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MAY 2011

san José state university presents:
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SHARKS Q&A:

DOUGLAS MURRAY AND PATRICK MARLEAU

ROCK THAT BODY

THE WORKOUT MONTHLY PARTY WILL
HAVE YOU DANCING TILL YOU DROP

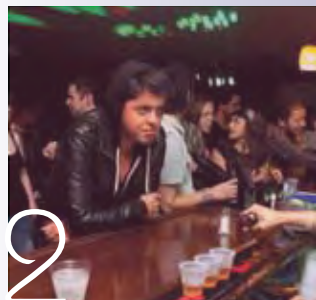
THAMEEL

'THE HUMAN
CONDITION'
OF A
MUSICAL
GENIUS

SAN JOSÉ

taiko

the beating heart
of Japantown



ROCK THAT BODY

Forget the gym! The Workout in downtown San José will have you sweating the night away every first Friday of the month.



GENIUS OF JHAMEEL

He speaks four languages, graduated summa cum laude within two years and produces his own music. Is there anything indie artist Jhameel can't do?



TAIKO DRUMS

San José Taiko forges a style of drumming unique to its members' generation and cultural background.



Q&A WITH SAN JOSÉ SHARKS: DOUGLAS MURRAY & PATRICK MARLEAU

We caught iron-fist Murray and family-man Marleau just before the playoffs. Hear what they had to say!



VILLAGE PEOPLE

Artistic cook Thomas Ricci brings experience and tradition to the VILLAGE California Bistro & Wine Bar in Santana Row.

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This Page and Opposite Page: Indie partygoers escape San José's clichéd club scene and find solace in The Workout every first Friday of the month at downtown Agenda Restaurant & Lounge.

ROCK THAT BODY



JORDAN LIFFENGREN



ANDREA HENNEMAN, CLIFFORD GRODIN
& COURTESY OF ERIC BELLADONNA

It's midnight.

The ceiling of the room is freckled with brightly colored shapes and deep beats swim through the crowd.

Silhouettes stretch across the dance floor where shiny shoes reflect glimmers of strobe lights and disco balls. As the night grows longer, the outfits gracing the party graduate into more daringly creative statements.

This is not just a club event; it is an answer to a prayer in a city full of people that long for an end to a clichéd club scene. It is a place where alternative cravings can be satisfied with indie music and style — it is The Workout.

"I didn't think that we could throw a successful party, we were always just flirting with the idea," says Eric Belladonna, founder and promoter of The Workout. Belladonna, a self-proclaimed dreamer, hosts his monthly soirée every first Friday of the month at Agenda Restaurant & Lounge on First and San Salvador streets. Here partygoers aged 21 and over pay \$5 to get in and \$5 per well drink.

And Belladonna's dreams won't fade with the morning — they become reality with the help of friends and an undying desire to bring a different scene to San José culture.

"There's this great group on Facebook called 'San José's

Lame Because you're Lame,'" says Belladonna. "I love it because it's true. If you can't come up with something to do, it's your responsibility to do something about being uninspired."

Belladonna's inspiration comes from big city San Francisco: full of nightclubs for "weird" people such as his friends and himself. But instead of trekking an hour away, they have brought a little taste back home.

Referred to by regulars as a place for great underground music, The Workout features some of the finest disc jockeys in the Bay Area, including DJs Basura, Art Thief, Rokwell, Kid Love and Johnatron.

"It's fun because we have a great following," says Michael "DJ Basura" Boado, a San José native. "A lot of people come and support us. We do remixes and there's a good vibe here."

Boado's sets include mainstream artists such as crowd favorite Cee Lo Green, and thumping indie dance hits from Crystal Castles and La Roux.

Following suit, John "DJ Johnatron" Sagousse of Oakland adds electronic music to the mix, living up to the party's unconventional reputation with songs from the Bloody Beetroots and Fake Blood.

"I was the weird kid into electronic stuff while all the other kids were still listening to hip-hop and metal. I didn't really fit in," says Sagousse.

As a place where everyone shares the same appreciation for the genre, it seems that The Workout is the perfect stage for his style.

Kimmy Nguyen, a San José resident and employee at popular vintage clothing shop Black and Brown (on the Alameda), says she's been coming to the party since it began.

"It's fun to see familiar faces and our friends and to support a good party," she says. "It's very comfortable here. I think over the years the atmosphere and crowd has become a little more eclectic and it's really fun."

Arizona native Brett Tracy may be unfamiliar with the San José area, but The Workout has become part of his monthly routine.

"[The Workout] is in a town where there's not a lot of options for decent places to dance to good music," says Tracy.

The band of misfits that Eric Belladonna thought he and his friends once were, turned out to be regular kids hungry for something outside of the box, just like their personalities and their spirits.

"The party made itself," says Belladonna. "It was an explosion of stars that somehow made something because it wasn't meant to happen. It's not because of us — it's because of the people that come here and the environment that created itself. We got really lucky." 🍀



OF
SOUTH
FIRST
FRIDAYS
JHAMEEL



CALLI PEREZ



COURTESY OF
MARTA DYMEK



CLIFFORD GRODIN



access Magazine sat down with Jhameel, an up-and-coming indie talent in the Bay Area.

Jhameel's music ranges in genre, jumping about the musical spectrum — complex, much like himself.

He is a linguist with a delicate yet fierce voice, a musical composer with a few messages to humanity and an androgynous artist with a style influenced by David Bowie.

The 21st-century version of the one-man band, Jhameel captivated a crowd last September during South First Fridays.

Using a live recording of one instrument while performing he would then loop it over and over again as he moved onto the next instrument.

But Jhameel recently ditched his one-man-band routine and formed a large band consisting of seven to eight musicians.

Never coming across an instrument he could not play, Jhameel considers himself more of a composer than an instrument musician.

“At this point it is not how many instruments I can play,” he says. “I can play anything because you just learn the basics of a few.”

A natural performer, one could be certain that a career in music was always in the works for Jhameel, but the artist has

only been pursuing music professionally for two years.

While in high school, Jhameel entered the U.S. Army's Reserve Officer Training Corps program under his father's influence.

“I did the whole identity crisis thing,” he says. “My dad really wanted to push me into the military.”

Although Jhameel's aptitude for language (he speaks Arabic, Spanish, Korean and Russian)

would have been highly rewarded in the military, Jhameel quit the program after enduring what he describes as “traumatizing events” during bootcamp.

He realized the early mornings and intensive training were not meant for him.

“If you like the military, it is a great program,” he says. “I was just suffering, contradicting myself. Just the lack of sleep, that kind of stuff, just got to me. All their stuff is still from Vietnam, the things that they put you through is really unnecessary.”

Listeners will not hear about his experiences in the military in his lyrics just yet.

“I haven’t really come to terms with it yet,” he laughs, “but maybe one day in the future.”

Today, Jhameel says he is happy with his decision to depart from the military and enroll into college at the University of California Berkeley where he put his skills in linguistics to use through songwriting.

After just two years at Berkeley,

He graduated summa cum laude with a degree in Arabic.

But Jhameel remains modest at these accomplishments and claims his swift graduation was achieved with high school advanced placement credits and knowing his major before entering college.

“I didn’t like getting tested all the time,” he says. “I just wanted to get out.”

Still residing in Berkeley, Jhameel is experiencing what would have been his senior year, without classes.

He has been hard at work on a sort of senior thesis of his own — his newest album, *The Human Condition* — with influences from bands like Jónsi, Phoenix and MGMT.

“A lot of the material has been building up over the course of my life,” he says. “So this time I put it into like a thesis, you know, like what I think of life so far.”

He did not hold back from displaying pain and insecurities in the album especially in the romantic aspect of his life.

The seventh track, “Solider’s Daughter,” features a female vocalist with whom he had previously shared a romantic relationship.

They will not be going on tour together anytime soon Jhameel says but he still plays the song at his shows, just with another vocalist.

Jhameel later wrote and recorded the eighth track on the album, “How Many Lovers,” about infidelity.

The Human Condition differs from Jhameel’s first self-titled album, which he describes as “introspective.”

“It was more me dealing with my own internal issues,” he says. “I was still a teenager. So it was like coming through into an adulthood and this album (*The Human Condition*) is more for people as opposed to myself.”

In the new album, Jhameel hopes to express the triumphs and struggles of the human condition and give a voice to the silent margins of society.

“I guess the main message is especially for the younger generation,” he says. “I feel like we

tend to be very pessimistic about the future of our species as a whole. Just like, ‘Oh we’re fucked!’ and I feel that there is fluidity in that belief, but you have to also be optimistic to try to fix things.”

Jhameel says he values balance and that one has to be pessimistic and optimistic as there is both good and bad in the world.

“It is a really old message, but you’ve got to really solidify that,” he says. “You have to be hopeful, to try hard and I want people to try harder. It seems like we are really powerless at this point. I say we disagree with things politicians do. People have to be hopeful.”

As for future endeavors, Jhameel says that although music is definitely related to what he wants to pursue, he has a few business ideas as well.

“Having influence in music would help me meet people, help me start a few things,” he says. “I have a few ways that I want to help humanity through organizations.”



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SAN JOSÉ taiko

the beating
heart of
Japantown

The sound is unmistakable. The performers, dressed in vibrantly colored uniforms, strike the drums in unison. The report shakes listeners to their very cores. The beat is unrelenting, punctuated by the swift swinging of performers' arms in a mix of circular and linear motions, their thick wooden drumsticks blurring into extensions of their limbs.

Taiko, a Japanese style of drumming, is a sensate spectacle. But even its colorful costumes and impressive displays of choreography cannot match its more noticeable traits — it's thunderously loud and fiercely energetic.

Local group San José Taiko has kept the art's characteristic pounding rhythms and spirited dance, but has moved past some of its more rigid traditional aspects. The group has built a performing art deeply tied to San José's Japantown, which mirrors its founders' cultural plurality as Japanese Americans.

"It was important to us to have our own identity, to develop our own music and sound that was different from everything else," says Roy Hirabayashi, executive director of San José Taiko.

Taiko had been practiced as a performing art in Japan, but Japanese Americans such as Hirabayashi didn't grow up listening to traditional Japanese drumming — they grew up on rock, blues, jazz and R&B.

The fusion of their musical tastes and their heritage of traditional drumming forged a style of taiko unique to their generation and cultural background.

Hirabayashi, who cofounded San José Taiko in 1973, calls traditional Japanese folk music "pretty repetitive." But he says San José Taiko's varied rhythms, presentation and use of unconventional instruments gave it a bold and expressive world music flair.

San José Taiko was one of the first groups in North America to be invited to perform in Japan.

"They performed with smiles on their faces playing with joyous abandon," says Franco Imperial, associate art director at San José Taiko.

This was not common amongst taiko groups at that time in Japan. One notable taiko leader described them as 'California sunshine' taiko.

Still, to Imperial, who has played for 13 years, it's important to pay homage to the traditional aspects of taiko.



Since 1973, San José Taiko's mission is to enrich the human spirit and connect people beyond cultural and demographic boundaries. Both born in Japan, (above) Yurika Chiba (left) and Meg Suzuki (right), practice kumidaiko, ensemble style drumming, in traditional costume. Opposite Page: (Top) Suzuki (left) and Chiba (right) simultaneously drum on a large odaiko, creating powerful and propulsive beats. (Bottom) Franco Imperial (left) Chiba (middle) and Suzuki (right) pound a giant shime-daiko that is tensioned by ropes. Each member dedicates five to 15 hours each week to rehearse, perform and teach San José Taiko's many workshops and classes.



“If you know the history and you respect it, in our minds it’s OK to move forward and continue to develop the art form,” says Imperial.

Hirabayashi helped form the group in Japantown as an experiment for a youth activity for the Buddhist church. It was the third group to practice kumidaiko, ensemble style drumming, in North America.

Today, the art form has boomed from three groups in 1973 to more than 300 nationwide.

Imperial says a huge factor in the spread of taiko in North America was Los Angeles-based Kinnada Taiko’s idea to make their own drums out of wine barrels instead of spending tens of thousands of dollars on one imported Japanese drum.

San José Taiko is now a full-fledged nonprofit organization with five full-time employees. It performs more than 150 times annually in places as far as New York, Mexico, Italy and Japan.

Despite the group’s success, its roots are still very much in Japantown and the relationships it has built there.

“It can be tempting to play corporate gigs and make as much money and fame as possible, but our heart is here,” says Imperial. “It keeps us grounded kind of like the family that keeps you grounded. I think that’s why San José Taiko has been able to thrive for almost 40 years.”

Wisa Uemura, San José Taiko general manager, says the 18 members are not just performers, they are contributors to the fabric of Japantown’s community.

“I think we’re a symbol of this community’s culture, though not in its entirety,” she says. “We’re an aural and visual voice for the breadth and depth of the culture.”

But Uemura, a 17-year veteran of taiko, says some of the most fulfilling moments she’s had as a performer was when she was far from home, performing for people completely unfamiliar with taiko.

“You’re playing and you see that light go off in their eyes,” says Uemura. “It really drives home that we’re doing something more rewarding than just performing. Also, it’s basically just extremely fun.”

In July, Hirabayashi and his wife PJ will step down from their positions as executive and artistic directors of San José Taiko, leaving Uemura and Imperial to take over the organization’s two most time-consuming and important positions.

“It’s gotten to the point where this semi-monastic lifestyle is a part of who I am,” says Imperial, who will become the organization’s artistic director. “To play and connect with those around me — selfishly, I need that now.”



SHARKS



Doug Murray of LA 3



HANNAH KEIRNS



CLIFFORD GRODIN

What was it like growing up in Sweden?

It's great. It's a very safe environment compared to a lot of other places around the world. You get to become an adult pretty early. One thing compared to the States, [in Sweden] we walk, bicycle and take public transportation a little bit more. Here is feels like you need a car to get anywhere.

Your grandfather was an Olympic medalist in hockey. Do you think hockey runs in your blood?
I definitely do. He's one of the big legends back home in Sweden and I think I

was put on the ice long before I even remember. Sweden has a rich hockey history. The first time I played in the World Cup of Hockey and put on that jersey, it was a special feeling — especially with my grandpa being captain of the team and accomplish all he did. It was a big honor.

What was your journey like to the Sharks?
Long. [Laughs] Not like Pickles [teammate Marc-Édouard Vlasic], I actually had to work hard. Nah, it was a good journey. College was a great experience and the minors was actually a good

experience, something I value today.

Any sacrifices you had to make to play in the NHL?
Yeah there's been plenty. Skiing is a big sacrifice. I don't think I have skied since I was 13 or 14 years old. We used to go for almost two weeks every winter. That's a big sacrifice. Obviously, my tough years were the early teenage years when a lot of friends started hanging out with each other and got more social. I was always away on practice or games. You didn't feel left out but you question a little bit. I moved over here at an early age to play so it's been a lot of sacrifice being away from family and friends. But it's all been worth it. Any

time I kind of questioned hockey, my grandpa was a big driving force, as far as making him proud, that's always helped a lot.

You're pretty physical on the ice. Does that create any rivalries or tension with other players?

[Laughs] I don't know, pick your team. Favorite rival? There are a lot of them. I like playing against guys that play hard, that come back after you. Like Shane Doan [Phoenix Coyotes' captain] is fun to play against. Ryan Getzlof [Anaheim Ducks' captain] is a lotta fun — the whole Getzlof line there is. Any type of bigger, skilled bodies that are goal scorers, I love shutting them down and getting a couple good

licks on them.

Are you tough off of the ice, too?

No, I'm a big softie off the ice. [Laughs] Do I go fight in bars and stuff? No, no fighting off the ice. I had a bigger brother that was pretty mean so nobody touched me growing up.

Is there any place in San José where you like to hang out?


No, I'm a homebody. I stay at home, take it easy.

Do you have a favorite place you like to eat in San José?

I got a lot of great places. But favorite, always gotta go Plumed Horse.

You have a bachelor's degree in hotel management. Do you

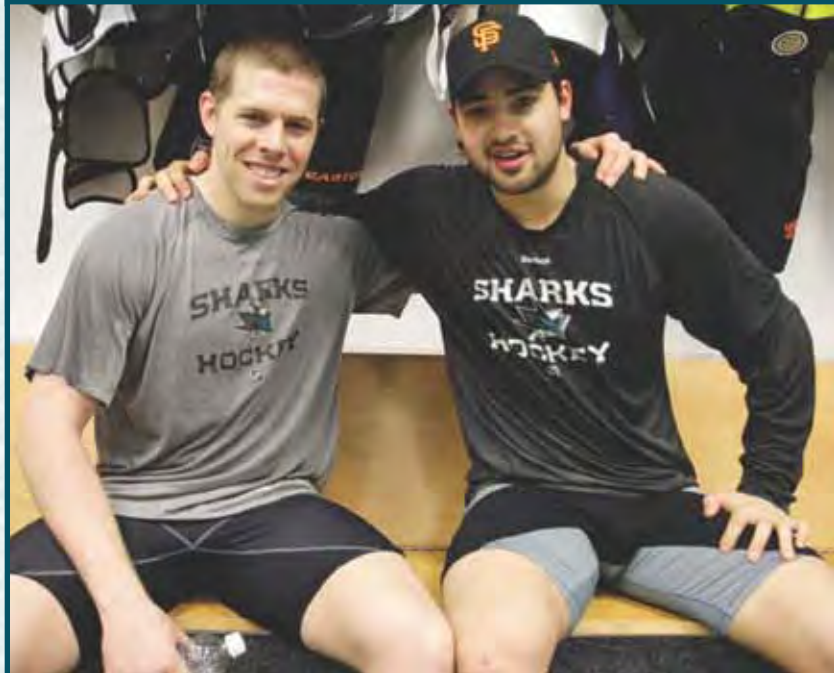
think you would put it to use if you weren't playing professional hockey?

For sure. I always loved the whole hospitality thing. Restaurants are a huge passion. I am a little bit of a part owner of one in Sweden. It's something that I like a lot. It's a tough industry but a lot of fun comes with it. For me, it's not only great food but also a great experience and fun atmosphere. 

BONUS INTERVIEW
WITH PATRICK MARLEAU
CONTINUED ON P. 12



(Above) A myriad of news outlets swarm left wing and alternate captain, Patrick Marleau, after the first home practice following the Sharks' Pacific Division Championship win. (Left) A large laundry cart sits in the middle of the locker room, collecting loads of sweaty practice gear. (Below) Joe Pavelski (left) and Devin Setoguchi (right) pose together in their adjacent locker spaces at Sharks Ice.





VILLAGE PEOPLE



The VILLAGE California Bistro & Wine Bar, an independently owned and operated restaurant in Santana Row, offers the finest and freshest local ingredients in a culturally diverse menu and the most eclectic wine list in the South Bay. If it takes a 'VILLAGE' to run a restaurant, executive chef Thomas Ricci is the mayor.



KENNY MARTIN



JENNA BARJAM

"Being a chef is a total devotion to your craft," says Thomas Ricci on a windy but sunny Friday afternoon outside his workplace, the VILLAGE California Bistro & Wine Bar on Santana Row. The executive chef has been around numerous facets of the food and service industry and is still seeking more thrills in the coming years.

Born to an Irish-Italian family in New Jersey, Ricci grew up in Bethel, Connecticut, home of such prominent

entertainers as P.T. Barnum and Meg Ryan. Ricci remembers helping his dad with meals by peeling shrimp and prawns and aiding his mother and grandmother on holidays.

"When I was six-years-old, I was already messing around in the kitchen," says Ricci. "Although I was making more of a mess than anything edible."

While Ricci enjoyed eating more traditional foods, particularly his mother's meatballs and lasagna, he was fascinated by the creative side of cooking. Growing



The VILLAGE California Bistro & Wine Bar offers produce and meats from local farms and feature them in its menu. Opposite Page: The VILLAGE has such an extensive wine selection it won the "Wine Spectator Award of Excellence" in 2005 and 2006 and was voted "Best Bistro Wine Menu" for the Pacific West Coast region by *Sante* magazine in 2006. This Page: (Left) Executive chef Thomas Ricci flambés a hot pan, creating a burst of flames. (Above) Ricci garnishes a delectable lunch entrée.

returning briefly to Aqua, Ricci was approached by friends asking if he would be a chef on a San Francisco cable car line.

"I found myself there," says Ricci. "I was working 12 to 15 hours a day, six days a week. I learned I loved to listen to Nina Simone's music as I worked, and different vegetables were dropped off I had never seen before."

Eventually, Ricci realized he needed to move on from the Hyde Street cable car line because he couldn't support himself in San Francisco making \$25,000 a year. So, when another friend from Cairo proposed they open a restaurant on Pier 33, he jumped at the opportunity.

The restaurant opened to deplorable reviews, only garnering one-and-a-half stars from reviewers. According to Ricci, one reviewer summed it up by saying he had one of his best meals there, but he also had one of his worst.

"I was distraught," says Ricci. "I vowed that day to get us to where we needed to go." And Ricci's determination paid off.

Only a year later, the restaurant was regularly bestowed with a three-star ranking, and Ricci was named one of California's up and coming chefs. However, when the dot-com boom crashed so did Ricci's business, and it was time yet again for Ricci to move on.

The next stage of Ricci's journey brought him to Atlanta for a year, but he

did not find the environment there as favorable as California.

"The quality of food is much richer in California than anywhere else," says Ricci.

Upon return to San Francisco, Ricci gladly accepted an invitation from Michael Mina, a chef he knew from Aqua, to co-open a restaurant under Mina's name. Mina gave Ricci the opportunity to be executive chef at the Marriott in San José, and he was willing to give it a try.

"It wasn't my thing," says Ricci. "I was working 85-100 hours every week, and I was stretched very thin."

He took a short break, but eventually returned to the chef business, working at several more establishments before being drawn to the challenge of working a restaurant in high-volume Santana Row. There he hoped to become a better businessman.

"The VILLAGE is a fast paced environment with demanding customers," says Ricci. "We have a fairly large and diverse menu that ranges from breakfast to lunch and a strong happy hour and dinner menu. We never close and those transitional hours with new menus on each shift make it difficult to manage."

Being located along Santana Row poses its own unique environment and challenges.

"The atmosphere on Santana Row is vibrant and exciting with a clientele that really exemplifies the diversity of cultures and the cuisine of California and the Silicon Valley," says Ricci. "We are always busy. Santana Row seems to be 'recession proof,' so you never stop, you always feel behind. That is part of the greatest challenge but

also some of the best reward. The constant influx of people allows me to start each day with a fresh and exciting menu concept based upon what I see to be freshest and locally available everyday."


The wine and beverage director at the VILLAGE California Bistro & Wine Bar, known simply as "D," is impressed by Ricci's food, personality and philosophy on food and wine.

"He's very open-minded," says D. "He listens to what customers say, he experiments and he's much more approachable than top chefs in Paris."

Ricci says he believes it is important to regularly offer something new in order to prevent both the chef and the customers from growing bored.

"There's a difference between a chef and a cook," says Selena Zontos, service manager at the VILLAGE California Bistro & Wine Bar. "Chefs can create. Cooks can duplicate what others have created. Thomas is the first chef I've worked with."

Although Ricci has been at the VILLAGE California Bistro & Wine Bar for two years, his goal is to one day open his own restaurant along the California coast.

"Someday I want to open a pasta shop and make all of our own pastas for sale with our own homemade sauces and cheeses," says Ricci. "I would rather be known for the quality with which I cook, rather than just what genre I decide to cook in. A carrot is interpreted differently by everyone in the world, but to cook that carrot perfectly using the flavors and techniques of the world's culture is my goal." 

up, one of Ricci's favorite meals was "bagelonia," a bagel toasted golden brown and topped with salami and pepperoni, mortadella, "monster" (muenster) and provolone cheeses, and coated with a layer of sweet hot mustard and whole-grain mustard.

"I am more of an artistic cook," says Ricci. "If I had listened to my mom when she said to stop playing with my food, I probably wouldn't be a cook today."

Ricci's first foray into a formal education in cooking was attending the Culinary Institute of America in New York, beginning in 1993. After spending 10 months at the Institute, Ricci headed to the opposite coast, landing an internship at a restaurant named Aqua in San Francisco.

Ricci described his stint working at the four-star seafood restaurant as very demanding, working 80 hours a week.

In 1996 Ricci received his certificate and graduated from the Institute. After



Patrick Marleau #12

HANNAH KEIRNS



CLIFFORD GRODIN

What was it like growing up in Canada?

I loved it, I grew up on a farm. As far as hockey goes, I was able to get ice time any time I wanted and that helped out a lot early on. I started skating when I was three, but there were only a couple things you could do up in Canada where I'm from. So I played baseball in the summer and hockey in the winter.

When did you know you wanted to go pro?

Right when I figured out you can make a living off of it. And I didn't really see myself doing much else besides that.

What is your favorite thing about hockey?
It's something I love. All the people you meet, all the friendships you make is something special.

What's something that people don't know about you?
Maybe that I rode horses when I was younger. I love horses ... we had a great

time when the whole family went and showed horses on the weekends.

You were second draft pick in 1997 behind Joe Thornton. Was that one of your favorite hockey moments?

Yeah, you always remember your draft. But I think I've had some pretty good memories since then like last year's playoffs with a couple overtime goals. Winning the Canadian Olympics is also one of those special moments.

What about attaining a 1,000th game this year?

Yeah, that's something I'll definitely remember. I was able to score in that game so it made it a little more memorable. I think it's pretty tough to do. There are only a few guys who have done it over the years — I mean 200 some guys who have done it — but, it's a nice little accomplishment.

How do you balance being a father, husband and a hockey player?
If I'm in a bad mood I try not to bring it home. That's probably the main thing. The kids don't really care how you did or how

things turned out. They just want you to play and have fun. The past is the past for them and that's something we can learn from them.

Are they hockey fans too?
My oldest is a big fan. He's only four but he wants highlights on all the time. He almost makes me look like I'm not obsessed with the season.

Any favorite things to do in San José when you're off the ice?
We take the kids to the parks. There's a great sportsplex facility out near

Silver Creek that has big jumping houses and all types of things like that. We take them there just to get outside and enjoy the weather.

What does it feel like to be Pacific Division Champions again?
It's nice. I think to do it five years in a row is something special, so something you can feel good about yourself. And being on a team that is that successful that many years is pretty impressive.

What do you think you bring to the team as alternate captain?

I try to be a good teammate, try to do whatever it takes to win: score goals, win face-offs, play well defensively.

You described Logan Couture in three words in our first issue. Can you describe yourself in three words?

Let's have Couture do it. [Looks around for Couture but sees teammate Jamal Mayers instead]
Jamal, can you describe Patty n three words?
Mayers: Humble, determined and a gentleman.
The money's in the stall. 🐾