and Cliff Richard (UK) [See Appendix data for more information].

From this list we can see some of the biggest hits of the day. However this program was not a hit countdown show — the most popular style in the USA — but rather the popularity of big hits reflected the collective enthusiasm towards Western pop music. In this list we are able to see that various kinds of music were mixed and the selection of music depended considerably on the DJ's personal taste. In the case of CBC, newly recruited members who were often

Figure 6: Type of Music Aired in the Program (1969-1970) (793 Tunes in Total)

Source: List of set up tunes Mr. Murai aired for 54 weeks on Wednesday Evenings

music enthusiasts, chose music for their programs by themselves. They respected requests from the listeners but it was clear that their taste was also an important yardstick for selection. Although the original title of this program was “Young Request,” the DJs experienced relative freedom with little pressure felt from their superiors. It was rather the case that each DJ’s taste was welcomed and this friendly atmosphere was reflected in the program itself.

Take Mr. Shimazu for example, like Mr. Murai his set-up list showed a marked interest in Western music — he loved jazz since he was a child, and he associated with many musicians who would make big names for themselves in Tokyo. His knowledge and experience largely contributed to the kind of music that was selected and he was not the only CBC DJ to do so. Other DJs and sometimes even program directors insisted on broadcasting their own tastes, often participating in the selection and deciding on the order of songs to air¹⁵⁾.

The wide variety of music played presented the opportunity for teenagers to listen to music that they would not usually have the opportunity to listen to. In addition, the music selected by DJs and middle aged program directors’ gave listeners a chance to learn about the diversity of music from east to west and old to new. Radio fan communities were also born out of this musical diversity with the DJ’s tastes in music drawing particular types of people.

It could also be said that the CBC corporation itself was a large contributor to the way mid-night programming developed. It not only became the leading radio broadcaster in this area but also offered opportunities for listeners to encounter foreign culture: in a sense, their taste was cultivated by CBC’s wide catalogue of international music. Moreover, CBC invited many famous foreign musicians to play live on air and sometimes listeners were invited to publicly recorded free concerts in Nagoya. The serial record concert held at CBC hall every month was also popular among radio listeners in this community. CBC was a pioneer in establishing the know-how to promote famous performers, bringing them to Nagoya and thus into the public consciousness.

In 1966 — a year before the first midnight radio program was launched by CBC — the legendary Beatles concert took place in Tokyo. It is important to note that CBC was the only broadcasting company that sponsored the event along with *The Yomiuri Shimbun* (the largest newspaper company), the only print media to promote the concert. The corporate culture of CBC created proud company members who saw themselves as leaders of cultural activities in this area.

In terms of a payola, all the interviewees agreed that no commercial bribery existed in those days. According to Mr. Shimazu many record companies brought sample records before the official release to their office but it was just at favour without any exchange¹⁶⁾. Shimazu

recalled this during an interview:

“There were some corners in our office where many sample records (“test-ban”) from record companies were kept. Every month they were brought in by the sales promoter of the record company and were for the benefit of not only the DJ and program directors but also anyone else in the company. We checked them to consider if the number would be appropriate for the program or not.”

As the radio person at the age of LP record, DJs checked the collection of the huge library in CBC and tried to take a broad view of music and tried to find good tunes by themselves to introduce their favorite one. It was a competition between DJs to select the best and most popular songs. Mr. Shimazu and Mr. Murai said that all the staff competed with each other in terms of introducing newly released music to the audience¹⁷⁾.

Conclusion

The midnight radio program for teenagers presented by CBC continued until the autumn of 1972, with minor changes in DJs and their shifts. After the big boom of midnight radio programming for teenagers peaked in 1969, it gradually came to an end, and CBC made the decision to terminate their original production and amalgamate it into the syndicated radio program presented by *Nippon Hoso* in Tokyo. Since then, during this time zone, CBC have presented no community based programs by local staff for local teens. Although the terms in which these programs were aired were confined to the specificities of the time period, this was a time when teenagers as a collective radio community emerged. Influenced by DJs and local radio stations to share enjoyable conversation and good music, these listeners’ lifestyles, values and taste — and thus their identity — were shaped by this unique set of circumstances.

Notes:

- 1) Interviews were conducted in the summer of 2010 in Nagoya. The following is a list of interviewees for this paper:

Mr. Yasuo Shimazu (DJ from May 1968 to September 1972)

Mr. Hideki Murai (DJ from May 1968 to March 1971)

Mr. Kiyoshi Kato (Program Director from 1968 to 1969)

Ms. Yuko Kanayama (DJ from April 1969 to March 1971)

Mr. Katsuyuki Goto (Chief of the office of Public Relations at CBC)

Some material sources are from documents kept by those interviewees and I would like to ex-

press deep gratitude for their kind co-operation in this research.

- 2) NHK Broadcasting Culture Institute, *Broadcasting in Japan-The Twentieth Century Journey from Radio to Multimedia* (Japan Broadcasting Corporation = NHK, 2002) p. 104.
- 3) Interview with Mr. Kiyoshi Kato (joined the CBC in 1957) on August 5, 2010 in Nagoya.
- 4) According to the data collated by the Ministry of Education, the ratio of students who went to high school in 1967 is 75.3% for men and 73.7 for women while the university and junior college numbers are 22.1% for men and 13.4% for women. This proportion increased drastically and in 1972 86.2% of men and 88.2% of women went to high school while 35.7% of men and 23.7% of women go on to university or junior college.
Ministry of Education *Gakkou Kion Chousa* (Research on Education and Schools)
- 5) This result was from 1,768 replies from the research conducted by NHK in March 1965. See: Kasuga, Yoshizou "Rajio terebi heiritsu jidai (The age of coexistence: how people used radio and television) *Hoso Bunka* (Broadcasting Culture) December 1965 Pp. 52-57.
- 6) All the interviewee agreed that they never thought about imitating any programs in either Tokyo or Osaka. As a pioneer of commercial radio stations in Japan the path finding spirit existed as a corporate culture among them. (Interview on August 5, 2010 in Nagoya.)
- 7) According to the participants in the following round-table talk printed in this record jacket in 1970, the word DJ had only been established for two or three years. In terms of their job description, they pointed to the importance of introducing music and presenting shows unscripted.
Reiko Yukawa, Ichiro Fukuda, Akinobu Kamebuchi and Isao Wtanabe "What is a Disk Jockey?" (Round-Table Talk) in *All Japan DJ's Choice: Golden Hits Double Deluxe* (King Record Company, 1970) SLI143-4
- 8) Many youth from rural areas in Kyushuu migrated to this area to work soon after graduating from junior high school. This was called "Shuudan Shuushoku (Getting Jobs en Masse)" and they played a very important role in the labor forces in this area where small or middle-sized factories and self-employed companies are great in number. These youth tended to listen to Japanese idol singers or traditional music called *Enka* or *Kayo-Kyoku* which originated from native traditional music and tended to be much more negative in tone compared to traditional Western music.
- 9) All the interviewees agreed to this point and words such as "try" and "why not" were frequently spoken during the trial and error days (Interview on August 5, 2010 in Nagoya.)
- 10) Written in the Company History and confirmed in an interview on August 5, 2010.
- 11) CBC Radio, *Report on Young Listeners and CBC* (April 1969)
Research was conducted from April 10 to 20 by mail. The respondents whose ages were less than 12 and more than 23 were eliminated. This confidential report for staff members was kept by Mr. Murai.
- 12) Chunichi Shimbun, December 8, 1968 "Midnight Radio Program for Teenagers: Why are they popular among Senior High School Students?" [Japanese]
- 13) This event was referred to in the Company History 50th Anniversary Version Pp. 150-151. Also see *Heibon Punch* August 1, 1969 Page 93-95.

- 14) Shigeru Kawabata *Record Industry* [Record Sangyokai] (Kyouikusha Shinsyo, 1977) p. 196. [Japanese] For 1969, 32,258 million yen for Domestic, 20,927 million yen for Western and for 1970 30,814 million yen for Domestic, 27,372 million yen for Western.
- 15) All the interviewees agreed on this point at the interview on August 19, 2010 in Nagoya.
- 16) Interview with Mr. Yasuo Shimazu and Hideki Murai on August 19, 2010 in Nagoya. Mr. Shimazu's rock collection of amounts to almost 3000 records.
- 17) All the interviewee agreed on this point at the interview on August 19, 2010 in Nagoya.

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Appendix:

A: List of Singers and Groups: Appeared Most Frequently on Wednesday

Name of Artist	Total Plays	Song Title
Simon and Garfunkel (US)	12	El Condor Pasa, Cecilia Bridge Over the Troubles Water, Silent Night/7 O'Clock News
The Beatles (UK)	12	Let It Be, Come Together, Maxwell's Silver Hammer
Gigliola Cinquetti (Italy)	9	Come Una Foglia
Mary Hopkin (UK)	8	Temma Harbour, Que Sera Sera
Bobby Sherman (UN)	7	Easy Come Easy Go, Hey Mister Sun, La La La (If I Had you)
Chriff Richard (UK)	7	Early in the Morning, Girl You'll Be a Woman Soon
Daniele Vidal (France)	7	Aime Cieux Qui taiment, Ou Vont Nos Amours?
Jimmy Osmond/Osmond Brothers (US)	7	My Little Darling
Christie (US)	6	Yellow River
The Original Cast (Canada)	6	Mr. Monday
Shocking Blue (Holland)	6	Venus, Never Marry A Railroad Man
Adamo (France)	6	A Demain sur la Lune
Sylvie Vartan (France)	6	Les Hommes
Herb Alpert & Tijuana Brass (US)	6	The Maltese Melody, Tijuana Taxi, Les Parapluies de Cherbourg
The Bee Gees (UK)	6	The I. O. I. O., Holiday, Sweet Heart
The Rolling Stones (UK)	5	Satisfaction, As tears Goes By, Honky Tonk Women
The 5 th Dimension (US)	5	Up-up and Away, Aquarius
The Ventures (US)	5	Snoopy vs. The Red Baron, Diamond Head
1910 Fruitgum Company (US)	5	Don't Have to Run and Hide
Dionne Warwick (US)	5	Do You Know the Way to San Jose
Sergio Mendes and Brazil 66 (Brazil)	5	Masquerade
Peppino Gagliardi (France)	5	Che Vuole Questa Musica Stasera
Zager and Evans (US)	4	In the Year 2525

Emerging Teenage Midnight Radio Communities in Japan in the Late 1960s

Vikki Carr (US)	5	Eternity
Tom Jones (UK)	4	Doctor of Darkness,
Grand Funk Railroad (US)	4	Heartbreaker
Guess Who (US)	4	No Time
Jose Feliciano (US)	4	The Rain,
P. F. Sloan (US)	3	From a Distance, Here's Where You Belong
Carpenters (US)	3	Close to You
Crosby, Stills & Nash (US)	3	Woodstock, Marrakesh Express
Nancy Sinatra (US)	3	Like I Do, Drummer Man

Source: Mr. Murai's set-up list for 54 weeks (September 3rd, 1969 — September 23rd, 1970)

B: List of Song Titles: Appeared Most Frequently on Wednesday

Name of Number	Total Plays	Name of Artists
Les Hommes	6	Sylvie Vartan
El Condor Pasa	5	Simon and Garfunkel
Che Vuole Questa Musica Stasera	5	Peppino Gagliardi
Que Sera Sera	5	Mary Hopkin
Yellow River	4	Christie
Pioggia (Rain)	4	Gigliola Cinquetti
Mr. Monday	4	The Original Cast
Let It Be	3	The Beatles
Snoopy Vs. The Red Baron	3	The Ventures
The Letters	3	The Box Tops
Obladi Oblada	3	The Beatles
Come Una Foglia	3	Gigliola Cinquetti
Spinning Wheel	3	Blood Sweat & Tears
Masquerade	3	Sergio Mendes and Brazil 66
Close to You	3	Carpenters
Up-up and away	3	The 5 th Dimension
The I.O.I.O.	3	The Bee Gees
Cecilia	2	Simon and Garfunkel
Never Marry A Railroad Man	2	Shocking Blue
From a Distance	2	P. F. Sloan
Ma Belle Ame	2	Tee Set
Hey Mister Sun	2	Bobby Sherman
In the Summer Time	2	Mungo Jerry
Bridge Over the Troubles Water	2	Simon and Garfunkel
Long Lonesome Road	2	Shocking Blue
A Demain sur la Lune	2	Adamo
Un Homme Qui Me Plait	2	Francis Lai
Raindrops Fallin' on My Head	2	B. J. Thomas
Come Una Foglia	2	Gigliola Cinquetti
Come Together	2	The Beatles
Spinning Wheel	2	Blood, Sweat & Tears

Emerging Teenage Midnight Radio Communities in Japan in the Late 1960s

No Time	2	Guess Who
Born to Be Wild	2	Steppenwolf
Let it Be	2	The Beatles
Maxwell's Silver Hammer	2	The Beatles
Hey, Mister San	2	Bobby Sherman

Source: Mr. Murai's set-up list for 54 weeks (September 3rd, 1969 — September 23rd, 1970)