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特集記事

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いづみ
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ご挨拶 GREETINGS

今号の発行をもって、横浜シーサイダーは創刊16周年を迎えます！ 何かに長く取り組み続けることは、とても気持ちの良いことで、特にそれが地域のための雑誌であれば、なおさら喜びは大きくなります。これまでの道のりは決して平坦ではありませんでしたが、長年支えてくださったスポンサーの皆様のおかげでここまで続けてこられました。そこで、読者の皆様にもぜひ、彼らの事業を応援していただければと思います。私たちがスポンサーの皆様へ感謝しているのと同じように、彼らもまた皆様の支援を心から喜ばれることでしょう。本誌のスポンサーは、素晴らしい方々ばかりです。皆さん、この街を大切に思い、さらに盛り上げていきたいと願っています。我々がこれまでも繰り返してお伝えしてきたように、ともに横浜をより良い街にしていきたいと思います。

This issue of the Yokohama Seaside marks our 16th anniversary! It feels good to have committed to something for so long, especially a publication in the service of the community. It hasn't always been easy, but we've been buoyed by our long-term sponsors. Please thank them and/or patronize their businesses. They appreciate your support as much as we do theirs, and they're a really decent bunch of people, too. They care about this city and want to make it thrive. Like we've said many times over the years: Together, we make Yokohama an even better place.

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DJ Mitsukuni at FM Yokohama
(Photo by Akiko Ishikawa)

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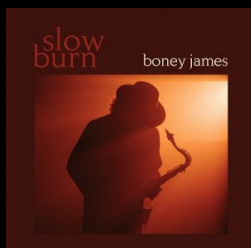
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FMヨコハマ DJ光邦 FM Yokohama DJ Mitsukuni

Interview and photos by
Akiko Ishikawa

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Imagine a library out there where the carefully planned architecture of the interior features bookshelves with elliptical curves that gently slope and connect each floor. Books of various genres are easily displayed. Simply walking around and gazing at the books adorning the walls exposes one to new knowledge and surprising encounters. This is true for radio, too. When you focus on the information entering your ears, perhaps during household chores or commuting, you may have moments of realization or empathy, resulting in new perspectives.

Mitsukuni Miyazawa (known as Mitsukuni-san) is an active radio DJ on FM Yokohama (84.7MHz). He's been a popular figure since his debut 28 years ago and has been broadcasting ever since. Currently, he's the main personality behind "Chōdo li Radio" (Just Right Radio) from 6 AM to 9 AM, Monday to Thursday. When asked about the primary appeal of radio, he remarked:

"There are small changes every day. The program is just a platform where various people gather, empathize with each other, and help one another. For example, if we receive a listener comment that says, 'I feel like I'm going to have an emotional breakdown from parenting,' listeners who have had similar experiences may respond with, 'It's a path everyone goes through, it's okay, the most important thing is being able to say you're struggling.' That kind of empathy, coming from shared ground, is the greatest charm of radio."

The overall positive mood and tempo of the program are driven by the power of Mitsukuni-san's words. He also mentions, "I try to cover as many good topics as possible, like stories of gratitude. Unlike television, I believe radio is a medium for the heart."

Hearing there was a collaborative event between calligrapher Kōka Awazu and Mitsukuni-san at a social wellness facility in Seya, I paid a visit. For those with visual impairments, radio is an important means of gathering information. Meeting many who regularly enjoy his radio program and seeing their joyful expressions made me excited as well. He also shared, "I make sure that I convey messages clearly." It's something he always keeps in mind. Even if an issue has no easy solution, he doesn't

ある街にこんな図書館があるという。意匠の建築の屋内は、楕円形のカーブを描く書架がゆるやかなスロープで各階へとつながる。そこにはさまざまなジャンルの本が陳列され、建築に沿って本を眺めて歩き回るだけで、新しい知識と出会いがある。ラジオもそうだ。家事や通勤時間など耳からの情報に身をゆだねていると、気づきや共感といった第三の視点と出会うことがあるだろう。

FMヨコハマ(84.7MHz)の、ラジオDJとして活躍している宮澤光邦(以下通称:光邦さん)。デビュー以来28年間、生放送が途絶える事のない人気DJだ。現在は、月曜から木曜の朝6時から9時『ちょっといいラジオ』でパーソナリティーを務めている。ラジオの一番の魅力について聞くと、こう話してくれた。「ちょっとした変化が毎日いっぱいあります。番組はただのプラットフォームで、そこにいろんな人が集まって、みんなで共感して助け合う。たとえば、育児ノイローゼになりそうです。というコメントが届いたら、同じ経験をしたリスナーから、みんな通ってくる道だから大丈夫だよ、苦しいって言うことが一番大事だよ、といったコメントが寄せられ同じ目線で共感しあえる。それが最大の魅力です」。全体にポジティブなムードで番組のテンポ感を生み出しているのは、光邦さんの言葉の持つパワーだ。また、このようにも語る。「ありがとうの話など、良いテーマはなるべくたくさん取り上げています。テレビとは違いラジオは、心のメディアだと思っています」。

瀬谷区の福祉施設で、書道家の粟津紅花と光邦さんのコラボイベントがあると聞き、せや活動ホーム太陽を訪れた。視覚障がいのある方に

とって、ラジオは重要な情報収集手段だ。普段から光邦さんのラジオ番組を楽しみにしている多くの人びとと出会い、嬉しそうな姿にこちらまでワクワクしてくる。光邦さんはいつも心がけていることがあるという。自分が伝えたいメッセージは、きちんと伝えること。解決がたとえ難しい内容でも「難しいよね」で終わらせたくない。なぜなら、そう言った瞬間に思考がストップしてしまい、そこから先を考えなくなってしまうから。

言葉のプロフェッショナルとしてマインドにブレない軸がある。そんな光邦さんに、二十歳の時のエピソードを教えてもらった。成人式が終わり帰宅すると、机の上に父親からのメモと黒革の手帳が置いてあった。「自分が光邦の父親になったときから、新聞記事や本、人から聞いた話で、良かったと思ったことを、書きなぐった手帳だ。これはもう自分には必要ないから、光邦に渡す」いつの日か伝えたい大切な息子への思いを、集めた言葉で紡がれた手帳。「言葉」の数々が真っ直ぐ心に響いて涙でぐちゃぐちゃになった。その中の、子どもの育て方というページに、こう書いてあったという。それは今も、ちょうどいいラジオのモットーになっている。

難しいことを やさしく
やさしさを 深く
深いことを おもしろく

want to simply say, "It's hard, isn't it?" because at that moment, thinking stops, and people stop considering what comes next.

As a professional who works with words, he has a strong, unwavering mindset, and he shared with me a story from when he was 20 years old. After his Coming-of-Age ceremony, he returned home and found a note from his father and a black leather journal on his desk. The note read, "Since the day I became your father, I've written things down that I found valuable in newspaper articles, books, and stories I've heard from people. I don't need this anymore, so I'm passing it on to you, Mitsukuni." The notebook, filled with words his father had collected to express important thoughts he wanted to convey to his son someday, struck him deeply. The words were so resonant that he was moved to tears. On the page about raising children, the words went something like those quoted below, which have since become the motto for Chōdo Ii Radio:

"Difficult things, make them easy.
Kindness, make it deep.
Deep things, make them interesting."



横浜美術館再開 Yokohama Museum of Art Reopening

Text and photos by
Mayura Sugawara

Address 横浜市西区みなとみらい3-4-1
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Hours 10:00~16:00; Closed Thursday
Website yokohama.art.museum
Instagram yokohama_museum_of_art



2025年2月8日より全ての活動を再開することを発表した横浜美術館。2021年から約3年間の大規模な改修工事を経て、2024年3月には横浜トリエンナーレに合わせてリニューアルオープンしたが、イベント終了後は再度休館していた。2024年11月からは一部施設がオープンしていたものの、全館が通常通り開館するのは実に4年ぶりだ。

完全復活に向けて、改修中に他の場所に保管されていた約14,000点のコレクションを館内に戻しただけでなく、入り口付近に広がるグランドギャラリーを中心とする空間が「じゅうエリア」として生まれ変わった。このエリアは、建築家・丹下健三が使用した石材に含まれるピンクや茶色の色合いや形をベースとした柔らかなインテリアと、子どもから大人まで楽しめる空間設計が特徴だ。「じゅうエリア」は誰でも無料で利用でき、入場料を払って作品を鑑賞する場所にとどまらず、街とつながる場所づくりを意識しているという。

今回のリニューアルオープンを記念し、横浜美術館は「おかえり、ヨコハマ」という横浜にちなんだ記念展を2月8日から6月2日まで開催する。タイトルには、美術館が帰ってきたという意味と、さまざまな時代に異なる場所から横浜に移り住んだ人々や、今も横浜に暮らす人々を「おかえり」と迎え入れたいという思いが込められている。新しくなった横浜美術館で、横浜と芸術に触れる一日を楽しもう。

The Yokohama Museum of Art announced that it resumed all operations on February 8, 2025. After previously undergoing large-scale renovation work for about three years (beginning in 2021), the museum reopened in March 2024 for the Yokohama Triennale but closed again after the event. While some facilities have been open since November of that year, this year will be the first in four years that the entire museum will open as usual.

As a part of its full restoration, the Yokohama Museum of Art returned approximately 14,000 pieces of its collection from offsite storage. It also transformed the Grand Gallery near the entrance into what they call the "Jiyu (free) Area". The soft interior design, based on pink and brown hues, and the shapes of stones used by architect Kenzo Tange, is particularly captivating and should appeal to children and adults alike. The area is open to everyone and does not require any admission fee to access. The museum aims to create a space that connects with the city rather than just being a place where visitors pay to view artworks.

To celebrate the reopening, the museum will hold a special exhibition entitled "Welcome Back, Yokohama" until June 2nd. The title conveys both the museum's return and a warm welcome to those who lived in Yokohama at different times and from different places (and may be visiting again), as well as those living here today. The Yokohama Museum of Art is a great way to spend a day immersed in art and Yokohama.







Bird Flu:

What the COVID19 pandemic

should teach us about future pandemics

YOU'VE PROBABLY SEEN THE PHRASE "BIRD FLU" POP UP WITH INCREASING FREQUENCY in the news media over the last few months. Even if you haven't, you might have noticed the price of eggs going up (at least if you live in Japan or the U.S.) "Bird flu" is not a single virus, but a group of related highly pathogenic avian influenza (HPAI) organisms. They're nothing new, infecting wild and domesticated birds for at least the last 150 years. Typically limited to our feathered friends, they only become a concern for humans when they evolve specific mutations that allow them to jump from birds to mammals.

While large numbers of wild birds have been succumbing to the H5N9 strain of HPAI worldwide, this serotype hasn't yet been identified in mammals and is, as of now, less of a public health concern. However, its cousin—the H5N1 serotype—has not only been implicated in large numbers of wild and domesticated flock outbreaks, but has also been recently identified in a variety of mammals including dairy cows, foxes, and sea mammals. While there have not yet been human cases in Japan, H5N1 has been identified in 66 patients in the US since April 2024, causing one death in a person who had a backyard poultry flock.

This may sound scary, but take heart! I think humanity, coming hot off the heels of a pandemic, should be well prepared to handle any emergence of an HPAI. First of all, many countries have a renewed interest in infectious disease surveillance (including Japan, which recently set up its own version of the CDC). Coordinated global surveillance for emerging diseases is the first line of defense in identifying and neutralizing outbreaks while still at the local level. Second, on a community level, there has been a realization that infectious diseases should be managed by... infectious disease specialists. During the pandemic, I saw first-hand how hospitals that put their infectious disease specialists (both doctors and nurses) at the forefront of policy-making for hospitals, clinic, and communities, kept their communities safer and their resources more solvent than those that did not. And finally, on an individual level, despite the theatrics of political showmanship, the vast majority of people have a deeper respect for handwashing, masking, and vaccination as evidence-based and outcome-proven strategies to keep us and our loved ones safe.

Dr. Deshpande is a US-board certified physician and a partner at the Tokyo Medical and Surgical Clinic.

This page has been brought to you as a public service of the Yokohama Bluff Medical and Dental Clinic. www.bluffclinic.com.

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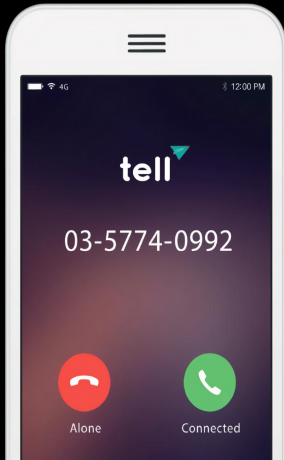


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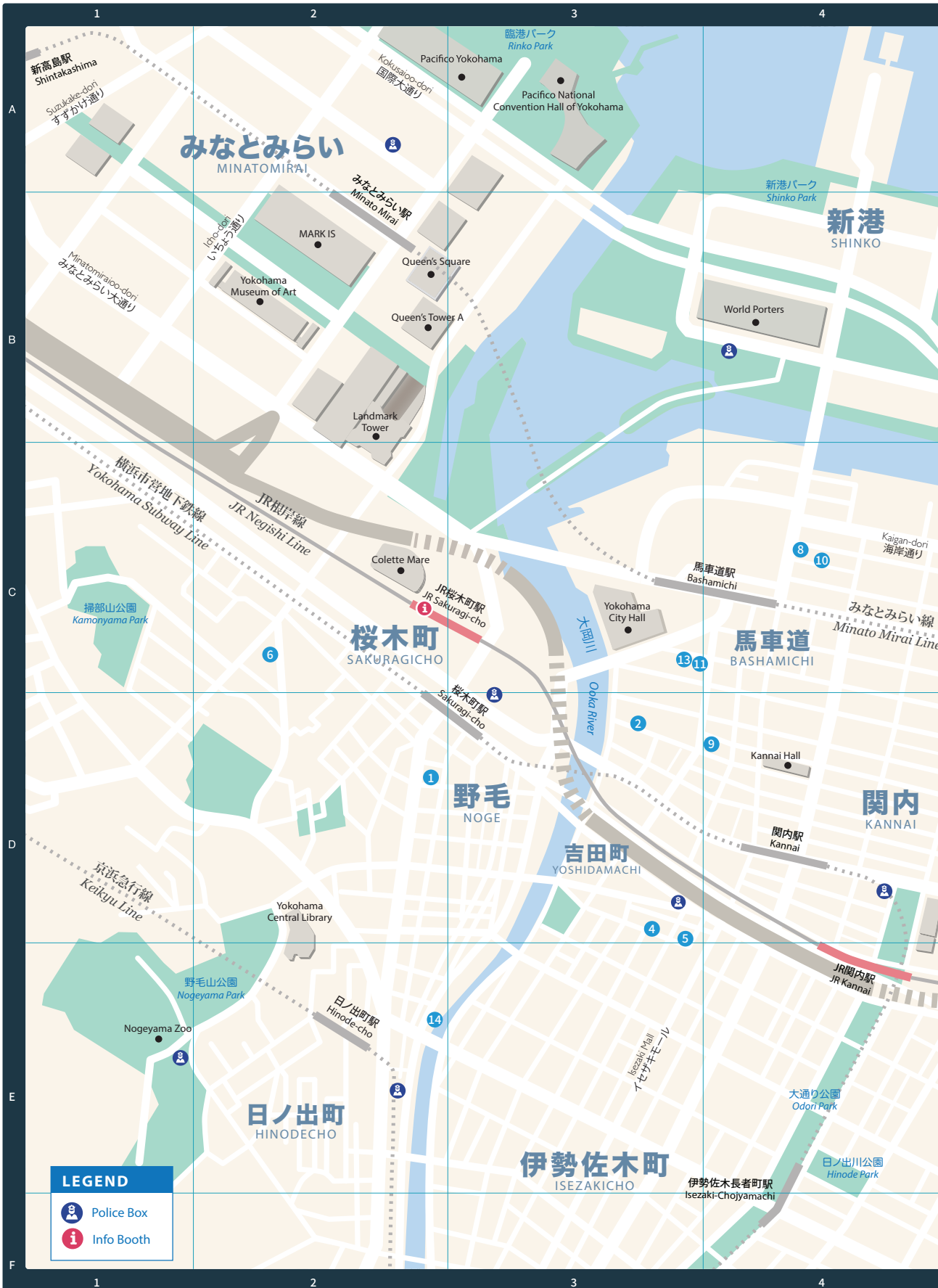


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Text by Ry Beville Photos by Mayura Sugawara

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関東屈指の酒蔵「泉橋酒造」は、横浜からも近い海老名駅から徒歩20~30分の場所にある。まだ訪れたことがないなら、今が絶好のタイミングだ。最近、「酒友館」というビジターセンターが新たにオープンし、さらに魅力が増した。

この家族経営の酒蔵は1857年に創業した。現在は6代目蔵元の橋場友一が代表を務め、娘の春菜も積極的に事業に関わっている。彼らの日本酒のボトルには象徴的なトンボのロゴがついており、地元の酒販店でも簡単に見つけられる。トンボは、特に家族にとって特別の存在であり、中でも稲穂の上を舞い、収穫前の田んぼを害虫から守る赤トンボは、まるで彼らにとって精霊のような存在だ。

橋場家は酒蔵の経営にとどまらず、公認の米作農家でもある。意外に思われるかもしれないが、日本酒の酒蔵は比較的最近まで自ら米を栽培することが法律で禁止されていた。法改正後も、米作りは決して容易ではないため、その機会を活かす酒蔵は多くなかった。しかし、泉橋酒造は迷うことなく挑戦した。現在は地元の契約農家とともに、酒造りに必要な米の約90%を自社で生産している。まさに「ファームトゥテーブル」(安全で新鮮な食材を、生産者<畑>から消費者<食卓>に直接届けることを意味する)を体現する酒蔵であり、新しくオープンした酒友館では、造りたての日本酒をその場で味わえる。

春菜によると、彼らは酒蔵の敷地内にあった古い貯蔵庫を改装し、ビジターセンターとして生まれ変わらせたという。洗練された温かみのある内装ながらも、高い天井や梁がかつての貯蔵庫の趣を残している。また、このビジターセンターは中庭に面しており、酒蔵では時折、一般向け

Izumibashi Sake Brewery is one of the Kanto region's best, and it's located right in Yokohama's backyard, just a 20 to 30-minute walk from Ebina Station. If you haven't been before, there's even more reason to pay a visit now. They've just added a beautiful new tasting room to their attractive facilities.

The family-owned brewery was founded in 1857. It's currently run by sixth-generation president Yuichi Hashiba, though his daughter Haruna is quite active in the business as well. The brewery's sake is easy to recognize on shelves of local retailers, as it features an iconic dragonfly logo. This fascinating insect is like a spirit creature to the family, in particular the *akatombo*, the bright red variety that appears above rice fields, helping to clear them of pests before harvest.

The Hashiba family, in addition to running the brewery, are officially licensed rice growers. While this may be a surprise to many, until fairly recently, sake breweries were restricted by law from growing their own rice. Even when the laws changed, however, few took up the opportunity; it's difficult work. Izumibashi was naturally undeterred. The brewery together with local contract growers has been producing roughly 90% of what it needs. This is a true farm-to-table brewery, and the new tasting room allows visitors to sip the sake right at the source.

As Haruna explained to us, they converted an older storage



のイベントも開催されている。

館内には小さなテーブルがいくつか配置されている。また、団体での利用にも適した最大20名ほどが座れる大きなテーブルも2つあり、さらに屋外席も用意されている。酒友館では、受賞歴のある美味しい日本酒はもちろん、酒粕と味噌を使用したクリームチーズをクラッカーにのせたおつまみなど、日本酒と相性の良いシンプルなフードメニューも提供されている。5月頃には、ピザなどのメイン料理もメニューに加わる予定だ。

泉橋酒造の魅力は、これだけにとどまらない。酒蔵見学ツアー（英語対応あり）も実施しており、映像を交えた酒造りの説明、田んぼや酒蔵の見学、日本酒の試飲とおつまみを楽しめる。春菜は「お客様には、ただ日本酒を購入して帰るのではなく、もっと長く滞在して楽しんでもらいたいと思っていました」と語る。その願いは叶い、今では多くの人々がじっくりと酒蔵の魅力を堪能できるようになった。ぜひ、事前にツアーを予約するか、気軽に立ち寄り、長年日本酒造りに情熱を注いできた家族が生み出す素晴らしい日本酒と料理を楽しんでみてはいかがだろうか。



building on the brewery campus into their tasting room. It has a sleek, warm interior but preserves some of the details of the original space, including high ceilings and rafters like the storehouses of old. The tasting room opens out onto a courtyard where the brewery sometimes hosts public events.

The interior features a few small tables for guests, as well as two larger tables that can accommodate up to twenty people in a community setting. Sounds like a great place for a party, doesn't it? There is additional seating outside. Beyond pouring their delicious, award-winning sake, Izumibashi also serves simple food items for pairing with your sake—things like cream cheese pickled in sake lees and miso, and served on crackers. Starting in May, there will be some main-course dishes (like pizza) added to the menu.

Izumibashi doesn't stop there. They offer educational tours (available in English) that incorporate videos in the tasting room and a tour of their rice fields. Haruna adds, "We always wanted visitors to stay longer, rather than just purchase a few bottles before leaving." Now they definitely can, and will surely want to. Book your tour or simply drop into the brewery for great sake and food from a family that has dedicated their lives to it.

レコードの持つ力

The Power of Records

Text by
Ry Beville

Address 西区南幸2-16-20 YKビル2階
Nishi Ward, Minamisaiwai, 2-16-20 YK Bldg. 2F

Hours Mon~Thurs 17:00-2:00; Fri~Sat & Holidays 17:00-4:00
Sun & Last days of long weekends 17:00-0:00

Instagram recordbar45yokohama



アメリカで28年間人気のロック・即興演奏バンドのプロミュージシャンとして活躍している大学の旧友が最近、私にレコードプレーヤーを買うように説得してきた。10代の頃、親から譲り受けたレコードプレーヤーを使っていたが、それはデジタルストリーミングやApple Music、Spotify、YouTubeが登場する前の時代のことだ。これらのサービスは手軽で、インターネットを通じて世界中の素晴らしい音楽に触れることができるようになった。しかし、その便利さの裏で、私たちは何か大切なものを失ってしまったのではだろうか？

曲の途中で次の曲にスキップするのは、今やあまりにも簡単になった。私たちはすぐに飽きたり、気が散ったりする。複雑であったり、創造性の高い音楽を最初に聴くときは、じっくりと聴き込むことが求められる。しかし、私たちは瞬時に満足感を得たがり、その結果、集中して聴く力を失いつつある。レコードを聴くという行為は、一種の儀式のようなものだ。スリーブからレコードを取り出し、ターンテーブルに置いて針をセットし、最後まで曲を聴いたら裏返す。かつてアーティストたちは、このフォーマットに合わせてアルバムを設計していた。片面30分という制約の中で、曲は意味のある順番で配置され、ひとつの物語が生まれていたのだ。そして今、多くのミュージシャンが再び、レコードという形でアルバムを構想するようになっていく。

日本は、レコードバーの文化で世界的に知られている。そこでは、コーヒーやカクテルを楽しむのと同じくらい、音楽を聴くこと自体が大きな目的となっている。DJはまるで音の博物館の管理人のような存在だ。彼らはアルバムを選び、それが他の音楽に与えた影響や、アーティストの非凡な才能を示す作品として紹介することもあれば、その瞬間の空気感を反映するように選曲することもある。

昨年、レコードバー45ヨコハマがNPO法人である横浜シーサイダーのスポンサーになったとき、とても嬉しかったのを覚えている。以前から彼らのDJのパフォーマンス、そして優れたセンスを知っていたので、店を訪れる人たちにとって素晴らしい音楽を発見する機会になるだろうと確信していた。彼らのインスタグラムをチェックし、店で流れたアルバムの写真を見るのも好きで、知らない作品があればよく調べている。とはいえ、やはり実際に店を訪れ、DJが作り出す空間を体感しながら音楽を聴くのが、より良い楽しみ方だ。気に入った曲が見つければ、自分のコレクションに加えてみるのもいいだろう。

An old university classmate who's been a professional musician in a popular rock-improv band in America for twenty-eight years recently convinced me to get a record player. As a teen, I had a hand-me-down from my parents. That was before the age of digital streaming, of Apple Music, Spotify, and YouTube. These services are convenient and the internet has exposed us to a dazzling array of the world's music, but have we lost anything in the process?

It's too easy to click away mid-song. We get bored or distracted quickly. Music that's complex or highly creative challenges us at first and requires deeper listening. But we want instant gratification. We're losing the ability to focus. Listening to a record is like a ceremony; you remove it from its sleeve, place the record and the needle, listen until the end and then flip it. Artists used to design albums around the format. With thirty minutes on each side, the songs were arranged meaningfully. You'd get a story. Many musicians are now returning to conceiving albums as records.

Japan is internationally famous for its record bars, where you go to listen to music as much as to sip coffee or a cocktail. The DJs are curators of museums of sound. They select albums and present them as examples of influence or genius. Or maybe the records are a reflection of the feeling of that moment.

I was pleased last year when Record Bar 45 Yokohama became a supporter of NPO Yokohama Seaside. I was familiar with the DJ's work (and good taste) and knew this would be an opportunity for guests to discover great music. I enjoy checking their Instagram where they post pictures of albums they've played. I'll often look up those I don't know. A better idea is to go and listen, to experience what delights the DJ will present. If you like what you hear, maybe you can build your own collection.



いづみ Izumi tea & bar

Text and photos by
Mayura Sugawara

Address 神奈川県泉町 15-5
Kanagawa-ku, Izumi-cho 15-5
Hours Lunch 12:00-14:00 (Tues ~ Fri)
Bar 17:00-24:00 (Closed Mondays and Sundays)
Web www.izumiproject.com

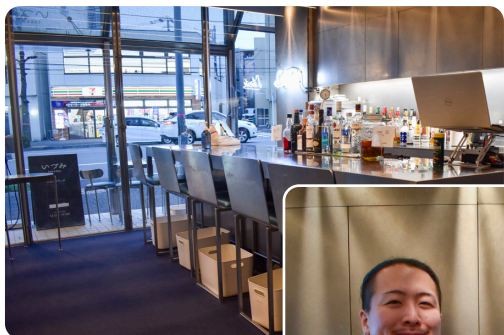


神奈川県泉町に、目の前を通ると思わず立ち止まりたくなるような、洗練された雰囲気の店「いづみ tea & bar」がある。ここは、建築界のノーベル賞とも称されるプリツカー賞を昨年受賞した建築家の山本理顕の実家があった場所で、彼が設計した建物に店を構えている。平日の昼間はランチが提供され、夜はバーになる。

バータイムを担当するのは神谷善一と山崎希光の二人。神谷は、1979年からこの地域でジャズバー「Liberte」を長年経営し、大倉山にあった名店「ロメロ」のピザを受け継いだ店としても人気を博した。2016年に一度引退したが、山本理顕の弟と同級生だった繋がり、いづみでピザの提供を続けてほしいと頼まれた。一番人気は「りべるてミックスピザ」(L:¥1600 M:¥900)。サラミ、ベーコン、マッシュルームなどがのった一品で、薄くパリパリとした四角い生地がトッピングの食感や味わいを引き立てる。好みのトッピングを選ぶこともでき、テイクアウトも可能だ。

バーテンダーの山崎は、学生時代から野毛にあるバー「山荘」で経験を積んできた。両親が本牧ジャズ祭の実行委員を務めていたこともあり、ジャズプレイヤーが集うLiberteとのつながりから、2023年からいづみで働きだした。最初はLiberteの常連が多かったが、現在では山崎に会いに来る人も増えているという。親しみやすい人柄と美味しいカクテルがその理由だろう。泉町には夜遅くまで営業している店が少ないため、いづみの存在は貴重だ。

天気のいい日には扉をすべて開放し、オープンテラスのように開放的な空間を楽しむことができる。これからの季節は、心地よい風を感じながらゆったりとした時間を過ごせるだろう。何度も足を運びたくなる魅力的なスポットだ。



There is a sophisticated eatery in Izumi-cho, Kanagawa called "Izumi Tea & Bar" that makes you want to stop in your tracks as you pass by. It is located in a building designed by architect Riken Yamamoto, who won the Pritzker Prize, often referred to as the Nobel Prize of architecture, last year. This building stands on the site of his family home. During weekdays, the restaurant serves lunch, and at night, it transforms into a bar.

The bar is managed by two people, Zenichi Kamiya and Nozomi Yamazaki. Kamiya has a long history in the area, having run the jazz bar "Liberte" since 1979. He was also known for continuing the legacy of the famous pizza shop "Romero," which was located in Ōkurayama. Although he retired in 2016, he was asked by his connection: Him being a classmate of Yamamoto's brother, to continue serving pizza at Izumi. The most popular item is the "Liberte Mixed Pizza" (L: ¥1600, M: ¥900), topped with salami, bacon, mushrooms, and more. The square-shaped crust is thin and crispy, enhancing the textures and flavors of the toppings. Customers can also choose their own toppings, and takeout is available.

Bartender Yamazaki gained experience at the Nogehara bar "Sansou" since his student days. His parents were involved in the executive committee of the Honmoku Jazz Festival, and since Liberte was a gathering spot for jazz players, he was connected to the bar. He began working at Izumi in 2023. Initially, many of their customers were from Liberte, but now more people visit to see him. His approachable character and delicious cocktails are likely the reasons for his growing following. In Izumi-cho, where there are few places open late into the night, his presence is very much appreciated.

On sunny days, all the doors are opened, allowing guests to enjoy the whole space like an open terrace. In the upcoming seasons, visitors will be able to spend time feeling the pleasant breeze. It's definitely a spot you'll want to visit repeatedly.

お引っ越し

MOVING

Text and photos by
Hisao Saito

THE DARKROOM INTERNATIONALは野毛を拠点に活動を始めて15年以上経ちます。初めは山下町のストロングビル。その次が日本大通りのZAIM。そして野毛のHanaHana。全部でもうすぐ30年。

THE DARKROOM INTERNATIONALを始めた当初、「10年続いたら、写真を語る資格があるよ」と写真学校の先生に言われました。20年目には細江英公に、「ここまできたら、齋藤さんは、死ぬまでやりますよね」と言われました。

先日、江成常夫に「齋藤さんはまだまだひよっ子だなあ」と活を入れていただきました。素晴らしい師たちの言葉は忘れたことはありません。

そしてこの度、新天地へ引っ越します！

国道沿い路店2階建一棟！ 1階はスタジオ、2階が暗室とオフィス！ 只今絶賛改装中です。オープンは5月を予定しております！

It's been more than 15 years since The Darkroom International anchored itself in Noge. We started in Strongville near Yamashita-cho and later moved to ZAIM along Nihon Ōdori before eventually relocating to Noge Hana Hana. In total, it's been about 30 years.

When I first launched DRI, my teacher from photo school told me, "You'll be qualified to talk about photography if it survives 10 years". After 20 years, the famous photographer Eikoh Hosoe said to me, "You've come so far that you need to continue this until you die."

Recently, I was encouraged by Tsuneo Enari, who said, "You are still like a fledgling." I've never forgotten those words, given to me by true masters.

And now, we are moving to a new place!

It's a two story building near Negishi Station along a major thoroughfare. The first floor will be a photo studio and the second floor will be used as a darkroom and office. It's currently under construction. We plan to start the operation in May!





THE DARK ROOM INTERNATIONAL

Address 中区花咲町1-42-1 2F

Website www.thedarkroom-int.com

Naka-ku Hanasaki-cho 1-42-1 2F **Instagram** [the_darkroom_int](https://www.instagram.com/the_darkroom_int)

Tel 045-261-7654

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横浜シーサイダーマガジンは、隔月間で横浜市や神奈川県の情報を提供する日本語と英語併記の無料バイリンガルマガジン(印刷物・デジタル版)です。本誌の発行を通じて、横浜市や神奈川県内の行政、企業、芸術・文化団体と相互に発展的な交流を創出・維持して参ります。加えて、国内外の人々に対して日本の芸術文化の普及・振興に関する事業を行い、日本文化へのより深い理解と、文化芸術の振興に寄与することを目指します。

The mission of the Yokohama Seaside Magazine is to establish and maintain mutually beneficial relationships with the City of Yokohama and Kanagawa Prefecture governments, businesses, and artistic and cultural organizations through bi-monthly print and digital magazines. In addition, we strive to conduct projects related to the dissemination and promotion of Japanese arts and culture to the general public in Japan and abroad, to deepen understanding of Japanese culture, and to contribute to the promotion of culture and the arts.



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ST. MAUR INTERNATIONAL FOOD FESTIVAL

Text and photos by
Gilles Gaury

横浜の皆さん、こんにちは！ 4月29日にサンモール・インターナショナルスクールで開催される毎年恒例の国際フードフェアに是非お越しください。美味しい料理を楽しめるのももちろんのこと、豪華商品を獲得するチャンスもあります！ 景品の詰まった宝箱、旅行券、パソコン、食事券など、魅力的な賞品をご用意しています。

来場者の皆さまは、世界各国の料理を味わいながら、ライブパフォーマンスも楽しむことができます。また、さまざまな屋台が並び、中には不要になった品を販売し、その収益を福祉活動に役立てる「ホワイト・エレファント」と呼ばれるブースもあります。さらに、お子さま向けのゲームも多数用意しておりますので、ご家族やお友達と一緒に特別な一日をお楽しみいただけること間違いなしです。

Greetings Yokohama! You are cordially invited to participate in our annual International Food Fair taking place on April 29th. Beyond the food, guests will have the chance to win some wonderful prizes, such as a treasure chest of goodies, travel vouchers, computers, and dining vouchers.

Guests can look forward to enjoying live entertainment while sampling cuisine from many countries around the world. There will be an array of other stalls, including a 'white-elephant' one where used or unwanted items are sold to benefit the cause. There will be many children's games as well. It's guaranteed to be a special day for the entire family and your friends.



Information

Date & Time: Tue., 29th April (Nat. Holiday), 10:00 am to 4 pm, FREE entrance, Rain or Shine. (入場無料・雨天決行)

Venue: Saint Maur International School

横浜市中区山手町83 / 83 Yamate-cho, Naka-ku, Yokohama.

A 7-minute walk from Motomachi-Chukagai Station on the Toyoko-Minato-Mirai line, and a 10-minute walk from Ishikawacho or Yamate Station on the JR Keihin-Tohoku line.

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WEB: stmaur.ac.jp/about-us/events/food-fair

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