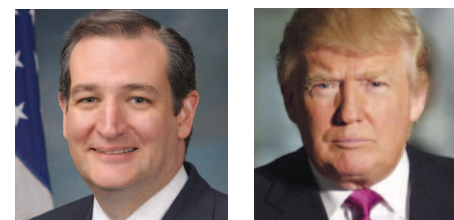


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クルズ氏

トランプ氏

# 大統領選共和党候補支持率 トランプ氏圧倒的首位

## 米各種世論調査で軒並みリード

イスラム教徒の全面的  
入国禁止発言で再び物議  
を醸したドナルド・トラ  
ンプ候補（共和）だが、  
共和党支持者の中で相  
変わらず高い人気を維持し  
ていたことが発言後に実  
施された世論調査の結果  
明らかになった。

A B C テレビとワシ  
ントンポストが共同で10日  
から13日にかけて実施し



ニューヨーク・リベーターズ（右）とファンに囲まれる藤本選手（写真下、13日夜、本紙・三浦良一撮影）

## 藤本選手が訪日親善試合へ



アイスホッケー女子日  
本代表「スマイルジャパ  
ン」の GK 藤本那菜選手  
（26）がデンソー北海道  
アイスホッケーリーグ  
（NHL）のニューヨーク  
・リベーターズが16日か  
ら19日まで、栃木県日光  
市で開催される親善試合  
のため訪日している。親  
善試合に出発する前日、  
13日夜、ブルックリンに

# 出陣ざ

ある本拠地、アビエター  
・スポート・センター  
で対戦が行われた。藤  
本選手は2試合前の上  
身負傷でこの日は欠場  
したが、訪日前の同選  
手を激励しようと北海  
道の呼びかけで二日  
ユリヤのバスに同乗し  
本人がバスに乗った。藤  
本選手は39歳で、元々  
さんには試合後に、藤  
本選手は笑顔で応え  
ていた。（関連記事5面に

た。一方、来年2月1日  
最初の予備選挙が行われ  
るアイオワ州の共和党支  
持者が対象にモンマス大  
学が3日から6日にかけて  
実施した調査ではクル  
ズ候補が24%、トラン  
プ候補が19%だった。ト  
ランプ候補は7日から10  
日にかけて実施した調査  
でもクルズ候補が26%、  
トランプ候補が22%だ  
った。クルズ候補が22%  
だった。

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VOICES From THE NEW YORKERS

Osechi Ryori by Masuo Ichida

Of all the annual holidays celebrated in Japan, Oshogatsu, or New Year's Day, is arguably the most important and honored.



The Japanese have a long history of celebrating Oshogatsu dating back more than a thousand years and it has always been rich with customs, symbolism and traditions.

This custom started during the Heian period (794-1185) and continues in many Japanese households today.

Depending on different regions of Japan, osechi ryori can be vastly different. However, most osechi ryori have some common ingredients such as kazunoko (herring roe), kuromame (black bean), kombumaki (seaweed), kamaboko (fish cake), shrimp, and gomame (sardines).

NY Cool Japan

COOL JAPAN from New Yorkers' Viewpoints



Kakehashi Project The Bridge for Tomorrow

Japanese University students Visit New York from Saga and Tokushima

From Nov. 17 to 23, about 50 students visited New York from Saga University and Tokushima University under the Kakehashi Project backed by the Japanese government to promote international understanding of Japanese culture.

On Nov. 19, they visited LaGuardia



Community College, a New York City college, and presented their schools. They introduced Japanese culture and had group discussions with LaGuardia students.

Saga University students introduced Japanese traditional culture, including brush calligraphy and Aritayaki ceramics. The students performed brush writing and showed samples of Aritayaki pottery.

poems by 100 ancient Japanese poets. The students played a "Hyakunin Isshu" poem card game and performed a traditional Awaodori festival dance.

On Nov. 20, Japanese students from both universities visited Columbia University. They also enjoyed a city tour together with LaGuardia students.

Under the Kakehashi Project that started in 2013, there have been three visits organized to New York City colleges. Kobe University students visited Queens College, and Chuo University and Hosei University students both visited LaGuardia Community College.

(Written by Tomonori Nagano/ Translated by Kunio Shimura)

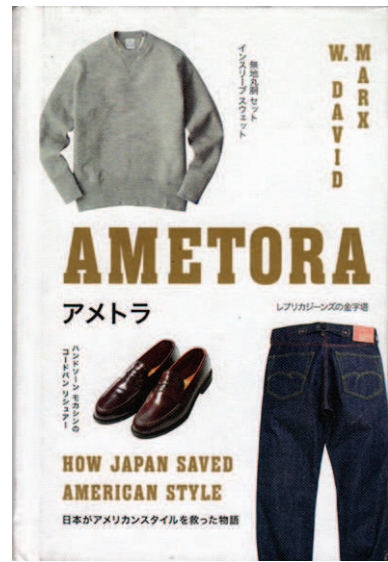
Ametora:

How Japan Saved American Style in Men's Fashion

It is wrong to believe the widely held view that the Japanese fell in love with American fashion after World War II when visiting Americans brought it with them. The truth is, says W. David Marx, a 12-year resident of Tokyo who studied East Asian cultures at Harvard University and a master's degree at Keio University, that it was Japanese companies like Van Jacket and Big John who successfully marketed American style in Japan in the 1960s.

At a book launch in Manhattan on Dec. 1, Mr. Marx said that he had decided to write a book on Japan's fashion, a subject he had such keen interest in that he had completed a college thesis on it, when he got acquainted with Mr. Shosuke Ishizu, a son of the founder of Van Jacket, in 2010.

Under Kensuke Ishizu, the founder, Van Jacket commissioned a 1965 photo book, "Take Ivy," published from Fujingaho (now Hearst Fujingaho), showing young Americans on Ivy League campuses. Its English edition came out in 2010 from Powerhouse Books, and was already selling well in the United States when



Marx met the younger Ishizu, stoking the former's interest in writing about how the Japanese had created "Take Ivy" in the first place.



Author W. David Marx

The author hoped that the book would also serve as a good source of reference that depicts the original "American styles," as those in America have long been influenced by Japanese versions. No meaningful archives of traditional fashion are kept here. Fashion connoisseurs today heavily rely on contemporary Japanese archives and resources, which are based on the fossil-like preservation of the original American styles to this date, he said.

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Advertisement for Maekake aprons. Text: 'Now is the time to spread Japanese traditional craftsman's skill Art apron since Edo period Maekake'. Includes images of various aprons and pricing: MAEKAKE 'YUME' \$59.00, MAEKAKE 'Kotobuki' \$59.00, MAEKAKE 'Daruma' \$49.00, MAEKAKE Tote 'Kokorozashi' \$59.00, MAEKAKE Tote Bag 'MAKOTO' \$85.00. Website: http://www.anything.ne.jp/newyork/

Advertisement for Japanese Fashion Designer Keisuke Imazaki. Text: 'Japanese Fashion Designers Keisuke Imazaki: Fashioning Bright New Designs'. Includes a portrait of Keisuke Imazaki and text: 'Keisuke Imazaki is a Japanese designer for the brand "PlasticTokyo", which he launched in 2012. Named after one of his favorite bands, "The Plastics", a Japanese band of the 70's and 80's with an international cult following, Keisuke Imazaki's designs are also generating many fans of his unique label. "PlasticTokyo" made its runway collection debut at the Mercedes-Benz Fashion Week Tokyo Spring/Summer 2016 collections. Keisuke Imazaki graduated from the world-renowned Bunka Fashion College of Tokyo (a fashion college established in 1919) and worked on the production side of the apparel business to further his knowledge of the industry for four years after graduation. Bright, colorful prints on technologically advanced textiles are the signature of the "PlasticTokyo" label. Keisuke Imazaki's runway presentation displayed a punk-vibe with models fitted in clear plastic head-coverings adorned with safety pins and graphic labels. The tailoring and cut on the clothing, however, remained mostly "traditional" with sportswear styles like athletic suits and shorts with button down shirts. This concept, as interspersed into Keisuke Imazaki's designs, allows for highly wearable "streetwear" styles that make their statement through vivid colors and bold print.'