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## Access, December 2012

San Jose State University, School of Journalism and Mass Communications

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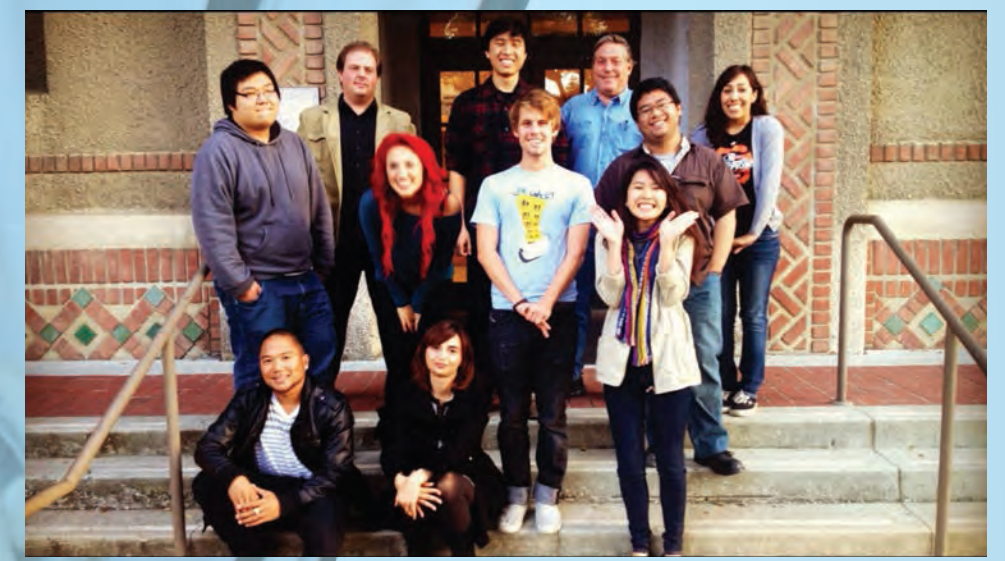
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Cover Photo: One of two gft. tall nutcrackers made by Method 42  
 Background Photo: Large tower and car models made by Method 42  
 Cover and Background Photo: Michelle Olmstead

*\*length is estimated reading time*

## Access Band



Top: Chris Marian (copy editor), Vince Ei (editor-in-chief), Tim Mitchell (adviser), Angela Medina (events editor)  
 Middle: David Wong (photo/art editor), Jazmine Ancira (managing editor), Ryan Fernandez (copy editor)  
 Bottom: Jeffro Rosalejos (advertising coordinator/liaison), Sarah Kenoyer (features editor), Colin Rickard (art director), Julie Vu (copy editor)  
 Not shown: Michelle Olmstead (copy editor)

## Editor's Notes



Photo: David Wong

A popular saying in music is that you have your entire life to write your first album, but one year to make your second.

This issue of Access is the second of the semester and the last before a brand new staff takes over. I think the music industry mantra above describes the process our staff went through creating these two issues. Access usually has three issues a semester. The first was canceled because I was just one of two students who showed up on the first day of class (the other being photo/art editor extraordinaire David Wong). By the time we got our staff (all ten of us!) together, we had two months to publish the first issue. We had three weeks to make the second.

Our first issue was good, but this one faces the sophomore slump, a curse that haunted musicians like Nas, who had a glorious debut with Illmatic, to professional athletes like Cam Newton, quarterback for the Carolina Panthers who had a record-breaking rookie season, and directors like Sam Raimi whose film Crimewave never achieved the accolades received by The Evil Dead. The jinx will surely be a factor of success for Kendrick Lamar's follow-up album to Good Kid, M.A.A.D City, Robert Griffin III's second year as the quarterback for the Washington Redskins, and whatever Drew Goddard envisions after Cabin in the Woods. But while they have to wait years to see if they can at least match the quality of work on their first tries, we have right now. The issue you hold is an improvement on the first. Our staff learned so much producing Access and we hope that is apparent when you read the rest of the issue.

Vince Ei  
Editor-in-Chief



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## December Playlist

### Holidays

- 24** Christmas Eve
- 25** Christmas Day
- 31** New Years Eve

### Music

- 7&8** Not So Silent Night @ Oracle Arena
- 8** Andre Nickatina @ Agenda Lounge
- 14** [NOW!] Triple Ho Show 3.0 @ SJSU Event Center
- 31** Erykah Badu @ the Fox Theater

### Comedians

- 16** Rob Schneider @ San Jose Improv

# A Symphony of the Ages



Story by  
Jonathan Hamilton

Illustration by  
Colin Rickard

The San Jose Civic Auditorium in downtown San Jose, from the outside, may seem to be an old and simple building well beyond its years of use. With its antique street lights, unassuming architecture, and the old four-sided clock out in front on the sidewalk, one may mistake it for an old museum. However, the theatre still holds many concerts and shows to this day, there having been a large renovation project finished a mere two years ago for the inside of the concert hall. Now, there is one show or another drawing in crowds every week.

One such upcoming show of particular note, however, is The Legend of Zelda: Symphony of the Goddesses concert, a heartfelt undertaking by Nintendo to celebrate the 26 year-old video game series with a symphony fit for Zelda fans and symphony-goers alike. Those who love symphonies will find themselves right at home, the concert sporting an overture, interlude, prelude, four movements, two acts, an intermezzo, and a finale. Meanwhile, the long-loyal fans of the games will be able to see snippets of the games being played alongside the music on giant projectors behind the symphony itself, lending both nostalgia and familiarity to those who do not

often visit the concert hall. Boasting footage from both the old Super Nintendo Legend of Zelda games as well as the more recent Skyward Sword for the Nintendo Wii, fans of all stripes and experience with the series will find something to enjoy from the projections. The symphony itself, divided into four movements, progresses through several of the most well-loved Legend of Zelda games, drawing background music, melodies, and motifs from Ocarina of Time, Twilight Princess, The Wind Waker, and A Link to the Past.

In recent showings of the concert in L.A. and Miami, diehard fans have attended their local theatres wearing the signature green garbs of the series hero himself, Link. Clad with sword and shield, fans from all over the US have shown up for the symphony ready to hear some of their very favorite and nostalgic tunes. These fans of the games are enthusiastic, but one does not need to put on a chainmail skirt to enjoy the sounds of the symphony. If you are someone who enjoys classical music inspired by the thrill of adventure and wonder from one of the most popular videogame series of all time, then don't miss it when it comes to the San Jose Civic Auditorium on December 14th.

## Schedule

Date & Time	City	State	Venue
Dec 08, 2012 8:00 PM	West Palm Beach	FL	Kravis Center
Dec 09, 2012 8:00 PM	Miami	FL	Arsht Center
Dec 14, 2012 8:00 PM	San Jose	CA	San Jose Civic
Jan 26, 2013 8:00 PM	Milwaukee	WI	Riverside Theater

For ticket and general information visit:  
<http://zelda-symphony.com/concert>



# Getting Along

The SJSU Longboarding Club



Story: David Wong  
Photos: Raphael Kluzniok

One of the most visible clubs on campus is the Longboarding Club, which is led by president Alex Imai. The longboarders have a near symbiotic relationship with their longboards where the board is an extension of their form. Inclusiveness is a central tenet of the organization that views the activity as cathartic.

You may have seen them cruising through campus and the parking garages on Wednesday nights, and it is here that we caught up with Alex Imai, before they go out to 7th Street Garage. The club meets on campus at 9pm in front of the Cesar Chavez Fountain.

### When did you first start longboarding?

"Well, I first started skating when I came here (to SJSU) and I just had a really small commuter (skateboard) deck. It was one of those penny boards, but then I was walking through the (Dining Commons) and this guy came up to me and (said) 'Hey, join longboarding club,' but I was like, 'I don't have a longboard.' He said, 'You don't need a board,' so I came out and they showed me all those tricks they can do ... and I ended up getting four more boards."

### What about longboarding appeals to you?

"Basically it gets you places faster and you can learn lots of cool tricks — it's fun to show off in front of people. It's a cool party trick, if you ever go to a party and you bring your board (and say) 'Hey, you know I can do this (trick).' 'We have a great sense of community and we're all really close. We have great opportunities here — (longboarding club) is a good way to win prizes and have fun."

### What is the philosophy behind longboarding?

"We say 'spread the stoke,' like spread the fun (or) joy of longboarding and skating."

### What do you think of the longboarding scene around SJSU and San Jose in general?

"It's definitely gotten a lot larger since I got here — (there's been) a 20 percent to 25 percent increase (in longboarders around campus)."

### What do you usually do on a Wednesday night? (asked by Scott Semmler)

"Basically, we meet up here (at Cesar Chavez Plaza), make announcements for (raffles and news), then we'll go and hit different garages." "We'll also head downtown where there are a couple of skate spots where you can slide pretty well (and) get speed pretty easily."

### On average, about how many members attend? What was the biggest turnout?

"On our Facebook page we have about 250 people, on average we have about 20 to 30 people come over the course of the whole semester, but during the beginning and the end (of the semester) when people aren't that busy, we can have 60 people (turn up)."

### What advice would you give to someone who wants to start longboarding?

"Don't give up, you're going to fall, that's what happens — buy a helmet, buy knee pads, buy elbow pads, but once you do it can be lots of fun."

### What qualities and/or attributes make up a good longboard?

"It's durability — if it hits something I (want to) know that it's not just going to snap in half... because boards are made of ply and they have the possibility of breaking, and (a good longboard needs) good bearings so you can skate for a long time."

Club President  
Alex Imai





M42 crew member Aurelio Vera touches up a custom made mask for a Monte Carlo themed event.

# If You Can Dream it — They Can Build it.

Story and Photos:  
Michelle Olmstead

Have you ever seen a grown man play an 8-foot guitar, next to 9-foot-tall nutcracker that's wearing a leopard print sombrero? If you haven't, then you are missing out. A unique combination like this can rarely be found, but I found it right here in San Jose at Method42 Productions. This is a very special place. It's a place where fantasy becomes reality and your biggest and oddest visions can become a 3-D creation.

Method 42 is an event production company, which specializes in custom event design and scenic décor for high-profile movie productions. If you dream it; they can make it for you.

Inside Method 42's San Jose-based warehouse, elaborate pieces hang from the ceiling such as a replica of the hot air balloon from the Paris Hotel in Las Vegas and a 19-foot 3-D rendering of "Paradise Falls", with three working waterfalls, from the Disney-Pixar movie "UP". A pair of 9-foot nutcrackers guard the storage shelves, filled with hundreds of storage bins holding everything from Halloween and Christmas décor to specialty lighting and red carpets for grand entrances.

Method42 CEO, Annette Kevranian, teamed up with Creative Director Anthony "Aardvark" Winland, to create something special. Method42 provides 3-D renderings of characters and production sets for clients like Disney, Pixar

and Sony Pictures. Their custom-built creations are often featured in the Disney and Pixar studios for display or are used at movie openings and press events. Often their creation is the only life-sized model created from any of the animated movies.

One of Kevranian and Winland's proudest creation was Ken's life-sized dollhouse, from "Toy Story 3", complete with an elevator, furniture and Ken's closet, shown just as it is in the movie. A more recent project was to create a real and functioning replica of the archery range from the Disney-Pixar movie "Brave." The range was used for the movie's opening celebration at the Pixar campus.

Some of Method42's other clients include promotional pieces for PayPal, Toshiba, Chevron and Adobe. The duo also provides scary sets and props for Great America's Halloween-themed nights and recently installed a giant bomb for Raging Waters' new ride, "Bombs Away."

Method42 also specializes in corporate events such as company parties and product launches. Kevranian is experienced in private parties such as weddings, bar mitzvahs and birthdays. She was even the producer of a lavish sweet 16 birthday party for triplet sisters of MTV's, "My Super Sweet 16."

Kevranian and Winland worked together in many capacities over a span of eight years before the creation of Method42 in 2006. Mostly, they worked at separate production companies and came to know each other through the professional grapevine. "We had a great working chemistry," Kevranian says. "I was

in between jobs and [his] cat was starving," she jokes. "He proposed starting a business together and based on our past success — it was a no-brainer."

And so Method42 Productions was born, and together, Kevranian and Winland have created a very imaginative workplace culture.

Annette describes it as, "fun, humorous, stimulating and passionate." Winland chimes in, "Another way to say it, is crazy. We're a family and she's my common law work wife."

On the company's three-year anniversary, they installed their first job for Disney. While some of their projects need to be kept confidential, they did share that this was a big moment for Method42. "It was a dream come true. We still pinch ourselves," Kevranian says.

When asked about which creations they are most proud of beyond Ken's dollhouse, Kevranian and Winland described a 65-foot pirate ship that held a band and was used for a stage at an awards show. The ship was complete with a cannon, a crows nest and award recipients were forced to walk the plank.

Another one of their most proud and challenging creations was a 35-foot fire-breathing robot named Megalux. The giant robot was featured at The Great Mall in Milpitas for a Halloween display. Winland explains how his creative process usually starts with a doodle on a bar coaster.

*"I sketch an idea and then I start digging in the garage sale of my mind to turn it into something"*  
-Anthony Winland

Winland's creations are made of anything and everything. It is clear that he can turn any piece of junk into something fascinating. He once found an old mechanical wheelchair lift and he turned it into the elevator on Ken's dollhouse.

When it comes to his dream creation, Winland says he hopes to one day create his very own bat cave. "It would be complete with secret entrances, it would be ridiculous," he says. For now, the bat cave will have to wait because he is busy with his current projects.

Winland is currently juggling the creation of a tree sculpture made of luxury car tires and a giant interactive mechanical rat for two VIP clients, whom decline to be named.

There is one thing about Method42: after meeting Kevranian and Winland and seeing their capabilities, all you can think of is, when is my next party and how can I incorporate a fire-breathing robot?



Winland welds the body of a soon-to-be remote controlled rodent for a local technology company, while Kevranian looks on with approval.



Winland plays his custom built replica of the Hard Rock guitar used for a rock and roll fundraiser.



A pair of 9-ft tall nutcrackers guard the isles of props and decor eagerly awaiting the holiday season.

# Boxes for All Seasons



Story and Photos by Francesca Mateo

Artist: Chun-Chi Chen  
W. Santa Clara  
&  
S. San Pedro St.

A whimsical painted horse and rider races through dashes of orange, yellow, and green, illuminating the busy intersection of 13th and Hedding. The imaginative joyride drawn onto a utility box not only gives a San Jose flashback of the amusement park Luna Park, which called this intersection home in the 1920s, but it also provides artistic life to today's busy cross-street.

This utility box, painted by artist Sara Tomasello, is one out of 31 boxes embellished by the ArtBox SJ Project. The project pairs sponsors and San Jose artists together with utility boxes to complement neighborhoods with two main goals: increasing local involvement by adorning the city and engaging the city's people.

After Metro News writer Gary Singh showed pictures of painted utility boxes in Edmington, Canada to San Jose resident Tina Morrill, Morrill knew she just had to bring this project to her own home city. With assured determination of "we can make this happen," Morrill collaborated with Cherri Lakey, founder of Phantom Galleries and a strong networker of San Jose artists, to take this idea to the streets.

Morrill and Lakey gathered artists to paint a few utility boxes then proposed the project to the city's government. "We think it could be something that not just beautifies the neighborhood but may also help cut down graffiti and tagging and may also elevate the commitment to art in our community," Morrill explains.

San Jose's city councilors approved of the project, gave a few guidelines and, more importantly, are continually giving support. "I was a big fan as soon as I heard that Tina wanted to spearhead this project as the volunteer coordinator," says City Councilor Oliverio Pierluigi, who is sponsoring 12 boxes in his district. "We should have done this years ago."

September marked their project's anniversary and within this first year, there are not only 31 utility boxes completed, but also 10 in various stages of completion. And because Lakey and Morrill are striving for artist



Artist: Michael Borgia  
7th & Santa Clara



Artist: Jane Ferguson  
Santa Clara & Almaden

involvement and recognition, the invitation for any San Jose artists has not ended, nor has it become difficult to obtain.

"It is literally just me and Tina. It is not a lot to go through. Every box has one sponsor. We make sure it is a box we can actually utilize from the criteria we are given and then we find an artist. We do let the sponsor have input as to which artist [to choose] because we obviously want the sponsor to love the art on it because they take ownership, pride of it and watch out for it. It is really, really, simple," Lakey explains, ensuring that artists from "different stages" are all welcome.

Tomasello was contacted by Lakey because of Lakey's familiarity with Tomasello's previous work in the Kaleid Gallery. In another instance, artist Micah Bariteau replied to an announcement in a Facebook group called "San Jose Artisans" and received a call back to contribute. Bariteau brings tunes to life on his two adjacent art boxes on Lincoln Ave and Willow Street Instrumentalists enjoying their musical number surround the boxes, as described by Bariteau himself, "with color swooshing around" to enhance the melodic feel.

"I am honored to have been chosen to be part of this project and to have been selected for the spot I was given," says Bariteau. "I hope my work communicates to a wide spectrum of people in many different walks of life. I hope when people see it, it makes them want to play music or go watch somebody else playing music... I hope it softens some people's view of street art."

The process of turning simple utility boxes into an ArtBox takes two to six days. Because of the project's longevity and public stages, the artists have an opportunity to connect with their boxes' neighbors who can not help but ask "What are you doing?" as the artists lay their paintbrushes onto the metal.

Kimy Martinez was an artist often stopped with questions from



Artist: Michael Borgia  
7th & Santa Clara



Artist: Sam Rodriguez  
4th & Taylor



Artist: Orly Igquiao  
4th & Jackson



Artist: Orly Igquiao  
4th & Jackson



Artist: Sara Tomasello  
& Hedding  
&  
N. 13th St & Oakland Road



Artist: Sam Rodriguez  
4th & Taylor

observers passing by. Martinez's box, on Market St and St. John Street, reflect the farm history of San Jose when it was known as the "Valley of Heart's Delight." As Martinez painted the peaceful strokes representing the Guadalupe River and flowers floating ever-so lightly on its current, she would overhear people asking, "What's this about?"

"When I was working on the ArtBox SJ, it was more than putting paint down. It was about interrupting people's lives," says Martinez. "The act of doing art in the public arena becomes an art-form itself and provides another element: interaction with strangers."

Morrill loves art for the fostering of relationship-building between the artist, the piece and its audience, which is what the ArtBox SJ Project has done for San Jose and its artists. Morrill herself witnessed passers-by interact with the box even after the artist's completion. At the very first ArtBox, in which a dog is being walked by its owner on a box on The Alameda and Julian, Morrill ran into people discussing whether or not the dog was smoking a cigarette.

"I was kind of just standing there, listening to this, and it was very cool because it was engaging them. It is that humanity, that part of ourselves, I think we lose as adults. That kid thing, that playfulness," Morrill says. She explains how art stimulates engagement between beauty and intellectuality with appreciation of surroundings, which is clearly shown through the ArtBox SJ Project.

This coming together of art, artist and neighborhood sums up the ArtBox SJ Project as a whole. The blooming of 31 and counting adorned utility boxes serves more than artistic expression but gives an eye-candy taste of history and community involvement.

"[The message] is to [transform] a seemingly ugly structure that is everywhere...into a moment of beauty and surprise while showcasing our local talents. We have so many of them and it is difficult for them to get visi-

bility and acknowledgement, "Lakey says while reemphasizing Merrill's goal of engagement. "It is just a great excuse to do amazing work on the street by local artists and brighten someone's day with something that was not there before."



Locations of Local Box Art

To get involved, contact either Cheri Lakey at Cheri Lakey [cherri@twofishdesign.com](mailto:cherri@twofishdesign.com) or Tina Morrill at [artboxprojectsj@gmail.com](mailto:artboxprojectsj@gmail.com)

To see the full map of completed art boxes go to: <http://goo.gl/maps/4Xtv>



Artist: Sara Tomasello  
& Hedding  
&  
N. 13th St & Oakland Road

# An Impressionable Guy

SJSU student Kurt Salinas finds happiness through the impact his illustrations have on viewers

Story & Images: Kurt Salinas

**K**urt Salinas is currently a pictorial art major at San Jose State University working towards his Bachelor's degree in Fine Arts. Although he is majoring in fine arts, Salinas' artistic interests encompass a variety of different methods and media, including: ceramics, painting, two-dimensional art, and animation.

He discovered the Pictorial Arts Program is the atmosphere and course structure best suited to his interests. The program has rekindled his passion for art and allowing him to realize what his niche is.

Some of Salinas' interests include: dancing (sporadically), traveling, admiring other artists' works, and anything Disney-related. The inspiration for his art comes from mainly existing cartoons, colors, and organic matter. He feels that his artwork can be eclectic and enjoys experimenting with new styles.

Salinas recently worked as a layout designer for an animated music video by underground rapper, Murs. His experience in the project gave him a glimpse into how rigorous the animation field can be and left him with much respect for the industry. He enjoyed his experience working on the video and used the experience as motivation to continue working toward his goal of turning his art into a career.

Salinas stated that a being a professional artist is not about the money, but how the art impacts the viewer. He enjoys the ability to express himself through what he loves.

"It is an amazing feeling to be able to connect with others through my art," Salinas said.

"Art is a way for me to put myself out there and I acknowledge any criticism, whether it has been good or bad. I take everything as a learning experience and know that I can improve my skills without compromising my personality in my work. It has been difficult obtaining support for pursuing a career in art because a lot of people do not believe it will provide me a stable future. I believe that if you are passionate about something and motivated enough, you can be successful in whatever you want to achieve. I place happiness above money and feel that I would be pursuing a career in art regardless of how much I would earn."

Salinas continues to look for more opportunities to showcase his work while being a dedicated full-time art student at the same time.



See More of Kurt's Art on page 18!



# PAGODA ALIVE

STORY: NINA TABIOS  
PHOTOS: PATRICK GREGORIO



Thomas Aguilar leans against the wall of the hallway that connects the two rooms of the Fairmont Hotel Pagoda Lounge. He casually sips on a drink while the DJ juggles songs and makes small conversation to the number of supporters that approach him. It's a typical Pagoda event, which means the crowd carries a more laidback vibe, but Aguilar is always wary of one factor for nights at the Pagoda: crowd attendance.

"It's tough when you know you have one of the illest DJ's coming in to your spot and you know it's going to be amazing, and then only 20 people show up," Aguilar said.

Compared to the more popular nightlife spots in downtown San Jose, the Pagoda is much smaller in terms of venue size as well as popularity. The Live at the Pagoda series, which Aguilar started in 2010, brings in a variety of music acts from all over the globe — from jazz acts like the Robert Glasper Experiment to hip-hop groups like Tiron and Ayomari, and even Latin artists like Mexican Institute of Sound (M.I.S.). However, according to Aguilar, the series is still in the beginning stages of establishing itself as a go-to venue for San Jose's nightlife scene.

"It's an uphill battle because I understand that most folks want to be where the people [are] at, to have that party atmosphere," Aguilar said. "And that's what people go out for [most times] — to meet new people, to see cute girls, dance, have a good time.

I feel for most folks; music comes secondary for that reason for you to be in that kind of place. I've never been that type of person."

What small crowd of followers the Pagoda does have is usually made up of music fans that closely follow online music blogs, which has taken on the form of the modern underground music scene alongside independent music magazines like Spin, Fader and Wax Poetics.

According to Harris Cho, Aguilar's partner and co-founder of the Live at the Pagoda series, the lounge was previously a Chinese restaurant within the Fairmont Hotel. Cho and Aguilar came up with the series idea and presented it to the hotel's authorities as an "artistic and music-oriented" concept that was "not mainstream and for the 21 and up." Cho and Aguilar were given the green light and almost two years later the Pagoda hosts regular bi-weekly events that houses acts that fits into the mold of "fine music."

"What we want to do at Live at the Pagoda is that we're taking away from the restaurant what we're putting down that good people with

good energy can come out and listen to dope music," Cho said.

The idea of what exactly is "fine music" is very subjective and while there is no solidified definition to what constitutes Pagoda's standard of fine music, the previous bills for the lounge may give an idea of what artists may or may not fit into the category.

Many of the acts consist of artists that transcend and cross-pollinate a number of genres: from house trio Tortured Soul who specialize in combining old school and funk with modern dance floor sounds to J\*DaVey, the LA duo of singer Jack Davey and

keyboardist Brook D'Leau who have a electronic funk sound that dips into new wave and pop-rock influences.

Other than generating a packed house, Aguilar wants the Pagoda to serve the starved music fans of San Jose, as well as establish San Jose as a destination for artists and musicians alike.

"If people can realize there is a space, and that space is Pagoda, then people can realize that we're doing a good thing for the community, musically and artistically, and then

they can open a similar venue to house that same kind of fine, quality music," he said. "In doing so, that spreads the wealth of the art and music that started here."

According to Aguilar, after jazz singer Jose James performed at the Pagoda in December, James told Aguilar that the San Jose crowd was "too live," that the vibe at the show had "this crazy energy" that he hadn't seen before.

"That seems to be the thing about San Jose," Aguilar said. "When it's right, we're so starved for that type of entertainment that when it does come into town, the energy just funnels to that event. And the artists get that, they get that we're starved and we're unleashing this energy — this excitement when we get acts in there."

Cho attributes San Jose's diverse acts as a main factor to the intense music fandom that exists in the South Bay.

"San Jose has a different dichotomy than many different cities," Cho said. "In LA, there are the guys that are like gangsters, that are into hip-hop and then there are guys that are hipsters. In San Jose, we embrace them together because it's a collective of people."

However, according to BJ Bercasio, resident DJ of the Pagoda Lounge's monthly event, D1ME, it may be this diversity that keeps people in their respective "musical bubbles."



BJ  
"SMOOVGROOVS"  
BERCASIO  
(PRESIDENT DJ)



"As far as San Jose goes venue-wise, they are all branded to a specific sound or specific crowd," he said.

**"Venues are already branded so when you try to throw something new, it becomes a challenge...people here don't want to listen to something new."**

**-BJ Bercasio**

Bercasio, who is also a member of San Jose DJ crew BVMO and goes by "SmoovGroovs," on nights he works, said that in previous years San Jose has become predictable, almost to a fault.

"Over here you already know what to expect from Wednesday to Sunday," he said. "You know where to find a specific sound and you already know what to expect from all these places."

In hindsight, that is the other half of Aguilar's main goal for the Pagoda series: to cultivate a following for other musical communities that seem to go overlooked in the city of

San Jose.

In October, Aguilar teamed up with native jazz musician Mark Arroyo to kick off a weekly jazz event, aptly named "Places and Spaces," featuring Arroyo's own four-piece band, "The Mark Arroyo Trio," as the resident band and special guest jazz acts like saxophonist Oscar Pangilian.

The trio specializes in musical compositions and interpretations from Arroyo himself, blending elements of hip-hop, soul, rock, funk and electronica to create a single, uniform sound that celebrates the diversity of music, a trait that Arroyo said he picked up when the art of turntablism was just starting to rear its head in the Bay Area during the early 90's.

"[Turntablism] was still a fairly new art and you could get into a really creative place," he said. "I think that's where people are, being of that generation was really influential, even how I create music with my trio today, because it was almost like, 'okay we see the rules, but now we're going to break them all,' because there was so few rules in the first place. After you learn, you're like, 'okay cool, I know where the limits are, let's try to push it.'"

In Arroyo's eyes, San Jose's art scene receives a lot less credit than it deserves — from visual arts to music, Arroyo said that San Jose has so much to offer from an artistic spectrum, but seems to settle for recognition only from within its inclusive community.

"There's always there's this thing about any scene in San Jose, and it's that San Jose is fine with getting love from San Jose," he said.

"It's almost like they see the bar, but they're content with not going over it, which I think is very strange."

**"Aim for the top, because the thing is, whoever can break out of San Jose first gets to bring all of this art to the rest of the world."**

**-Mark Arroyo**

The role that the Pagoda plays in this greater dream for San Jose is that it simply starts paying respect to where it's due, which is ultimately to the music. At this point, Aguilar says that it takes a combined effort to elevate the series to where he wants it to be — creating followings mostly through social media and word of mouth, continuing to book quality acts in addition to exposing the homegrown talent.

Whether any given Pagoda event generates a packed house or not, Aguilar feels that as long as there is good music to be heard, the series will continue to grow and establish itself as the musical mecca San Jose so desires, living up to its alias that Aguilar coined himself after one of the Pagoda's most memorable nights.

"At the end of [Mexican Sound Experience's] event, I was pulled on stage to say a few words at the end of the night," Aguilar said. "I just grabbed the mic and said, 'San Jose, welcome to your Global Groove Center.' And ever since then, the nickname felt right."





Featured illustrations by Kurt Salinas. Learn more about him on page 12!

# Why They Crossed the Road...

More for the dining experience than the taste.

**Story & Photos:**  
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**Illustrations:**  
Kurt Salinas



	Price	Sides	Quantity	Sauces Tasted	Alcohol	Order Time	TV	Music	Deals	Time to Park	Seating Time	Received Order	Avg. Seating	Review
<b>99 Chicken</b> 2781 El Camino Real Santa Clara, CA 95051	\$15.99	Free unlimited salad bar and rice	4 wings, 6 legs	Honey, Spicy, Sweet Red	OB beer, Soju, Korean sake, Hite beer	5 Mins	None	Pop music, STAR 103 radio	None	1 Min.	3 Mins	15 Mins	12 tables	Tasty, hot, battered, sweet sauce with a tang of spice. Original is crispy, spicy, honey (lacked honey flavor but still sweet).
<b>Bon Chon Chicken</b> 572 E El Camino Real Sunnyvale, CA 94087	\$6.99	Free serving of pickled radish	4 wings, 1 leg	Soy Garlic	3 beers on tap	10 Mins	4 TVs: 2 on sports programs, 1 cartoon channel, 1 on the Food Network	Electro Pop	Buy one large order, receive two sides for free	1 Min	1 Min	15 Mins	12 tables	Tasty, Hot, Battered.
<b>SmokeEaters</b> 29 3rd Sreet San Jose, Ca 95113	\$4.85	Free celery sticks (4), ranch and bleu cheese sauces	5 wings	Atomic	12 beers on tap	10 Mins	12 TVs and 1 projector; all sports programming	None	59¢ wings on Tue.	N/A	5 Mins (bar only)	8 Mins	21 tables, 12 bar stools	Tasty, hot, battered, atomic sauce was sweet and mildly spicy
<b>Wingstop</b> 503 Coleman Ave San Jose, CA 95110	\$8.99	Regular fries, regular drink, and ranch sauce	8 Mix Combo	4 Lemon Pepper, 4 Garlic Parmesan	2 beers on tap, 6-8 brands of beer in bottle	4 Mins	2 TVs; both off	Hip-Hop and R&B; volume was too quiet	50¢ wings on Mon. & Tue.	1 Min	6 Mins	14 Mins	7 tables inside, 4 outside	Tasty, Hot, Battered
<b>Safeway</b> Multiple locations	\$7.99	N/A	whole chicken	N/A	N/A	N/A	N/A	N/A	\$5 whole chicken every Fri.	N/A	N/A	N/A	N/A	Chicken comes pre-packaged while heating under lamp, but tastes warm and juicy.
<b>Buffalo Wild Wings</b> 1620 Saratoga Ave. San Jose, CA 95129	\$6.50	None	10 boneless wings	5 Honey BBQ, 5 Garlic Parmesan	30 beers on tap, 20 brands of beer in fridge	N/A	42 TVs; spORts programming and poker interactive gaming	Rock	55¢ wings on Tue.; 65¢ wings on Thur.	N/A	2 Mins	20 Mins	Approx. 50 tables and 15 bar stools	Tasty, hot, battered. Not enough sauce.
<b>Flames</b> 88 S 1st Street San Jose, CA 95122	\$5.13	Ranch sauce	6 wings	Buffalo sauce	6 beers on tap and full bar	5 Mins	3 TVs; all sports programming	None	Happy hour: Everyday at 9-close	1 Min	1 Min	15 Mins	17+ tables, 20 bar stools	Tasty, hot, battered.



**B**oosted Boards is a company that was founded by a team of mechanical, electrical, and aerospace engineers from Stanford University. They are based out of San Jose and are striving to make the world's lightest electric vehicle. By combining extremely lightweight electric motors in a lightweight medium such as a longboard, they have achieved an electric vehicle that is only 12 pounds. The silicon valley is known for making great strides in the technological field and in this case its reputation is upheld.

This vehicle brings a unique twist to the world of longboarding, combining one of the fastest growing sports with a super light and strong electric motor, eliminating the need to push.

Below are a couple specifications that Boosted Boards feels makes this device stand out above the rest of electric vehicles that are currently on the market



Photos courtesy of Boosted Boards

—Boosted Boards' prototype is easy to carry at 12 lbs, reaches speeds near 20 mph with power to spare, and has an approximate range of 6 miles on a single charge.

—Boosted Boards' proprietary drivetrain enables steep hill climbs and regenerative braking, which charges the batteries at the same time.

—Boosted Boards use the best longboard components in the world, like Loaded decks and Orangatang wheels.

—Our technology enables a new class of ultralight and personal electric vehicles that was never before possible, which in turn allows a positive change in the perception and use of these electrical vehicles.

—Besides the amazing riding experience, our products are perfect solutions to the last mile problem in transportation. They can be used alone or combined with cars or public transit, and they're great for campuses (different landscapes), commuting, and errands.

For more information visit Boosted Board's website @ <http://www.boostedboards.com>

