

With cookie-cutter bands like O-Town getting all the air time, San Jose's Divided keeps playing  
 PAGES 6-7



Underage patrons often slip into downtown nightclubs  
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## Vote on UC admissions proposal nears

STUDENTS COULD BE ACCEPTED TO UC, COMMUNITY COLLEGES

By Neal Huang  
 MOSAIC STAFF WRITER

No longer will one class or a low GPA derail students' college dreams. Next week, the University of California Regents will vote on the "dual admissions" proposal, allowing college applicants to be simultaneously accepted into a California community college and a UC campus. If the proposal passes on July 18, the graduating class of 2003 will be the first to benefit from this new option.

The program is designed to spare students from suffering the same ordeal as 21-year-old Amanda Welcome, a Mission Community College student who was rejected from the school of her choice because she was missing a single speech class. "I got sidetracked for over a year by one class I didn't have," she said. "It's just frustrating... because of one little thing I didn't get in. (Dual admissions) would eliminate so many hassles." The plan was the brainchild of UC President Richard Atkinson, said Brad Hayward, a spokesman for the UC system, who also added that he doesn't know of any vocal opposition to the proposal.

The plan "received favorable input," he said, and would not have gotten to the Regents without first getting approval from the Academic Senate. "He envisions the dual admissions as an extension of the 4 Percent Plan," Hayward said. Under that plan, the top 4 percent of each graduating high school class is automatically eligible for UC admission. The idea behind the dual admissions program is to make the UC system more accessible to students like Welcome, who are good students but are not eligible due to a technicality.

◆ See COLLEGE, Page 4

## New law puts brakes on late-night drag racers

Fremont's industrial streets, racing movie lead to measure

By Ken Lotich Jr.  
 MOSAIC STAFF WRITER

In an effort to eliminate the dangerous and illegal sport of street racing, the city of Fremont recently became the first Northern California city to pass a law closing down city streets that attract late-night drag racers. The law was proposed by Lt. Mike Eads, the Fremont Police Traffic Unit Commander, who said illegal drag racing in the city has gotten out of control. In the past decade, three people have been killed in Fremont alone while racing or watching races. "The wide streets and open industrial area make Fremont an attractive place for people to race," Eads said. "Over 100 cars, and 200 to 300 spectators could show up on any given night. There has been gambling, illegally modified cars, and these streets are just made for racing."

On July 2, Brian De-Dong Chung, a 21-year-old Oakland man, was killed in Alameda after his car flipped over while racing two other modified

Toyota MR-2s at speeds exceeding 90 mph. The Fremont law comes at a time when drag racing is at the fore in popular culture with the release of the summer hit "The Fast and the Furious." The movie has been particularly popular with teen boys. Three drag-racing deaths have been documented nationwide in the two weeks following its release. "We just don't want the same thing happening in Fremont," Eads said.

With the new law, Fremont police will be able to issue citations of \$500 and tow away the cars of anyone on the restricted streets between 11 p.m. and 6 a.m. whether they are racers or not.

Additional fines will be imposed for illegally modified cars. The ordinance was passed unanimously by the Fremont City Council on July 3 and on July 5, signs were posted on the affected streets, most of them in an industrial area. Fremont police may have to step up patrols on nights they believe illegal races will occur.

◆ See DRAG, Page 4



KIM-MAT CUTLER - MOSAIC PHOTOGRAPHER

## Ascendance

After years of study in Indian classical dance, Sarita Kamath prepares for her ascension to the stage

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## On the other side of the news: The alleged attack on De Anza college

I can't believe this, 122 felony counts? 108 years in prison? Al... why did you do it? My friend Al Deguzman is 19 and he's sitting in jail facing criminal prosecution. In January, police uncovered Al's alleged plan to attack De Anza Community College in Cupertino, and supposedly found about 80 pipe bombs, 20 Molotov cocktails and two sawed-off shotguns in his bedroom.

My family has known Al for years. Heck, my family has even taken him out to Johnny Rockets. I've played video games with him, laughed at his hilarious jokes and watched many episodes of "Family Feud" and "The Simpsons" with him. Al never talked about hurting anyone.

None of this makes sense. He's not the kind of person who would do something like this.

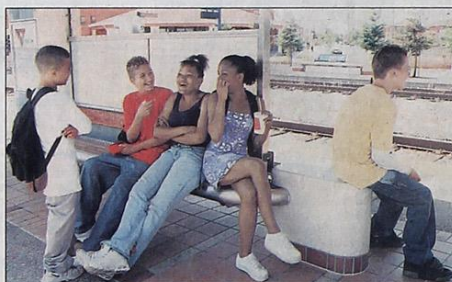
When you see a friend on television accused of something horrible, it hurts. When I first saw Al on TV, I was in the children's drop-off room at the San Jose Police Department headquarters. I wanted to tell those stupid reporters they were wrong about Al. I was brought there to be questioned by police because I knew him, and because he was a close friend of my older brother's.

Earlier, the police handcuffed me. They handcuffed my brother. They searched my home, without a search warrant, without permission from my parents. I let them in my home. I didn't know I could've told them to wait for my parents before they questioned us.

◆ See BALBUENA, Page 4



Robby Balbuena



CARY CODY - MOSAIC PHOTOGRAPHER

Middle school students John Gonzalez, Rachona Williams and Ashley Clay share a laugh while waiting for the light rail to take them home from summer school at Steinbeck Middle School.

## It's just another manic school day for Bay Area commuter students

By Armando Lara-Millan  
 MOSAIC STAFF WRITER

It's 5:30 a.m. on a recent weekday and Maggie Sanchez awakens to a shrieking alarm clock. It's the start of a long day of riding noisy buses and crowded light rail trains to get to her high school classes and later, work.

Maggie, 16, who lives in downtown San Jose, gets ready and heads to school before most of her classmates are even out of bed. Only she doesn't climb into a car, she piles into a bus that's 15 minutes late.

"It's tough to get up," said Maggie, a sophomore at Gunderson High School, which is eight miles from her home, a long ride when you're in a bus that makes numerous stops. With a sigh, she added, "It makes you want to quit."

The bus drags along the city streets. When it grinds to a halt at her stop, Maggie pushes her way off

and runs to catch the light rail. It's about 7 a.m. the beginning of a typical 19-hour day for Maggie.

Like so many other teens in Silicon Valley—where high costs force many to work—Maggie is a commuter-student. John Pilger of the Santa Clara Valley Transportation Authority, says about 27,000 high school and college students—14 percent of overall riders on weekdays—use public transportation.

Many students struggle to balance a chaotic schedule that includes traveling to school, then to work and finally back home.

Some don't mind the trouble and actually enjoy it. But others who face the often-unreliable bus and light rail systems complain that long commutes keep them from enjoying after-school activities and makes an already stressful day even more hectic.

◆ See COMMUTE, Page 2

### INSIDE

## Hollywood's 'Fast and the Furious'

Movie gets viewers' adrenaline, cars racing  
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UNIVERSAL PICTURES

## Youths' racial identities redefining U.S. makeup

MULTIRACIAL TEENS GROWING IN NUMBER

By Ellen Kamei  
 MOSAIC STAFF WRITER

Sixteen-year-old Alicia Ouellette cringed as she stared at the SAT II answer sheet. Once again, she faced the prospect of squeezing her identity into one constraining circle, despite her Japanese and white heritage.

The dilemma was not a new one for Alicia. At school and at home, she has had to grapple with her mixed identity.

"You're not white enough for the whites, and you're not Asian enough for the Asians," said the Lincoln High School senior.

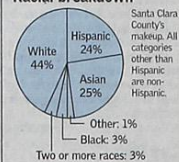
Alicia's struggle is one that will increasingly define the adolescent experience in America as more teens like Alicia are born into families of mixed heritage.

The U.S. Census Bureau this year estimated that 24 percent of the nation's residents—about 6.8 million people—identified themselves as belonging to more than one racial group. In California and the Bay Area, the percentage of mixed-race people was about double the national average.

Nowhere, however, is the country's growing multicultural makeup more pronounced than among youth. While only 19 percent of adults checked off two or more races on the 2000 census form, 4 percent of those under 18 identified with more than one race.

Professor Gilbert Cadena,

### Racial breakdown



professor of ethnic and women studies at Cal Poly Pomona, said the notion of culture in America is rapidly changing as a result of the rise of multicultural communities.

"The issue of multi-racial and multi-ethnic identity is much more significant for this generation," Cadena said.

For the first time in the nation's history, the U.S. Census Bureau allowed people to choose more than one race on the 2000 census form. Instead of only offering five choices—white, black, Asian, American Indian and other—as it did 10 years ago, the bureau created 63 possible racial combinations.

The change, Cadena said, reflects the country's growing mixed heritage.

"People have assumed that it is a black and white dichotomy, but the reality today is a much more complex issue," he said, pointing to the growing population of Latinos and Asians.

◆ See MULTIRACIAL, Page 4









# arts

DEBUT DANCE

YEARS OF TRAINING CULMINATE IN HINDU-BASED PERFORMANCE

Her feet move briskly across the stage, bolting jingling at her ankles. The vibrant red pleats of her saris rustle with every step she takes. Sarita Kamath raises her arms and then claps them together in a bow for Anaragtram, or ascension, to the stage.

An Anaragtram is the debut performance of a dancer after several years of study in Bharatanatyam—one of several styles of Indian classical dance, dating back more than 2,000 years. It combines shastriya dance, Nritya, with interpretive dance, or Nritya. Bharatanatyam features several complex poses representing various gods and goddesses along with hand gestures and facial expressions symbolizing emotions such as love and anger.

Although Bharatanatyam is based on Hindu religious stories, the dance form is not exclusive to Hindus. After several years of study, a dancer will perform a three-hour solo recital before friends, families and community.

Exhausted from a practice just days before her July 7 performance, Sarita is rested and in her simple practice sari, a red tunic with a green sash. Although tired, she still smiles eagerly as Arun, a friend who performs Anaragtram a year ago, goes over her advice. "You're better overall," he said, "but your left arm is drooping."

For nine years, Sarita has been learning Bharatanatyam. In the weeks before a performance, practice can easily consume six hours a day. During the past year, Sarita's parents have been practicing to accommodate her practice; they began parking outside and set vinyl down on the floor of their garage for Sarita to dance on.

To Sarita, Indian dance meant quitting piano and jazz dance, and giving up one month of her last summer before college for a rigorous practice schedule. The hours of practice in preparation for the Anaragtram were both physically and emotionally demanding. While practicing the most elaborate and difficult pieces in her repertoire, Sarita began to feel ill.

"I was going to throw up but I fell finished," she said. "I ran to the bathroom, threw up and started crying."

The years of time and effort culminated in a single, three-hour performance before hundreds at San Jose's Mexican Heritage Plaza. Before the Anaragtram, people filed the lobby, socializing or looking at dance pictures of Sarita. A table covered with caricatures listed a statue of the Indian God of Dance, Nataraja.

A Hindu priest led Sarita's family toward an altar on the stage to sanctify the area before Sarita's performance. Her mother and sister clasped their hands together in prayer while the priest's chants echoed through the auditorium. The soft, melodic voice of the singer and the vibrant of the violin interacted as the drummer kept thalam, or rhythm.

Sarita began, invoking the Hindu deity, Lord Ganesh, "remover of all obstacles," bowed and spread flower petals before her. During her recital, Sarita performed eight dances. In her last and favorite piece, she prayed to Lakshmi, the goddess of prosperity, while remembering her grandparents who passed away. After her final steps across the stage, Sarita's mother Veera walked out, tears in her eyes, and the audience rose in a standing ovation. Sarita gave final thanks, bowing before the musicians and her dance teacher Swaminathan.

The night was hers.

Sarita began studying Bharatanatyam to understand her Indian heritage. Dancers must learn classical and hand gestures to act out religious stories.

"You basically live in the story," Sarita said. "If I'm supposed to be a goddess, that's what I'm feeling."

Throughout her career as a dancer, Sarita's family has strongly encouraged her. Her mother, who studied Bharatanatyam, but not long enough to have an Anaragtram, was especially supportive.

"I'm so proud of her," she said. "I've seen where she was and I've seen her practice."

Her feet move briskly across the stage, bolting jingling at her ankles. The vibrant red pleats of her saris rustle with every step she takes. Sarita Kamath raises her arms and then claps them together in a bow for Anaragtram, or ascension, to the stage.



Sarita Kamath, 17, assumes the pose of Nataraja, the God of Dance, during her Anaragtram, the debut solo performance of a dancer after several years of study in Bharatanatyam, an Indian classical dance form.

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Sophia Vachon, 17, is a student at San Jose State University studying English literature and is a frequent visitor to the museum, was glad that she could find a museum to represent by the game.

With the change, the museum becomes one of the few art institutions nationally with free admission in the Bay Area, other major museums, such as the San Francisco Museum of Modern Art, the Oakland Museum of California and the Berkeley Art Museum, all charge entry fees.

For museum patrons, it's a welcome change.

Free admission is great, as long as the museum is somehow being funded," said Cortez Albornoz, 28, who visited the museum on a recent afternoon when on vacation from his native New York. "That's it turns out that they need admission fees to keep the museum open, I'm all for it."

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"Maybe Bonds hasn't been able to get away from being a 'jerk' because he's not white and marketable like Ewing."

"Sometimes I come here for school projects, and sometimes just for my own special reason," she said. "It's really nice for students because we can come back if we need to for free."

Story and photographs by  
**Kim-Mai Cutler**

## Exhibit shows influence of hip-hop in today's culture

By Ken Lotich Jr.  
MOSAIC STAFF WRITER

Despite the controversy, criticism and debates, hip-hop has proven that it is here to stay.

One sign of this is a new exhibit at San Francisco's Yerba Buena Center for the Arts, which is presenting "Hip-Hop Nation" now through Aug. 12.

"Hip-Hop Nation" celebrates how this music was born and the impact it has made on society. From the minute it landed in L.A., it could tell that this exhibit would have a lot to offer. Displayed on two floors, the first level features a huge assortment of clothes worn by artists, such as the outfit Jay-Z wore in the video "Hard Knock Life" the jersey Puff Daddy wore in the video "Can't Nobody Hold Me Down," and even a couple of different jump suits that Vanilla Ice wore for concerts. There also are giant posters from movies that have been influenced by hip-hop, including "New Jack City," "Fistic Lasties" and "Beverly Hills Cop."

"Hip-hop drives everything today," said Jihad Salah, 26, a fan visiting the exhibit on a recent afternoon. "You see it everywhere, from clothes to soda to movies."

Salah said the exhibit is proof that hip-hop is here to stay and is not going to go anywhere soon. "A display of articles from the Los Angeles Times, Newsweek, Rolling Stone and Time show how hip-hop has been portrayed in the media. Many of the stories document significant events, such as the breakout of one of the first hardcore rap groups, N.W.A. Many articles also portray the controversy surrounding whether hip-hop music should be considered acceptable. There also are copies of letters and documents from the trials of various rappers and rough drafts of songs from L.A."

"This music has become a staple of our culture, and there seems to be more staying power behind it," said Christine Pich, 30, another exhibit visitor. "People seem to like hearing more about the bad side of it, and this exhibit shows a lot of the positive things that have come out of it."

Also on the first floor are television playing documentaries showing the different aspects of hip-hop, such as break dancing, emceeing and DJing. They're joined by some graffiti walls, showing the artistic side of the music.

"I am able to tolerate the music," said Heather Shin, who brought her son. "The display has definitely explained all the things my son has always talked about."

Among other items on display are old concert posters, with one advertising a 1991 concert at the Oakland Coliseum headlined by Run-DMC along with other acts who appeared on the card, such as LL Cool J, The Beastie Boys and Whodini. Admission was \$15.

Free admission boosts attendance at S.J. Museum of Art

By Glad Bauman  
MOSAIC STAFF WRITER

Less than one month after the San Jose Museum of Art announced it would drop its admission fees, average daily attendance at the downtown landmark has skyrocketed to an all-time high of 800 visitors a day, about six times the number of visitors since the rate reduction, said Diane Maxwell, the museum's spokeswoman.

The new plan was one of the first changes made by the museum's new executive director, Daniel T. Keenan, who wanted to encourage the public to enjoy the museum's collection for free.

"We were very, very pleased with the amount of people that have attended since we dropped the admission fee," said Maxwell. "We would hope that this kind of attendance would be maintained."

The museum, founded in 1969, only began charging admission — \$7 for adults, \$4 for children and seniors — in 1991 in order to help pay for the construction of the new wing, Maxwell said. Now, the museum hopes to stay afloat by charging only for special events.

"You can never say never, but we don't plan on returning to paid admissions policy," said Maxwell.

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Brothers Christian, 3, and Gabriel Robles, 12, shop for gear at Circle A, a San Jose skateboard shop. Skateboard marketing has resulted in younger participants.

## SKATE Once just for rebels, sport appealing to masses

Continued from page 12

No longer are Little League baseball or Pop Warner football the only athletic pastimes for teens. Wynn Wojcikowski, 17, grew up in the Kwon Do Do of being a skateboarder four years ago after seeing a skater perform a trick with his board. Now the Independence High School senior is an avid skater.

"When you start skating, everything revolves around it: the way you dress, the way you talk," said Wynn, dressed in a black t-shirt and a green T-shirt with a skateboarding logo.

Wynn and other skaters enjoy the benefits that come with the sport's rising popularity: more sponsorships, greater access to skating venues and cheaper equipment. Skateboarding's new mainstream appeal also has led to nationwide competitions, such as the X-Games, that now feature corporate sponsors that support non-traditional sports.

But longtime skaters also express concern about what they consider to be negative impacts of the heightened interest in the sport. Some people, they say, are skating just because it's the cool thing to do. And with more skaters come more restrictions, such as those imposed by the city of San Jose and other cities.

"You've lost the camaraderie that skaters used to have," Wynn said. "Before, everyone was so friendly with each other."

Skateboarding originally an underground sport with few rules, has become so organized and so restrictive, said Jerry Manak, 23, a veteran skater and manager at Circle A Skateboards. Manak voices frustration at what he views as outsiders encroaching on the sport.

"Skateboarding has no rules. There's no wrong way to skate. There's no wrong anything," he said. "They throw it on TV as an organized sport. That's not how skateboarding contests (should) go down."

The competition, however, have generated a new set of idols for teens. Tony Hawk, a 33-year-old from Carlsbad, Calif., is considered the Michael Jordan of skateboarding.

"Skaters were all the outcasts (before)," Manak said. "Now it's the cool thing to do."

## DRAFT | High schoolers heading to money, NBA

Continued from page 12

Stanford University, there has not been a player that has left college early in 15 years, according to assistant coach Eric Reveno. In the 2000 draft, senior twin brothers Jason and Jarrod Collins went as the 18th and the 58th overall picks, respectively, in the draft.

"We are fortunate enough to have an environment that appeals to players to stay (in school), and we also place an emphasis on graduation," Reveno said.

Some high school players decide to skip college either because they are academically ineligible or they need the money. In those situations Reveno said he can understand why players would go straight to the NBA. But he thinks without college, they can lose direction.

"In the pros, these young players will have unbelievable temptations," Reveno said. "It's unrealistic to expect them to be able to deal with open arms."

Players are assisted in college by scholarships, financial aid, room and board, clothing, transportation and emergency spending money. Even with all the gifts and glamour of the NBA, some high school players feel that education should come first.

"I think going to the NBA right after high school is way too early," said Junior Jena

Lassen, a basketball player from Homestead High School in Santa Clara. "I would want to go to college to get my education first."

While some athletes like Kobe Bryant of the Los Angeles Lakers and Kevin Garnett of the Minnesota Timberwolves make big right out of high school, others, like all-stars Grant Hill of the Orlando Magic and Tim Duncan of the San Antonio Spurs, completed college. Some parents say these are the kinds of influences kids should emulate.

"Basketball should be something you do for fun, and education should always come first," said Robby Robinson, whose son, Jonathan, plays on the Bellarmine College Preparatory basketball team. "A lot of these players are not mentally or mature enough to play in the NBA."

NBA scouts came knocking at the doors of senior players, such as Lincoln High School senior Elijah Speed, who will be drafted with open arms.

"Show me the money," said Speed, who thinks that going to the NBA would be exciting, but high school players could be taking a gamble by skipping college.

"College is all about the girl, maturing as a person and getting a better overall game," said Speed, "but it's the American dream to come up on a lot of money."

pitcher John Rocker, who made several racist comments to minorities in the New York area, a Rose of the Giants said, "Atlanta gave Rocker a standing of attention, respectfully."

This sort of denial or simple-mindedness is exactly what keeps racial tension alive in sports.

It's solve a problem it must deal with, by everyone. Ignorance is a poor excuse for the racial prejudice represented by the game.

Engraved on a wall behind center field at Petco Park are the words of Civil War historian and author Francis Trevelyan Miller: "Baseball is a democracy in action: In it all men are created free and equal, regardless of race, nationality or creed. Every man is given the opportunity to rise to the top on his own merits."

The words sound profound, but it's not reality. And home runs won't change it.

## 'Lost boys' find haven in Silicon Valley home

By Claudia Reyes  
MOSAIC STAFF WRITER

As a 6-year-old boy from Sudan, Daniel Chol still remembers the moment when his whole world changed. He was on the playground with other Sudanese children when gun shots rang out. Everyone scattered and hid in a bush.

That day was a turning point in Chol's life. It marked the beginning of the bitter Sudanese civil war and the start of a 14-year odyssey that would force five of his brothers to flee their homes. For the next several years, these refugees — mostly boys — would wander through the swamps of East Africa and Kenya in search of a safe place to live. Along the way, some would drown in rivers. Others of these "lost boys" would die from starvation.

But now, Chol has found a new home. He is one of 29 Sudanese refugees living in San Jose as part of a program to resettle young men fleeing the Sudanese war that has spanned more than two decades.

It became clear in the late 1990s that the refugees would not be able to return to Sudan. That's when the U.S. State Department agreed to allow about 3,000 to resettle in the U.S.

With the help of African Refugee Community Services and Catholic Charities, Chol and other Sudanese refugees have been given the opportunity to rebuild their lives in San Jose.

The groups provide the refugees with food, housing and a small living allowance. They also are learning about American culture — everything from cooking and shopping for food to driving the license. The goal is for them to be self-sufficient.

Most of the young men share apartments and homes throughout Santa Clara County. Chol has five roommates in a modest South San Jose home.

"I came here in America 11 years ago, yet I get sad when I remember my people back home," said Chol, now 20, recalling his experiences.

I find California a very interesting place to live in," said Peter Anzo, 23, one of Chol's roommates. "There's so much I want to do and learn."

Normally, he would be expected to work as a translator or interpreter and work at the same time. But he is also eager to learn how to play basketball, which he likes to play on his own.

Even though they've been in the U.S. for more than a year, the men still find it difficult to tell their stories. Many say they prefer to focus on their future rather than the past because their memories of home are so difficult.

Daniel Geu, another Sudanese refugee, works as a translator and interpreter and has been in the U.S. since 1986. He said he can relate to the new refugees' struggle. He has high hopes for their future, though.

Said Geu: "My main interest is for them to continue with their education, so that they can achieve their goals."

## Center offers help for teens, a place to stay for homeless

By Tiffany Coombs  
MOSAIC STAFF WRITER

In the lounge area of Bill Wilson Center's drop-in facility for homeless youth in downtown San Jose, there is a colorful, expressive mural that grabs the eye.

Representing diversity, the artwork was created by the center's staff and teens, including an 18-year-old graffiti artist who posed by the street name "Devil."

"I come here mostly to kick it with the staff," said Levi, who has gotten in trouble numerous times for tagging city property and some kids get out of the foster care system and have no place to go.

"The drop-in center depends on volunteers to provide clothing and food. We're giving me commission to do graffiti art on a wall."

Letting at-risk teens and young adults express themselves in different ways is just part of what the Bill Wilson Center is about.

With its main office in Santa Clara and numerous facilities throughout Santa Clara County, the Bill Wilson Center aims to help homeless and troubled teens stabilize their lives.

Founded in 1978 as a nonprofit counseling service, the center didn't begin working with teens until 1978.

The focus is to provide services to help kids get off the streets and into a safe and healthy home, said adding that when youths turn 18 they are no longer eligible for many services, but they still have the transitional housing program was developed.

"When kids are willing to get off the streets they can be in a transitional or residential program and become stable," she said.

Tuesday nights are dedicated

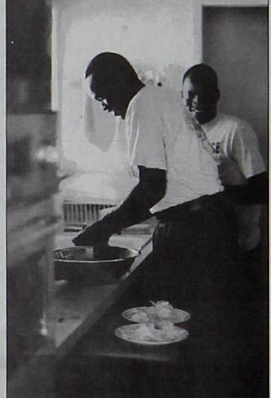
to women's issues during "Slutless" hours. Representatives from Planned Parenthood come on hand and internet without any type of male influence," said Elizabeth Santana, a volunteer youth that come here directly varies. Some run away from home because of violence, some get kicked out of home, some get with the rules at home and some kids get out of the foster care system and have no place to go.

"We're trying to meet the need, whatever that may be," said outreach worker Marcus Hernandez. On Wednesday nights, the center shows movies that are geared toward HIV and substance abuse prevention.

"We deal with all forms of abuse because there's a wide variety of people who come here," said Repose.

Any, 20, has been on and off the streets since she was nine and has been coming to the Bill Wilson Center for three years. She first came to the center because she needed food, clothing and a place to stay in bad weather. Now Amy helps out around the center and is going to San Jose City College.

"The staff really put their hearts into their jobs and what makes it work. If they didn't, I have compassion and patience it wouldn't work." Amy said. "They never give up. I'm really grateful for these people and services because, without them I don't believe I would be sitting here talking today."



Daniel Geu, 27, left, prepares lunch with Daniel Chol and an activity normally done by women in Sudan.

## Taking a swing at learning baseball

By Rea Alcantara  
MOSAIC STAFF WRITER

I've never really paid attention to baseball. I'd been to a couple of games but nothing was very memorable. The only thing I really knew about baseball was that a foul ball could turn into a free souvenir for someone who was really lucky.

To me, baseball just seemed downright boring. I'm the type of person who wants action - guys in tight pants running right into one another and blood spewing everywhere. Nothing fake either, so no World Wrestling Federation for me.

But I thought it was time to try to change my attitude about baseball. So my mission while at Mosaic was to learn everything I could about this complex game in five days.

The first thing I had to do was understand the whole concept of baseball and how it felt to be a player. I began my investigation by reading about the sport. I learned that Alexander Cartwright first formalized the rules of baseball in 1845, and that they were first used in a 1846 amateur game between the Cartwright's Knickerbockers and the New York Nine.

From that moment on, "America's favorite pastime," as baseball is known, has grown in popularity - even despite the contentious 1994 strike with the players fighting the owners.

To help me view baseball through fresh eyes, I met up with two San Jose State University assistant coaches, Dean Madsen, 30, and Doug Thurman, 32. Both offered me great insight into the sport. Madsen taught me that being a player can mean hours of doing the same drills over and over again.

After talking to the coaches, I decided to see how I would do as a player. The most experience I had playing this sport was flinching away or trying to run in the opposite direction from the ball. So Madsen and I threw the ball around. I chased after the ball a couple of times, but I caught most of them. As for throwing, I did as well I could for someone who hadn't thrown for years.

So with all this new training and reading I thought it was time to get out and put my newfound knowledge to the test. I went to my first minor league game at San Jose Municipal Stadium to see the San Jose Giants beat the Modesto As 4-3 in a sold-out game.

The fans were friendly and all seemed to know Crazy George Henderson. Crazy George, 59, is a fixture at stadiums across the country, the "unofficial cheer leader" for 80 teams, including some in the major leagues.

He is a hard man to miss. With his wild white hair, he beats a drum to get the crowd fired up. He is a fan who truly loves the sport. For me, Crazy George is the fan I've always wanted to be. He made my first minor league game one I will never forget.

This experience has taught me a lot about myself and baseball. I have learned that baseball isn't about watching the grass grow, it's about discipline and life. And this I learned from talking to the coaches and most of all, from the fans who welcomed me with open arms to their stadium.



Rea Alcantara

## Chance to cash in on skills lures high schoolers to NBA

By Ken Lotich Jr.  
MOSAIC STAFF WRITER

When the best high school basketball players have the option of going to college - or making millions of dollars and becoming famous - it can be an easy decision for the player to go straight to the pros.

Over the past couple of years, an increasing number of athletes have chosen to skip college by declaring themselves eligible for the National Basketball Association draft straight out of high school.

In the 2001 NBA draft, the Washington Wizards selected 19-year-old Kwame Brown from Glynn

Academy in Georgia as the overall No. 1 pick.

When the next teams had their chance to choose, the Los Angeles Clippers took 18-year-old Tyson Chandler from Dominguez High School in Southern California - and later traded him to the Chicago Bulls, who picked up another prep star: 18-year-old Eddy Curry from Thornwood High School in Illinois.

With three out of the top five picks being high schoolers, other high school athletes may want to follow in their footsteps.

"For many, it's a winning situation, from a financial standpoint, that they can't pass up," said San Jose State

University assistant coach Patrick Springer.

Money can be a big factor in the decision for high school superstars. A top pick is guaranteed just over \$3 million in the first year, and \$10 million for three years. NBA commissioner David Stern has been trying unsuccessfully for years to impose minimum age limits for the league.

San Jose State's Springer said he thinks it's sad that high school players pass up the experience of college life.

"In college you can mature as a person and a ball player," said Springer.

◆ See DRAFT, Page 11

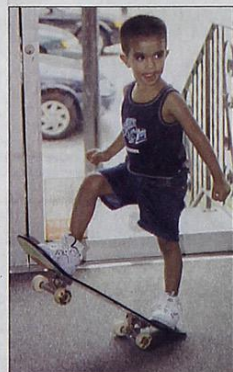
### Top NBA draft picks of 2001

1. Kwame Brown (Glynn Academy High School): Washington Wizards
2. Tyson Chandler (Dominguez High School): Los Angeles Clippers (traded to Chicago Bulls)
3. Pau Gasol: Barcelona, Atlanta Hawks
4. Eddy Curry (Thornwood High School): Chicago Bulls
5. Jason Richardson: Michigan State University, Golden State Warriors



CARY CODY - MOSAIC PHOTOGRAPHS

Jonny Manak, 23, jumps over a bush outside Circle A, a San Jose skateboard shop. Manak holds a degree in engineering, but works at Circle A.



Christian Robles, 3, tests out a new skateboard at Circle A.

## Skateboarding:

By Robby Balbuena  
MOSAIC STAFF WRITER

Once a sport for punks and outcasts, skateboarding is quickly evolving from a rebel culture into a mainstream sport open to anyone who wants to pick up a board.

The sport has become so popular that there are now professional competitions, parks designed just for skaters and specialty stores that sell everything from the latest boards to protective gear. But at the same time, San Jose officials have cracked down on the sport by banning skateboarders from downtown sidewalks.

Bob Schmelzer, owner of Circle A Skateboards in downtown San Jose, has seen business pick up since he opened his store in 1998. Then, Schmelzer spotted only a few skaters in downtown. Now they're everywhere.

"It's deservedly popular because of the things skateboarding has accomplished," Schmelzer said, pointing to the sport's broader audience and marketing appeal.

◆ See SKATE, Page 11

Not just a rebel sport

## Is Barry Bonds chasing a home-run record or a white record?

It's Saturday afternoon and San Francisco Giants slugger Barry Bonds is crowding the plate at Pac Bell Park.

At the crack of his bat, a jolt of excitement pulses through the stadium.

And as the ball speeds toward the fence, reality strikes: the little white ball might actually make it. As it floats in the air, a slight gasp is heard from the crowd.

Is this the gasp of hope and anticipation? Or bewilderment and dread?

As Bonds draws closer and closer to the single-season home-run record, more crowds will hold their breath. Some will hope for success. Others for failure. Does America really want Barry Bonds to break the last home-run record held by a white man? And for those who don't, is it because of racism or because he's a jerk?

Our "national pastime" has come to symbolize the things that are right - and wrong - with everyday America. Racism is stitched into the fabric of America, just as the number 25 is stitched onto Bonds' uniform.

It's been almost three decades since Hank Aaron, an African-American, did what no one thought was possible - take the title of the greatest home-run hitter of all time from a white man. His name was Babe Ruth.

The Great Bambino is still considered an American legend.

As he approached that milestone in 1974, Aaron, who played for the Atlanta Braves, encountered many prejudices: hate mail, threats and ballpark taunts, to say the least.

"I think the closer (Bonds) gets, the more he's going to be pitched around because of his race. There are certain teams with white pitchers and white managers (who) will do this. It will be obvious," said a Giants season-ticket holder who wished to be unnamed.

Many fans at Pac Bell Park on a recent afternoon seemed to be unaware that there may be animosity toward Bonds because he is black.



Armando Lara-Millan

"That race stuff has worn off," said Jim Dugdale, another Giants season-ticket holder.

"The fans are color blind," said Al Wise, who was in line for a beer.

History has proven people like Wise and Dugdale are wrong.

During the Mark McGwire-Sammy Sosa home-run chase in 1998, both sluggers had different types of people backing them. Across the country, many Latinos rooted for Sosa. They wanted to see a Latino make it to the top.

Howard Bryant, who covers the New York Yankees for the Bergen County (N.J.) Record, agrees.

"White fans identify more with white superstars," said Bryant, who is writing a book about the Boston Red Sox and the integration of black players. "They have trouble identifying with a foreign element."

Of course, some argue Bonds is

unpopular because he's a creep, not because he's black.

The "jerk-syndrome" is common among sports superstars. For some it matters, for others it doesn't. Why?

"I remember John Elway (retired quarterback for the Denver Broncos) acted like a jerk sometimes," said Bob Rose, vice president of communications for the Giants. "But he is a white blonde man, so he had an additional asset in terms of marketability."

The question of marketability and image is another good one. Just what is a good image?

In general, the public has a tendency to become uncomfortable when racism is discussed. As a reflection of that, many professional sports stars of color who have spoken out about racism have suffered, image-wise. Athletes like Muhammad Ali, Gary Sheffield and Charles Barkley have either been loved or hated by fans because of how they openly discussed racial tensions.

◆ See BONDS, Page 11