

Assessing the Impact of 1960s American Folk Music on the Baby Boom College Experience and Japanese Popular Music

1960年代のアメリカンフォーク音楽ブームがベビーブーム大学体験と 日本のポピュラー音楽に与えた影響を検証する

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Abstract

The Japanese folk music movement of the early 1970s has received considerable attention from scholars, largely because of its anti-war and counterculture characteristics. By contrast, the earlier college student-based folk boom, built around the performance of cover versions of acoustic songs by commercially-oriented American folk-pop groups such as the Kingston Trio and Peter Paul & Mary, has been relegated to a historical footnote. Yet as will be shown, this early 1960s folk boom with its aspirational longing for American college life and the promise of social harmony through collective vocal expression, was the foundation on which the 1970s movement was constructed. Using web-based sources, blogs, and oral interviews of the key musicians, this article explores the impact and influence of Japan's first folk boom on not only the early baby boom generation's musical preferences but their overall identity and values.

Key words : Folk boom, American college life, acoustic guitar, Baby boom generation, Komuro Hitoshi, Moriyama Ryōko, Mike Maki

概 要

1970年代初頭の日本におけるフォーク音楽復興運動は、その反戦的、反体制的気運から、研究者たちの注目を集めてきた。一方で、キングストン・トリオやP・P・M（ピーター・ポール・アンド・メアリー）の曲のカヴァーを中心とした大学生たちによる初期のフォーク・ブームは、あまり注目されてこなかった。しかし、アメリカの大学生活への憧れを内に秘めた1960年代初期のフォーク・ブームは、反戦、反体制を謳った1970年代の運動を構築する基盤となっている。本論文では、インターネットのブログや重要なフォーク・ミュージシャンの口述インタビューも交え、日本の第一次フォーク・ブームが、団塊の世代の音楽的嗜好やアイデンティティ、ひいては価値観の形成に、どのように影響を及ぼしたのかを考察している。

キーワード：フォークブーム、アメリカの大学生活、アコースティックギター、団塊の世代、小室均、森山良子、マイク真木

This article uses a chronological and thematic examination of the short-lived college-campus-centered American folk music boom (hereafter AFB) in Japan during the years 1963-67. It does this by drawing on a wide range of primary and secondary sources in Japanese as well as interviews and consultations with some of the movement's key individuals. These resources and the interview questions based on them give insight into the ways in which both the early activities of the key AFB movement figures and the subsequent cultural contributions of those able to sustain a career in music, have helped to give meaning, pride and a sense of identity to many in the now retired baby boom generation (hereafter BBG), defined for the purposes of this study as those born between 1943-49.

In the five years beginning April 1963 and ending March 1968, approximately 1.5 million of the twelve million people in this age category entered a college or university. This combined seven-year generational cohort represented the top 20% of the population in socio-economic terms and perhaps closer to the top 10% at larger co-ed institutions, both private and public (Tsujinaka 2005; Fukushima 2008; Mukogawa Women's University 2013). Entering higher education at a time of rapid economic growth and an explosion of interest in leisure, these students would enjoy a degree of personal freedom and discretionary income that was unimaginable just a few years earlier. They would, as a result, be the first to enjoy an expansive campus lifestyle that, outside of the classroom, would be centered on extra-curricular activities in self-organized "circles" or other formal and informal groupings. As would be the case from this era onwards, the two most popular types of circles or groups would be those related to sports or music performance. While no statistics exist, even a conservative extrapolation would suggest that several thousand students (most of them male) were active in some kind of music-oriented college group during these four years. Among these, especially in the large private universities, were several that would, after a brief period of experimentation with country, Hawaiian and other musical genres, settle on an imported version of commercialized American folk music as the main performance genre. The subsequent activities of these groups, both on and off campus, would trigger a large-scale amateur musical movement that would ultimately become a recognized component of the identity of the college-educated BBG; one that still shapes the lifestyles of thousands of them in their present day retirement.

While several western scholars of Japanese counterculture and student radicalism have examined the folk singer activists who emerged out of the second (Japanese-language) folk boom (hereafter JFB), most notably Dorsey (2012), the story of the AFB is one that is still largely unknown outside Japan with the sole exception of Tachi Mikiko's doctoral thesis (2009). The main focus of Tachi's monograph is the issue of authenticity in college-based folk performance in both the U.S and Japan, and the extent to which Japanese college students within this movement equated folk music with the high status of white American singers. Tachi's central argument is that these male student folk fans, taking their cues from the style-setting *Heibon Punch* magazine (founded in 1965) and the Ivy-League lifestyle promoted by the newly opened men's fashion store VAN, received folk "as college music...played by clean-cut good-mannered boys from decent middle-class American families" (90). The members of these American groups, most notably the Brothers Four and Kingston Trio, with their attractive harmonies, confident stage presence and combination of unpretentious amateurism and professionalism, provided these upwardly mobile students with "accessible role models" for their desire to be seen as "sophisticated urbanites" or even intellectuals (91-92). Her thesis goes on to suggest that this socio-generational cohort would come to equate these aspirations with both the performance and consumption of a commercialized version of American folk song and the values they perceived to be embedded in it. She further argues that the AFB "misappropriated American folk music to shape their class identity in Japan" and accepted the idea that they could "obtain

Americanness and whiteness through consumption” (151). As a result, the next generation would react critically to this “depoliticized, bourgeois” college folk scene and its mimetic paradigm and go on to create the more politically engaged JFB, built around engaged singer-songwriters whose lyrics sought to deride and challenge Japanese society’s hyper commercialism, hierarchical structure and claustrophobic social rules.

Tachi’s arguments are well buttressed by her use of contemporary sources, especially articles from her main primary source, *Heibon Punch*. What is missing from her monograph, however, is the agency and socio-cultural impact of the actual Japanese college students who, inspired by the Brothers Four, Kingston Trio, Peter Paul and Mary (hereafter PPM), Pete Seeger, and Joan Baez, went on to form their own groups and build a new socio-cultural identity around their musical activities. Because, as she argues, Japanese fans and performers of American-style folk music lacked any real understanding of American folk music’s authentic meaning and value, they would come to regard “American revivalists, not the traditional musicians they drew from, as the source musicians” (15). Under this politicized evaluation of the reception of American-style folk music in 1960s Japan, the actual activities, achievements, and overall subcultural innovation of the thousands of individuals who created or were active in the AFB are rendered as either peripheral or irrelevant. Yet, as will be shown below, the leading AFB artists provided great enjoyment, pride and a sense of community in song, for tens of thousands of college students. Equally important, they would inspire the next generation of not only politically-oriented folk artists but also folk-influenced singer-songwriters, several of whom would attain considerable renown and go on to help reshape Japanese popular music expression. As such, the AFB can be seen in retrospect as laying one of the building blocks of the middle-class BBG’s overall cultural identity.

Factors Affecting the Adoption of American Folk Music by the BBG in Tokyo’s Private Universities

The first members of the BBG to enter the major universities in 1963 found themselves in a student world that was undergoing transition from the more politicized campus of the anti-AMPO movement (1959-60) to one in which everyday concerns and personal expression were increasingly the norm. This was especially the case for Tokyo’s rapidly expanding private university system dominated by Keio, Meiji, Waseda, Rikkyo, and Aoyama, where a range of music circles or informal groups competed for students. While most of these would have used the general moniker of “keion” or “light music,” loosely defined as imported western styles, they had by the early 1960s already divided into four quite specific musical genres, namely “western” (largely country and Hawaiian); chorale song (both Japanese and European traditional); jazz (both small combos and big band) and electric guitar-based instrumental pop (Meiji Gakuin 2019: 7-14). Like any other student, the members of these circles or campus groups would have been familiar with professionally produced Japanese language *kayōkyoku* songs on the radio or TV variety programs. For many private university students, however, this mainstream genre would have been regarded as entertainment for an older generation and not part of the campus’ music world. As such, the choice faced by those with an interest in music or song was which of the four main musical circles or informal groups to join. Based on published interviews; the author’s own research; discussions with several participants and sociologist Hasegawa’s findings on the BBG’s musical memories and preferences (2013), the following five factors can be seen as the main ones shaping their decision. These were:

- a) The ways in which their musical preferences were shaped by the choral music taught in school,

especially the private Christian high schools attended by leading AFB musicians.

- b) The extent of their exposure during their teen years to the American pop music played on radio by the Far Eastern Network (FEN) as well as their ability to gain access to these songs on record.
- c) The degree to which they found singing English songs more appealing in terms of melody, harmony, rhythm, tempo and cadence than singing in Japanese.
- d) Their perception of the musical ability needed to perform in a given genre and their willingness to buy and learn instruments that demanded a high level of technique.
- e) The strength of their attraction to upscale American lifestyles, especially male college “Ivy” fashion and consumption as promoted in magazines such as *Heibon Punch* and *Men’s Club*.

In general, students who possessed a deep longing (*akogaru*) for modern American college lifestyles, especially those from affluent private school backgrounds, tended to gravitate to folk music or to African-American gospel-style chorus groups such as the Duke Aces (Komuro 2020). By contrast, those from less well-off backgrounds or who were open to consuming mainstream contemporary pop trends, favored electric guitar-based groups modeled on the Ventures, the American instrumental group that would later inspire the GS movement. In the case of students with a political bent or those who perceived folk song to be too simple musically, instrumental jazz, the most popular genre in the more academic National universities, continued to have some cachet based on its association with radical causes and African-American origins. For those attending smaller or less elite institutions, especially in the Kansai area, western (country) music, including from 1964, the more modern electric guitar-based styles from California, also attracted a significant following (Shimano 2006). Indeed, it was not until the second counterculture-influenced JFB that the folk genre would become mainstream on these campuses. Despite these social, economic, and regional variations, evidence presented by Hasegawa (2013: 3, 15, 39-41) suggests that for BBG college students, especially those graduating from large private universities, American-influenced “folksong” would, by the end of the decade become the single most popular and influential musical preference. The reasons for, and background to this phenomenon, are examined below through the example of students who first encountered it on the radio and then assembled their own folk groups for a college audience.

Putting the American Folk Revival’s Arrival in Japan (1959-61) in Historical Context

Cultural historian Rachel Donaldson (2011) has examined the complexities and contradictions of the early 1950s American folk revival centered around the Weavers, a group with loose ties to the Communist Party-led “Old Left” movement of the Great Depression era. Her account includes descriptions of the manner in which the musical style and performance of the Weavers, who were blacklisted for several years, was adapted or co-opted in the early 1960s by the largely college-based groups that were inspired by them. These included the Kingston Trio, Brothers Four, PPM, New Christy Minstrels, and Modern Folk Quartet. With the exception of PPM, none of these groups took a stance that aligned them politically with musicians such as Pete Seeger, Harry Belafonte, Joan Baez, Phil Ochs, (and briefly Bob Dylan), who were involved

with the larger “New Left” that developed out of the civil rights and anti-Vietnam war movements (Donaldson 2011: 225-29). As such, making sense of the ways in which the music and personalities associated with the early American folk revival were received, filtered, and interpreted after reaching Japan, requires a multi-disciplined analysis and approach. The first of these approaches involves disentangling the actual story or narrative of the music’s arrival and reception in Japanese universities in 1959-61. The second necessitates an exploration of the personal and sociocultural motivations, goals, and dilemmas faced by the most active or ambitious members of what was an intrinsically non-commercial amateur movement, following their graduation in the mid-1960s.

Although the AFB can be seen as just one of several imported commercial musical genres that attained a strong following in the 1960s, it is easy to forget that this particular cultural import was built on three unique aspects. These were its self-definition as an amateur pastime for students; its focus on singing exclusively in English; and finally its role as a vehicle for harmonious choral group expression. These three characteristics would limit the potential of AFB singers and groups to enter the world of commercial music, even if this was an interest. Given these three features, the AFB’s reception can best be seen in the context of the existing domestic singing traditions and contemporary musical culture that young Japanese had exposure to, both as participants and audience, in the late 1950s. These included a highly developed children’s choral song curriculum in elementary school; a well-organized, nationwide university glee club association and an amateur political song movement (*utagoe*) nurtured by the Young Communist League and built around labor, union, and peace songs (Lee 2020: 158-78). In addition to these, students could look to Keio University’s Dark Ducks chorus group for a highly successful commercial choral act whose renditions of translations of African American spirituals and Russian folk or work songs were regularly featured on radio and TV (Kayo Kyoku Plus 2013). Finally, of course, ambitious and talented singers and musicians had a growing range of opportunities to build a singing career in the vibrant world of the jazz cafés. These and other live venues provided a springboard for ambitious teenagers, usually high school graduates, seeking to enter the rapidly developing commercial music business.

Given all of these traditions as well as the host of new musical expressions that were embedded in youth movies and TV-based entertainment, why would a significant number of affluent urban male teenagers feel a sense of dissatisfaction with the musical scene and its various subcultures at this time? A partial answer can be found by looking in depth at the music scene at the turn of the decade. It is clear from interviews with a number of key figures in the AFB, that many, if not most, of the new college-bound cohort were attracted to American pop acts, such as Ricky Nelson, Connie Francis, Neil Sedaka, and also Harry Belafonte, a proto-folk music act. Few, if any, however, identified with the Japanese *rokabiri* (rockabilly) boom of 1958-59 built on imitations of Presley, Eddie Cochran, Jerry Lee Lewis and other white rock ‘n’ roll artists, perhaps seeing this genre as being the preserve of high school students from a less educated or less elite background. At the other end of the music spectrum, jazz which anyway lacked a vocal dimension was associated with overly serious intellectuals and public university students. The same lack of vocals was true also of the early electric guitar-based groups modeled on the instrumental group, the Ventures, the most popular western pop group prior to the Beatles’ arrival and the onset of GS five years later (Furmanovsky 2010). Given these existing socio-cultural inclinations and the absence of any choral harmony singing in pop music at the time, it is perhaps not surprising that the precise vocal arrangements, instantly memorable melody and novel banjo sound of the Kingston Trio’s world-wide murder ballad hit “Tom Dooley” would attract widespread attention following its debut on FEN in early 1959.

Komuro Hitoshi, Asada Hiroshi and the Birth of the College Folk Cover Group, 1963-65

Regarded today as the group who sparked the folk boom, the Kingston Trio, made up of three apolitical college students, benefitted from a lucky decision by the records' experienced pop producer to eschew strings and allow the groups' close harmonies to stand out. Reaching the top of the charts in late 1958, "Tom Dooley" was first played on FEN in early 1959. Among these attracted to the song's distinctive sound were two mid-teen boys from Tokyo Christian high schools, Komuro Hitoshi b. 1943 (Seigakuin) and Asada Hiroshi, b. 1944 (Meiji Gakuin). Their careers are examined here as perhaps the two most important representatives of the AFB's core early membership as well as key players in shaping the evolution of the BBG's music-based identity. The older of the two, Komuro Hitoshi grew up in a musical family that often watched American western movies. Arguably the first individual in Japan to entertain the idea of an amateur folk group that would be modeled on the Kingston Trio's exuberant harmonies and fresh amateur persona, he would maintain his loyalty to the group from 1960 until his entrance to Tama Art University in April 1962, when as a result of hearing PPM's "Lemon Tree," a song from their self-titled debut album, he would experience a life-changing musical epiphany (Komuro 2020; Makimura 2017). Released in May 1962, the album's high production values; striking cover featuring the two beatnik bearded male members on either side of striking blonde-haired Mary Travers; inspired choice of materials (including "Where Have all the Flowers Gone") and precise harmonies and finger picking guitar styles would make it one of the biggest selling records in music history. On first hearing "Lemon Tree" and later "Puff the Magic Dragon" from PPM's second release on the radio, Komuro was able to recognize the level of musicianship and harmony arrangements displayed by the three members, all of whom were already seasoned performers in their mid-twenties. Within weeks of purchasing the album, he would recruit a female vocalist from the nearby girls high school and form the PPM Followers. In the next two years, the group would earn a reputation within the college folk scene not only for its dedication to popularizing the groups' three-finger picking guitar style, but for authoring the *Peter, Paul & Mary Folk Guitar Studies* book, the first of its kind. Published in 1966 at a time when guitar instruction books were unavailable in Japan, the highly detailed combination of tablature manual and cheap flexi-disc, would go on to become something of a folk music bible for amateur college-folk singers (Komuro 2020; Uda 2017).

Although many others shared his enthusiasm for American folk, it would be Asada Hiroshi, a year his junior, who would mostly closely mirror Komuro in terms of a life-changing reaction to the early folk songs heard on the radio. Like Komuro, Asada grew up with FEN radio, rarely missing a broadcast of programs such as "Hawaii Calls" or "Honshu Hayride," the station's popular country-oriented music programs. As early as his mid-teens, he would arrange with his friends to collectively buy singles by Conway Twitty, Paul Anka, Gene Vincent and other country, pop and rockabilly artists sold in just a handful of import record shops in Shibuya and Ginza. It would be hearing "Tom Dooley" on FEN radio and discovering a copy of *Sing Out* magazine (with its lyrics and musician profiles) in 1961, however, that would lead the seventeen-year-old to start learning the guitar and, following his entrance into Meiji Gakuin University, to form the Modern Folk Quartet (MFQ) with Maki Soichiro, Shigemi Koichi and Yoshida Katsunori. While the groups' early repertoire would be mostly Kingston Trio covers, Asada soon developed a close connection with the members of the leading country music act at the time, Jimmy Tokita's Mountain Playboys. Well-known not only for their high level musicianship but for their stage humor and stories, Asada would incorporate this showmanship-based appeal into the MFQ persona. To this was added what soon became

the group's calling card at folk events or "hootenannies," matching blue striped shirts modeled on those worn by the Kingston Trio. Custom made by a tailor in Shimokitazawa, the shirts and stage banter allowed the MFQ to differentiate itself from Komuro's more earnest PPM Followers and provide the less serious-minded AFB fans with the kind of aspirational Ivy style fashion-wearing college student image alluded to by Tachi. At the same time, however, in Asada, the group possessed an individual who shared Komuro's deep understanding of the transformative potential of a folk song movement existing outside the pop music industry and who would go on to become Japan's leading promoter of folk and counterculture-oriented American singer-songwriters in the 1970s and 1980s (Asada 2019; 2020).

For Komuro, Asada and other Japanese high school and college students with an interest in popular music, the musically uneventful year of 1962 in the US would prove to be a seminal one with the almost simultaneous visits to Japan of the Brothers Four and the Ventures, both made up of students from Washington State. Arguably the most quintessentially American college group, the Brothers Four had skyrocketed to fame in the U.S. with their carefully produced folk-oriented pop songs and would inspire the formation of several imitation groups following their concert tour in 1962. While this tour was on a small scale, they and the Ventures would return several times in the next few years and go on to play major roles in popularizing respectively, acoustic-based folk and the electric guitar-based pop that would transform into GS. Indeed, both would ultimately become touring institutions, visiting Japan almost every year for the next half century and enjoying among the most loyal fan clubs in Japanese history (Furmanovsky 2010). While evidence for the influence of the Brothers Four's first tour provided by Maeda and Hirahara is limited, interviews with original member Bob Flick and others active at the time do indeed suggest that the group's tour in April 1962, as much as any other event of that year, provided a springboard for the college folk movement's first activities. While the group's harmonies were a major part of their appeal and a challenge for Japanese imitators, their powerful guitar styles were, at root, simple enough for budding college guitarists to aspire to, in contrast to PPM's more complex style. More importantly, the group's youth, (just two-to-three years older than their audience), clean-cut middle-class image as well as a willingness to engage with and encourage fans made them a virtual template for Japanese college groups to imitate in the following years (Maeda and Hirahara 1993: 23-5, 44; Flick 2019).

Whether they chose the relatively simple Kingston Trio style built on acoustic strumming and simple but often soaring harmonies (Keio and Waseda University's New Frontiers); the expansive choral harmony-based Brothers Four style with its combination of guitar, bass, and banjo (Keio's Froggies, Gakushuin's Rambling Vermins and Seijō's Broadside Four); the complex guitar stylings and intricate male-female harmonies of PPM (PPM Followers and Modern Folk Fellows); or other influences such as the New Christy Minstrels, early AFB students faced several hurdles when attempting to accurately imitate their American folk idols. In addition to the practice time and assistance needed, these included obtaining suitable and affordable guitars, finding instruction books and lyrics, learning to pronounce words and syntax not commonly used in high school English class and finding a suitable venue for performance. While a handful from wealthy private high school backgrounds were able to find one of the few prized D-28 Martin guitars available, others settled for domestic guitars or, as a substitute for a hard-to-find banjo, a simple ukulele (Inabu Nihei Blog n.d). Hastily mimeographed instruction booklets and katakana transliterations of lyrics were also a feature of the AFB's amateurish but democratic approach to disseminating songs among their peers. What distinguished the college folk scene from any other musical subculture of the day, however, was the creation of small-scale "student festivals" or "junior jamborees" in whatever venue could be obtained. Here they could socialize and compare notes about guitar or banjo techniques or the best way to

enunciate the lyrics of a new English song. At the same time such gatherings allowed for the building not only music-based friendships but for trying out and exchanging information and ideas about the kind of modern youth lifestyles that they could see in TV dramas such as the popular “Route 66” (1962-64) or that were regularly featured in the Ivy fashion-promoting Men’s Club magazine (Marx 2015: 36-43; Maeda and Hirahara 1993; 40-50; Kaneko 1994).

The first organized folk festival in the Tokyo area was held in the Gas Hall in Ginza in November 1962. With interest rapidly growing after the Brothers Four first tour and the worldwide success of PPM’s debut album, students from several universities put together a regular “Student Festival” organization and on December 24, 1963, two months after Pete Seeger’s first Japan visit, the first in a regular series of Junior Jamboree-sponsored “hootenannies” and was held at the Japan-French Hall in Ochanomizu University. In April 1964 a hootenanny held in a church in Harajuku attracted a considerably larger audience of students, perhaps in anticipation of imminent visits to Japan by both the Brothers Four and PPM. By this time, it had become clear that Keio and Meiji universities would be the key players in the early college folk movement. Under the umbrella of the hastily organized Keio World Folk Music Association, the former would produce the Four Dimes (PPM style) and New Frontiers (Kingston Trio style) while from Meiji Gakuin, the first university to officially recognize a folk music circle within its Light Music Society, came the MFQ. While the latter’s Maki attracted the most attention on stage due to his reputation as an occasional model for *Men’s Club*, an Ivy-lifestyle magazine, it was Asada, who was the group’s musical center, meshing effectively with guitarist Watanabe Kaoru and Yoshida Katsunori on bass. With a repertoire that encompassed songs from all of the major American folk groups, the MFQ was rivaled only by the PPM Followers and would soon gain a following among both aspiring musicians and a growing coterie of female student fans who saw the carefully turned-out group as being the closest in overall style to their image of an American-style college group (Inabu Nihei Blog n.d; Inabu 2020; Makimura 2019; Toyama 2017).

In the spring of 1965, with the AFB now permeating hundreds of high schools and colleges, the MFQ was approached by Wada Robbie, a half-Japanese student friend of Maki from the elite Tamagawa High School. Wada presented the group with an extraordinary offer to join him on a one-month music-based summer camp to be held in Michigan under the sponsorship of the Moral Rearmament Association (MRA). A well-funded and somewhat shadowy American anti-communist organization with a sophisticated publicity arm promoting “world peace” through youth “moral rearmament,” the MRA hoped to match or compete with the new left-leaning folk movement in the U.S, especially in universities. With travel outside Japan prohibitively expensive and the opportunity to meet other young amateur musicians from 40 countries dangled before them, the MFQ could hardly refuse the offer. The four members of the group would spend much of the trip meeting and playing carefully staged concerts with students from other Asian countries while enjoying their status as minor celebrities from Japan (Harada 2018; Meji Gakuin 2019: 54).

While the once-in-a-lifetime experience of a month in the U.S would motivate Maki to start writing his own songs and pursue a commercial solo career on his return, Asada took an almost diametrically opposite path. Following the groups’ disbandment in October 1965, the guitarist took on various part time jobs including hosting a small-scale folk program (Kyorin Folk Capsule) on Radio Kanto. While this program would be instrumental in bringing attention to several artists who would go on to enter the music industry, the former MFQ leader had by mid-1966 lost interest in the commercial trajectory of the AFB. A devotee of traditional American folk who understood that the music owed much to its African-American and hillbilly roots, he would leave Japan in 1967 on a journey of musical self-discovery to the U.S. There he would make connections with the new breed of American singers and songwriters who were drawing on traditional roots

to create an authentic new folk scene in America. By contrast Maki would soon begin writing his own songs in Japanese with Hidaka Tadashi, a friend who had recently returned from the Greenwich Village scene in New York. Among his first songs was “Mariana’s Sea,” with verses chronicling the tragic death of over 200 sailors in a major Japanese fishing boat disaster in October 1965. Maki, using the name Mike, would debut his new songs at the 2nd “Folk Song Festival” held at the Nichigeki Theater in Yurakucho in December 1965. The performance and event marked the beginning of the AFB’s tentative embrace of the world of commercial popular music and introduced the concept of the acoustic guitar-playing singer-songwriter or *jisaku jien kashu* (as those writing their own lyrics were initially called) (Harada 2018).

It is perhaps ironic that the MFQ’s August 1965 sojourn in the U.S. coincided not only with Bob Dylan’s electric set at the Newport Folk Festival but with the enormous success of a 12-string electrified version of his “Mr. Tambourine Man” by the Byrds. While the latter featured mostly session musicians, the next major folk-rock anthem of the summer, the Lovin Spoonful’s “Do You Believe in Magic,” was both composed and played by the group. These two songs from the second half of 1965, as well as the Mamas and Papas’ “California Dreamin’” a few months later, symbolized the split of the American folk scene into three overlapping but clearly divergent strands. The first was the original college-based folk revival symbolized by Pete Seeger and PPM, a movement that maintained its distance from overt commercialism unless in the cause of left wing or civil rights causes. The second, with Dylan as its symbol, represented a full embrace of the Beatles-inspired electric rock sound fused with a proto-hippie ethos of individual self-expression. Sitting in the middle with a foot in both of these two major subcultures were song interpreter and occasional Dylan partner Joan Baez and Dylan’s only serious songwriting rivals at the time, Phil Ochs, Tom Paxton and Eric Anderson. As will be seen below, this division of the original movement into three strands would be partly mirrored in Japan just months later by the actions and career decisions of the most active members



MFQ 1965 (Asada Hiroshi on left)



MFQ 2013 Reunion (Asada Hiroshi 3rd from left)



PPM Followers 1965 (Komuro Hitoshi on left)



Komuro Hitoshi 3rd left 2018

of the Japanese AFB. Out of college, these key figures in the Japanese movement would struggle to make sense of the complex currents that were rapidly reshaping the American original as a result of the anti-war movement and cultural revolution. The impact of this cultural upheaval could be seen in the appearance of several singer-songwriters at the Newport Folk Festivals of 1966 and 1967, many of whom would go on to successful commercial careers.

Mike Maki, Moriyama Ryōko, and the Reinvention of American Folk as Japanese BBG Pop, 1966-67

In April 1966, the first wave of AFB amateurs would graduate from their mostly elite colleges and enter a business world of long hours and minimal free time. For those few for whom folk music remained central to their lives and identities, there would now be little choice but to consider more commercial options if they were to pursue a career in music. Given their age and position, this would require them, like GS pop groups of the same demographic, to take directions from the no-nonsense music-business professionals in talent agencies and record companies. Some within these agencies, most notably Toshiba and Philips, had begun to see a small but potentially lucrative market in the maturing college folk scene. Concerned as to the viability and limitations of the high-school-student-driven *eleki bumu* (electric guitar boom) and early Group Sounds pop music scene, these agencies began to consider how they might market clean-cut solo artists with conventionally well-trained clear voices to educated middle-class music lovers in their early twenties.

The first to make the transition to pop-oriented folk would be the former MFQ vocalist Mike Maki. Shortly after his well-received solo debut in December 1965, Maki was approached by Kusano Shoichi, a wily veteran translator of many classic 1960s American pop songs and the owner of Shinko Music (Sawada 2020). Perhaps because of Maki's fashionable appearance and good looks, Kusano saw possibilities in marketing him despite his view that the singer's own songs were both childish and lacking commercial appeal. After an unsuccessful effort to persuade him to record a Japanese version of Barry Sadlers's rightwing pro-Vietnam war anthem "The Ballad of the Green Beret," Kusano remembered a song "Bara ga saita" (Roses Bloomed) written by Hamaguchi Kuranosuke, one of a small group of highly prolific kayokyoku songwriters who had started to write for GS and other pop-oriented acts. Maki's acoustic PPM-style guitar version of the catchy but innocuous melodic ballad was then brought to the attention of record executives for Philips who, having recently failed to sign the highly-rated college group the Froggies to a professional contract, now chose to release it as a single and promote Maki as the face of the new middle-of-the-road folk-pop. Philips' gamble, largely the inspiration of Honjo Kazuharu, a leading figure in the GS world, would prove prescient, and following its positive reception and a TV appearance, the song would stun the pop world by selling an extraordinary 300,000 singles, a feat that only a handful of GS groups and kayokyoku artists would match in the next few years. The recording, which was included in an LP (Mike Maki Folk Album) of mostly original songs on guitar, banjo, and harmonica, also led to an unexpected invitation to appear on the prestigious end-of-year Kōhaku Uta Gassen variety show. A yearly event watched by close to half of the country, Maki's choice of blue jeans—a sharp contrast to the suits and tuxedos of most of the other male singers—caused considerable controversy in the media but would consolidate an official seal of approval for gentle acoustic Japanese language folk-style pop presented by clean-cut college students (Honjō 2016; Harada 2018).

Despite Maki's elevation to pop stardom in mid-1966, the arrival of the Beatles and the subsequent GS boom reduced the likelihood of any significant move towards a commercial folk based on the singer-songwriter genre. At the same time, the possibility of elevating some of the more mature college groups

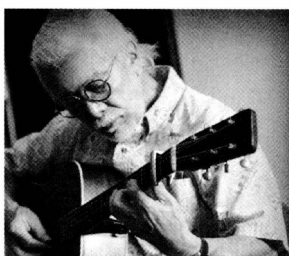
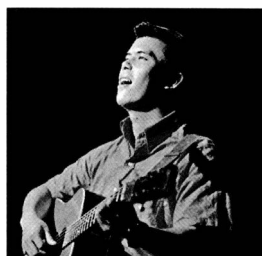
or a female singer to a more upscale, but still mainstream, audience prompted some in the music industry to look for new artists on which to take a gamble. Given the domination of the show business world by graduates from elite universities and the importance of personal connections in this industry, it is perhaps not surprising that the Broadside Four, a Brothers Four cover group founded by movie director Kurosawa Akira's son's Hisao at Seijō University, would be the first folk combo to make a professional recording. A proficient act with a three-year college circuit pedigree, the Broadside Four had made its debut in 1964, often performing with precocious teenager Moriyama Ryōko, a student at Kurosawa's former high school Seijō Gakuen, as a guest vocalist. With the group's college folk credentials and Moriyama's voice, (frequently compared with that of Joan Baez), all that was needed for both to gain an entry into the music business was the right material and a willingness to seize the opportunities that their family connections could bring (Tezuka 2017; Gobei 2017; Yamada 2010).

In late 1965 Fuji TV began filming a drama series, *Wakamonotachi*, the country's first serious television social drama. A massive project featuring 39 episodes, the story of five orphaned brothers growing up in a working class coastal town in Chiba Prefecture achieved a significant fan base attracted to its grim realism and even led to debates about its value in the Communist-led "utagoe" movement (Lee 2020: 198-200). For the theme song, Fuji chose veterans Fujita Toshio for the lyrics and film score composer Sato Masaru, a close friend and longtime collaborator of Kurosawa Akira. In his consultations with Kurosawa, who had helped with the drama, the latter mentioned his son's group and the Broadside Four were soon recruited to record the kayokyoku string-laden ballad in a style somewhat reminiscent of the Brothers Four's theme songs "Green Leaves of Summer" from *The Alamo* (1960). Released in early 1966, it would join "Bara ga Saita" as a best-seller and lead to the recording of an LP featuring a mix of English language songs and two originals by aspiring Japanese songwriter Ben Sasaki (Pig's Room Blog 2020; Kayo Kyoku Plus 2016). While the Broadside Four would disband in April 1966 following Kurosawa's decision to study abroad and leave the music business, his connection with Moriyama would be instrumental in bringing her into the professional orbit, in part because of the opportunity taken by Phillips Japan to market her as a Japanese Joan Baez in time for the folk artist's forthcoming tour of Japan in February 1967.

Although just nineteen when she formally entered the music business, Moriyama's exceptional family background had been a critical factor in shaping her musical tastes and development. In addition to jazz played at home or on records by her Japanese-American father Hisashi and music lessons from her uncle Kamayatsu "Tib", a major figure in the post-war jazz boom, the elementary school girl enjoyed exposure to American rockabilly, country and idol pop on FEN radio through her teenage cousin and aspiring country singer Kamayatsu Hiroshi. By the time of Moriyama's emergence as a college folk favorite, her cousin would already be the key member of The Spiders, a seminal GS band, thus boosting her public profile. Despite her regular exposure to a range of genres, the teenager would soon shift her attention to American folk after hearing a record of Baez's "Donna Donna" given to her by Kurosawa during her first year at Seijō Gakuen. An elite institution known for its relatively easy going school atmosphere and catering to the children of nearby Toho Studio executives, the school would be an incubator for a number of folk groups. While just sixteen, she would become a frequent guest of the Broadside Four and the Froggies at student hootenannies, attracting attention for her renditions of Baez songs (Kaneko 1994). A regular at folk festivals following her student festival debut in December 1964, Moriyama was among many who expressed great excitement at the arrival of Baez, an event much anticipated by the next generation of more politically oriented college students. In retrospect, the Baez tour, which featured a "Students Peace Rally: Protest against Bombing Hanoi" at Osaka University while touring in western Japan, can be seen as a bridge from

the AFB to the more politicized Kansai-based JFB (Moriyama 2017; Gobei 2017; Kitanaka 2017; 96)

In her discussion of the events surrounding Baez's visit, Tachi quotes several articles in *Heibon Punch* that praised the singer for her unpretentiousness, love of nature, and disinterest in wearing makeup or the commercial side of music. While suggesting that Japanese folk singers did not have the background, experience, or interest in taking up the political and antiwar views that Baez represented, the magazine took pride in the fact that the Japanese folk scene was more mature, intellectual, and respectful of musical skill and expression than the highly commercial teen-driven pop music of the Group Sounds and other pop idols. While preferring to downplay her political statements overseas and antiwar activism, *Heibon Punch* commentator saw her as a symbol of the overall folk music world's high level of sophistication (98-108). Moriyama, still in her final year of high school, was of course unaware of the machinations behind Baez's visit, one that was scheduled to be broadcast live despite concerns that the singer-activist might talk about the Vietnam war on stage. In what is today something of a legend of Japanese folk music history, the teenager was given a chance to briefly meet the singer during the intermission of one of her first concerts in Shinjuku. On hearing that Moriyama had a reputation for precise covers of her songs, Baez asked the schoolgirl to sing in front of her and, obviously impressed, invited her to sing a song together after the break. This in turn would lead to a request for her to repeat her performance at the upcoming TV concert (Gobei 2017).



Mike Maki, 1966 and 2017



Moriyama Ryōko, 1967 and 2018



From left: Yamaguchi Toshitaka (Broadside Four), Mike Maki (MFQ), Tsuruhara Toshihiko (Broadside Four), Watanabe Kaoru (MFQ), Moriyama Ryōko, Shigemi Koichi (MFQ), Kurosawa Hisao (Broadside Four), Asada Hiroshi (MFQ) and Yokota Minoru (Broadside Four)

Moriyama's sudden elevation to national exposure would be solidified by the success of her song "Kono hiroi no hara ippai" (This Wide Field), released on Phillips. Although the words came directly from a simple poetic lyric she had seen in a picture book, the fact that Moriyama wrote the melody marked her as part of a new breed of college-educated singer-songwriters. Yet, as was the case with her counterpart Mike Maki, Moriyama's subsequent song choices, arrangements, and indeed career would be written and shaped by music industry insiders from elite backgrounds similar to her own. "Kono hiroi no hara ippai," in particular, would be sweetened for radio and TV with a string arrangement by Hattori Katsuhisa, the son of the well-known composer Hattori Ryoichi (Kanai 2018). In the next few years Moriyama would record regular albums made up of American pop and folk covers and compositions by the leading kayokyoku composers and reaching a level of fame that no other AFB graduate, including even Mike Maki and Komuro Hitoshi, could equal. She would do this, however, by becoming the attractive but unchallenging voice of middle-class Japan, with only her 1969 recording of "Satoukibi batake," a song about Okinawa's tragic wartime history, including any kind of overt political message.

Komatsu Hisashi, the Village Singers and the Limitations of Japanese Folk-Rock, 1967-68

By the time of Maki and Moriyama's commercial success in late 1966 and early 1967, the Group Sounds music explosion was well on the way to reaching a level of excitement and teenage fandom that dwarfed all previous post-war music booms. Carefully constructed by record talent agencies such as Nabepro and Horipro, GS groups were made up of mostly non-college-educated young men in colorful mod- or Carnaby Street-style suits who played in an energetic "Ventures meets Monkees" style of pop or pop-rock with melodies and Japanese lyrics mostly written by professional kayokyoku songwriters. In mid-1967, one of these groups, the Tigers, a five-piece band from Kyoto, through a combination of marketing, careful management, and some degree of talent as vocalists, would become the BBG's most loved pop music act, attracting a teenage female fan base equivalent to that of the Monkees in the U.S. The success of the Tigers, Spiders, Tempters, and others clearly demonstrated the commercial potential of marketing this second BBG cohort of musical acts (born 1947-49) to the generation behind it. Although talent agencies and record companies lacked any real understanding of the artistic aspirations of these young musicians, they would soon begin grooming several folk-oriented amateur groups. Some of these, inspired by the Beatles' visit and American folk-rock, had begun to experiment with electric guitars and adopt elements of a GS persona and sound.

The vehicle for this updated college folk movement was "Vitalis Folk Village," a radio program set up in late 1966 by Toshiba Records in collaboration with Nippon Broadcasting System (NBS) with sponsorship from a men's hair tonic (Vitalis). In addition to future professionals Maki and Moriyama, the show featured several recently graduated college bands such as the Froggies and a regrouping of the PPM Followers. While the latter generally adhered to the AFB's acoustic template, another group, the Village Singers, led by Byrds-influenced lead guitarist Komatsu Hisashi, would attempt to position itself as a Japanese version of American folk-rock. Another graduate of Seijō Gakuen, Komatsu's skill on the electric guitar, honed when playing both country and Ventures covers at dance parties in his teens, led him to form the Village Singers in 1965, a name that reflected a longing for Greenwich Village, the American folk music mecca. As an Elvis fan in his teen years and an AFB regular with strong admiration for the folk-pop New Christy Minstrels in college, Komatsu preferred to sing in English. However he had little hesitation in moving towards Japanese lyrics following an offer from the Horipro agency to sign a record deal. A friend of country singer Teramoto

Keiichi, Komatsu wrote his first melody to a Teramoto lyric “Kurai Sunahama” (Dark Beach), featuring 12-string acoustic and electric guitars, a song that while commercially unsuccessful, can be seen as arguably Japan’s first folk-rock recording (Komatsu 2020; Inabu Nihei Blog n.d).

As a result of the decision to go professional in late 1966, Komatsu’s group would find itself lumped together and marketed alongside Ventures-influenced college pop groups with little or no folk background, such as the Rigannies (Waseda) and the Savage (Nihon University of Arts). Like these acts, who to the general teenage music fan were largely indistinguishable from other GS groups, the Village Singers would choose to accept a dilution of their folk-rock sound. Whether persuaded by the success of the sonically similar Wild Ones’s highly successful “Omoide no Nagisa” or a sense that writing a hit song required expertise which they still lacked, the group, with a newly recruited lead singer, chose to cast their lot with three of the most prolific kayokyoku music industry insiders, Tsutsumi Kyohei, Sugiyama Koichi, and Hashimoto Atsushi. The result would be two of the biggest hits of the GS years, “Barairo no Kumo” (Red Clouds) in August 1967 and “Amairo no Kami no Otome” (Flax-Haired Maiden) in February 1968. Lacking any real folk-rock sensibility, but possessed of highly catchy melodies, simple but poetic lyrics and artfully arranged strings by an accomplished arranger, Morioka Kenichiro, both songs would become a permanent part of GS nostalgia and later enjoy revivals by contemporary acts. Their commercial success would not, however, save the group, who like many others, including the Savage and Rigannies, were largely discarded by the music industry following the precipitous decline of the GS boom. Despite this setback, Komatsu would go on to a successful career in the commercial pop industry while also inspiring many future guitarists through his skills on promotional videos featuring the Telecaster guitar (Inabu Nihei Blog n.d; Komatsu 2020; Nakamura 2015).

Komuro Hitoshi and the Geo-Cultural Bridge from the American to the Japanese Folk Boom

Given that the AFB was built on two foundations, a strong interest in singing in English (even with limited understanding of the lyrics), and a commitment to a do-it-yourself idealistic amateurism, featuring acoustic guitar strumming and choral singing, its gradual loss of momentum following the graduation of the core founding members in 1966-67 was hardly surprising. In retrospect, those in the AFB who chose to move in the commercial direction described earlier, did in fact achieve a significant cultural impact, producing the pop-folk singer-songwriters Maki and Moriyama. These two singers, despite their creative limitations, would be role models for aspiring male and female songwriters with Moriyama in particular becoming a household name and a symbolic figure for college-educated BBG women. While the attempt to create a genuine Japanese folk-rock was less successful, it too achieved some commercial success and arguably broadened and enriched the GS sound template. Clearly, however, the movement could not survive as it was, given the overall shift away from singing cover songs in English and the desire of the post GS generation to express themselves in Japanese through recordings that could reach beyond those attending college hootenannies or small-scale venues. It is also the case that despite nurturing a number of gifted and inspirational musicians and singers, the AFB would ultimately produce only two artists with a long-term vision that encompassed the combination of community expression in song and commitment to social change embodied by Seeger and Baez in the U.S.A. With one of them, MFQ co-founder Asada living in the U.S.A and focused on making connections with new American folk artists, the future direction of what remained of the AFB would, in 1967-68, effectively lie in the hands of its other leading intellectual and founder, Komuro.

Despite his reverence for PPM and his reputation as being the being the quintessential folk guitar perfectionist, Komuro had by mid-1966 begun a career-defining shift to the idea of developing a new form of Japanese folk song that would culminate in 1967, in the first full-length LP release by an AFB group. Although the somewhat experimental-type album of songs by two outside professional songwriters, *Kimi wa Aru Hi* failed to attract much attention, the recording represented an unmistakable move towards a definably Japanese folk genre, a direction Komuro would later attribute to Pete Seegers' advice to sing in one's own language. In the following year, he would put together a rotating group of musicians under the moniker Rokumonsen and turn his attention to collaborations with the new crop of singer-songwriter acoustic artists. These included some based in Tokyo such as Yoshida Takuro, an artist lauded as the Japanese Bob Dylan, and the more eclectic Takada Wataru (Komuro 2020; Makimura 2017; Uda 2017). Unlike other Tokyoites, however, he would bring an open mind to the new generation of folk enthusiasts (most around 3-5 years younger than him) who had emerged from Kansai-area universities and the region's vibrant summer folk camps beginning in July 1967. The most notable of these would be the Folk Crusaders, led by Kato Kazuhiko, Kitayama Osamu, and Hashida Norihiko from three different universities in Kyoto. Although all three had been influenced by the AFB in high school and could play Kingston Trio songs, they would, like Takaishi Tomoya and Okabayashi Nobuyasu, two new protest-song-oriented folk singers who had developed outside the college-based AFB in 1966, not hesitate to express themselves in Japanese. Indeed these two JFB pioneers would, from the beginning, define themselves in political terms and as such were compelled to sing in Japanese to effectively express anti-war sentiments. While early concerts often featured their own translations of Bob Dylan, Pete Seeger and Tom Paxton songs, their shift to writing their own material would inspire the Folk Crusaders to move in the same direction, with Kitayama usually supplying the lyrics to Kato's melodies. In December 1967, the group's unexpected local radio-driven success with both a novelty song "Kaettekita Yopparai" (The Drunkard Returns) and the controversial Korean peace song "Imjingawa" (Imjin River) lamenting the division of the Korean Peninsula, would catapult them almost overnight to a level of success that exceeded anything from the AFB (Kato and Matsuki 2009: 31-39; Dorsey 2013: 86, 98). Their success would help launch the JFB at the very moment that many in the AFB were leaving the music scene permanently, putting aside their college-based identities for close to four decades before resurrecting them in the form of nostalgic group reunions beginning in the early 2000s.

Unlike most other Tokyoites, who tended to see the JFB as overly political and lacking a sense of optimism and brightness, Komuro would embrace the Folk Crusaders as well as the Kansai movement's solo protest singers. Among those who most impressed him was precocious Osaka-born teenager Nakagawa Goro whose "Jukensei no burūsu" [Examination Blues] sung in Japanese over a Dylan melody, marked him as a fellow intellectual with a strong ethical and political consciousness and a future key member of the JFB (Dorsey 2013: 98). Playing the role of a mentor, Komuro would go on to participate in many of the key moments of the JFB including the legendary counterculture-inspired Nakatsugawa "Folk Jamborees" of 1969-71. He would also win the highly prestigious Yamaha-sponsored Popular Song Grand Prix Award in 1971, outpolling entries from a host of the country's most successful professional kayokyoku songwriters and giving a boost to the singer-songwriter movement, then still in its infancy. In the decades after his participation in the founding events of the JFB (through his direction of Rokumonsen), the now bearded Komuro would adopt a gentle hippie persona that combined elements of Pete Seeger and John Denver in the U.S. and Martin Carthy in the UK. He would also build a highly successful career as an independent record label owner, using his *For Life Records* to bypass the mainstream music industry while also maintaining a direct media presence through radio and documentary-making. Widely admired and

respected by Japan's post-BBG folk singer-songwriter giants, including million-selling artists such as Kosetsu Minami and Sakazaki Kōnosuke, he continues to perform, especially for charity or NGO-sponsored events (Kitanaka 2017; Komuro 2020).

Assessing the Complex Legacy of the AFB in Historical Context

It is a remarkable fact that despite the existence of hundreds of folk groups singing in English in colleges and high schools during the AFB, there are no recordings, either video or audio, of any live performances by these acts made at the time. Indeed, the only recordings in existence, besides those of commercially produced folk-rock singles from 1967-69 are albums by the Broadside Four, PPM Followers, and Mike Maki and Moriyama Ryōko, mostly featuring songs written by kayōkyoku songwriters and generally lacking a folk sensibility. Except for a handful of covers by the Broadside Four, all songs are in Japanese despite the initial “copy band” approach that was the default within the movement. Thus, in effect, the output of the AFB, outside of commercial recordings and handful of pop hits, is essentially lost to the historical record. As such, anyone interested in listening to or exploring the Japanese effort to create a folk music-based subculture in the 1960s will be exposed only to the songs of the JFB, beginning with the Folk Crusaders’ authentically Japanese language folk songs recorded in 1967-68. Not surprisingly, from both a musicology and pop culture history point of view, this has resulted in a tendency to gloss over or ignore the role of the AFB in shaping the emergence of its successor.

The absence of any live audio or video recordings as well as the limited number of photos from the era, makes any systematic assessment of the musical and cultural contribution of the AFB problematic. The research presented in this study, however, suggests that an evaluation based on three main factors can usefully be made. Only one of these—and the one given most attention in this study—is directly related to popular music itself; namely, its role as an antecedent to and influence on the JFB and the subsequent development of Japanese singer-songwriter-driven J-Pop. The other two belong largely to the realm of sociology and ethnography. These are the manner in which the AFB connected with the upper-middle-class college lifestyle and subculture described by Tachi in her thesis and expanded on here. The final factor is the way in which the AFB helped shape an important segment of the post-retirement efforts of college educated men. Oral interviews, blogs and a reading of hundreds of posts at the “Modānfōku kenkyūkai (Modern Folk Research) Facebook group clearly indicate that their experience has given additional meaning, value and a sense of belonging to their lives after forty years of helping rebuild Japan.

A full ethnographic study of this facet of BBG cultural sociology and the overall efforts of the male graduates of the AFB to revive their college experience through post-retirement reunions and performance lies outside this study. Nevertheless, the research presented here is firmly grounded on a compelling body of evidence to suggest that those who participated in the AFB made an important and largely neglected cultural contribution to post-war Japanese society. Any future study should take into account the remarkable efforts of this cohort to create a life-affirming world made up of special folk events at live houses in all the major cities as well as in a handful of dedicated folk revival clubs. Among these, Shinjuku’s “Back in Town,” run by Kingston Trio aficionados maintains connections with the hundreds of former AFB members who still play either on a regular basis or at special events. These include an annual concert in which Kingston Trio, Brothers Four and PPM copy bands compete for a prize based on their ability to reproduce the sound and physical persona of those early 1960s groups. Naturally too, the event also allows for the exchange of nostalgic memories and friendly but competitive exchanges of guitar-

picking techniques and precision harmony singing. In addition to this, major reunion events of most of the groups discussed here, including the MFQ and Broadside Four, have taken place as recently as June 2016 (Student Festival Reunion 2016; Zakzak 2011). Remarkably, all of the original members of these two groups as configured fifty years earlier, actively participated—a remarkable achievement that contrasts with the high attrition rate among 1960s musicians in the U.S. Indeed, perhaps because of their largely middle- and upper-middle-class status and stable lifestyles, the AFB cohort remains highly active and self supporting. While only attracting a small number of younger musicians in colleges to take up the actual music of their youth, as pioneers of amateur acoustic musical self-expression and the backbone of what would become Japanese singer-songwriter's "new music," their contribution to post-war Japan deserves greater attention and acknowledgement.

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Timeline of Key Events in the Japanese AFB and American Folk Music Movement

Date	Japanese AFB-Related Events	US Folk Major Events
1959.1	"Tom Dooley" played on FEN radio.	Kingston Trio top charts
1960.4-7	Harry Belafonte visits Japan.	Brothers Four's "Green Fields" in pop charts.
1961.1	Kingston Trio visit Japan –play at military bases.	
1961.10-12	Komuro Hiroshi forms "The Arrows For Me."	
1962.4-6	Brothers Four and Ventures make short tours of Japan.	PPM release debut album. (including "Lemon Tree.") Brothers Four appear on Ed Sullivan Show.
1962.11	First Folk Hootenanny Festival held at Gas Hall, Ginza. College student festivals feature country and bluegrass	
1963.10-12	Pete Seeger visits Japan. Junior Jamboree at Ochanomizu University. MFQ, PPM Followers and Froggies formed.	
1964.1-3	Hootenanny held at 7 th Day Adventist Church, Harajuku. 3 rd Student Festival features MFQ. Brothers Four and PPM visit Japan. The Duke Aces record "Where have all the flowers gone?" <i>Heibon Punch</i> begins publication.	Fourth Newport Folk Festival
1964.7	Broadside Three formed at Seijō University.	
1964.12	1200 attend Hootenanny at Tokyo Center Hall. Moriyama Ryōko and Broadside Three at 7 th Student Festival Festival.	
1965.1-3	Ventures and Animals tour. Electric guitar boom begins.	The Byrds chart with folk rock "Mr Tambourine Man."
1965.6-9	Folk Festival Tokyo broadcast by NHK. Folk Crusaders formed in Kyoto. MFQ go to USA under MRA sponsorship. Kingston Trio and Brothers Four tour Japan.	Bob Dylan uses electric guitar at Newport Folk Festival. Tom Paxton and Phil Ochs perform.
1965.12	Nikkei Folk Song Festival Mike Maki, Four Dimes PPM Followers (and Jimmy Tokita) perform. MFQ disbands.	
1966.4-5	Mike Maki's "Bara ga Saita" and Broadside Four's "Wakamonotachi" in pop charts. PPM Followers disbands. Future JFB group 5 Red Balloons formed. GS boom begins.	Folk-rock boom: Mamas and Papas and Lovin' Spoonful enter pop charts.
1966.6-9	Folk-rock group Village Singers make debut. Pete Seeger "Live at Carnegie Hall" and Bob Dylan albums available in Japan. Vitalis Folk Village on radio. Fuji TV's "Kyorin Folk Song Battle. "Folk Folk Folk" event in Osaka.	
1966.12	Takaishi Tomoya debut single "Kago no Tori Blues" is released. Doady Ramblers (Doshisha University) perform.	
1967.1-2	Joan Baez tour attracts widespread media attention. Moriyama Ryōko performs with Baez on stage.	
1967.3-5	Moriyama Ryōko debut album. AFB first cohort graduate from university. Reformed PPM record first and only album.	
1967.6-9	Village Singers song "Barairo no Kumo" (Red Clouds) in pop charts. Folk Camps held in Kyoto. Tomoya Takaishi and Goro Nakagawa put Japanese lyrics to Bob Dylan songs at Osaka events	"Summer of Love" and Monterey Pop Festival
1967.12	Folk Crusaders top charts with "Kaette Kita Yopparai" (The Drunkard Returns") Second Japanese folk boom begins.	