

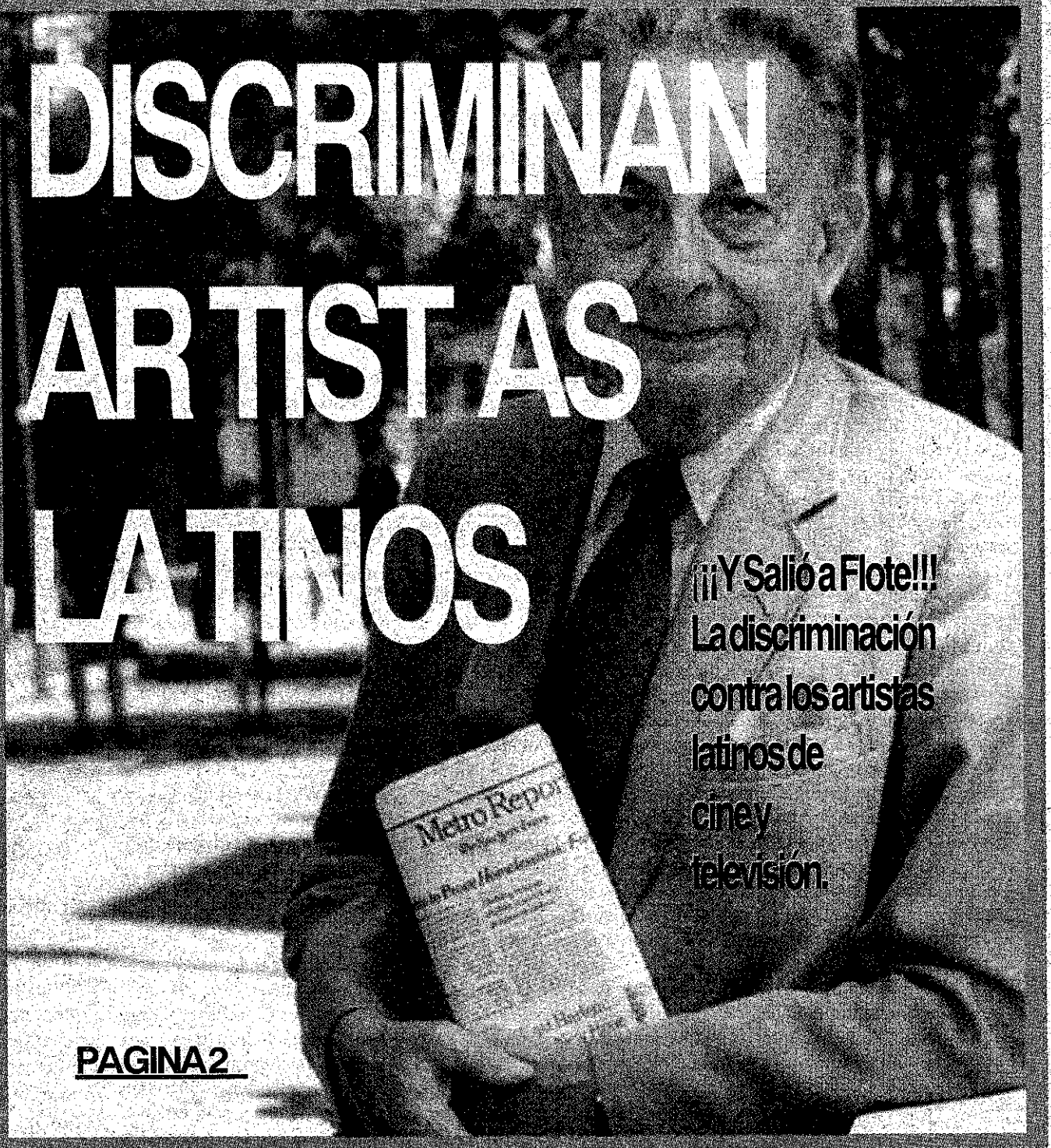
GLORIA ESTEFAN



Gloria Estefan debuta como actriz cinematográfica

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DISCRIMINAN ARTISTAS LATINOS



¡¡Y Salíó a Flote!!!
La discriminación contra los artistas latinos de cine y televisión.

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Reunión Censo 2000

GACLA reúne líderes de la comunidad con director Regional del Negociado del Censo



FERNANDO ARMSTRONG
DIRECTOR REGIONAL DEL
NEGOCIADO DEL CENSO 2000

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!!! Y Salió a Flote!!!

La discriminación contra los artistas latinos

Por Magda Villaronga
El Hispano

Un estudio realizado por el doctor George Gerbner de la Universidad de Temple demuestra que hay discriminación contra los artistas Latinos del país. El doctor Gerbner realizó un estudio de la televisión y el cine para determinar los indicadores culturales en esas disciplinas. Este estudio fue hecho para el "Screen Actors Guild". Este tipo de investigación comenzó en los años 1967-68 con un estudio para la Comisión Nacional Sobre las Causas y la Prevención de la Violencia. Fue apoyado por respetables organizaciones profesionales como la Asociación Médica americana, la Comisión de Derechos Civiles, Gremios de Artistas de Cine y otros.

El método de investigación usado llama su producto "Indicador Cultural". Este hallazgo o producto, persigue traerle al público la realidad del mundo de la televisión y el cine. El estudio se ha concentrado en las contribuciones de la televisión a todos los aspectos humanos y de la vida. Se puede mencionar, entre otros, las imágenes de la mujer, minorías, el envejecimiento, orientación política y muchos más. Consta de dos partes, análisis del sistema de mensajes y el análisis de la contribución de la televisión a la realidad social del espectador.

El primer estudio anual de la "Representación Proporcional de Diversidad" demuestra que los personajes en los dramas de televisión y películas no

representan adecuadamente la verdadera diversidad de la realidad americana. Este es un índice que se basa en todas las mayores partes habladas de muestras representativas de programas de televisión principales de los años de 1995-96. También se basa en 40 películas de mayores ingresos que se exhibieron en el 1994 y 1995.

El hallazgo del estudio es que en cuanto a proporción, los artistas blancos están representados en una vez y media (1 1/2) de acuerdo a la población. Sin embargo, los otros grupos solo llegan a una tercera parte (1/3) en proporción a la población. El porcentaje de los hombres blancos de los personajes en televisión en proporción a la población es de 52.6%. El de los Latinos es solamente 2.3%. El de los Africanos Americanos es 10.6%. En el caso del cine la situación es aún peor. Los Latinos representan 1.6% y los Africanos Americanos 5.5%. Uno de los hallazgos interesantes de este estudio es que en consideración de la población de los Africanos Americanos, su porcentaje de participación es mayor al porcentaje que debiera ser basándose en ese criterio. Esto quiere decir que han avanzado más en lograr su participación en el mundo artístico de la pantalla, contrario a los demás grupos minoritarios. Algunos ejemplos son los programas de televisión "The Practice" y "NYPD Blue".

El señor Juvencio González, Jr. Director de la Oficina de Relaciones con la Comunidad de la Universidad de Temple y también actor concurre con los

hallazgos del doctor Gerbner. Como actor y como líder tiene mucho interés en este asunto ya que cree que es hora de que los Latinos se pongan de pie y luchen por su sitio en las filas del mundo artístico. Dice el señor González que la población latina es un ente importante en la sociedad americana. Sin embargo, no es reconocida como tal en muchas esferas de la nación. Una de estas, el mundo artístico. Esto es particularmente importante por que el mundo artístico proyecta imágenes. Muchos programas de televisión y películas proyectan imágenes negativas de los Latinos. Proyectan estereotipos que son peyorativos.

Como ya se concluye en el estudio del doctor Gerbner, en proporción al número de Latinos en el país, el número de Latinos en programas de televisión y en el cine es muy debajo del porcentaje deseable y justo. El señor González señala que el consumidor Latino representa un mercado de \$260 billones al año. Esta considerable fuerza económica debiera ser estímulo para los productores de televisión y cine a darle oportunidad a los artistas Latinos. Parte de ese mercado es directa e indirectamente relacionado con las corporaciones cinematográficas y de la televisión. Sin embargo las corporaciones no están respondiendo a estos importantes consumidores.

Dice el señor González... "Como gente y un pueblo lleno de riqueza cultural, hemos aportado por todos los medios al crecimiento de la nación americana y sólo estamos pidiendo lo que nos pertenece... los mismos derechos de ser reconocidos en las pantallas de la televisión y del cine como gente honrada y como un pueblo productivo y de mucha integridad... este es el momento preciso para formalizar un plan estratégico entre los líderes y todos los medios de comunicación Latinos para identificar las organizaciones claves que luchan por nuestros derechos civiles..."

Según el señor González, este asunto fue traído en la conferencia anual del "Consejo Nacional de la Raza". El indica que está dispuesto a trabajar en este asunto de crearle conciencia al pueblo, los líderes y los ejecutivos de las empresas de producción de televisión y cine. Ya se ha comunicado con varias organizaciones, entre ellos "Nosotros" que es una organización de artistas Latinos



El doctor George Gerbner es Decano Emeritus de la Universidad de Temple, Profesor de "Bell Atlantic Communications" de "The Annenberg School for Communication", Universidad de Pennsylvania, Director del Proyecto de Indicadores Culturales, Fundador y Presidente del Movimiento del Ambiente Cultural. Es autor de numerosos trabajos escritos publicados recientemente y ha sido editor del "Journal of Communications" y del "International Encyclopedia of Communication".

fundada por Ricardo Montalbán y que es dirigida actualmente por Frank Richardt.

Como ejemplo de la discriminación con los Latinos, el señor González mencionó el problema del Canal 6 y el programa del señor Diego Castellanos. Este ha tenido por los últimos 27 años un programa en español dirigido a la audiencia hispanoparlante. Aparentemente, debido a un cambio de gerencia, el programa lo están exhibiendo a horas que generalmente la gente está durmiendo, como a las 3 y 5 A.M. Y no solamente eso, sino que cambian el horario arbitrariamente. De esa manera ni se puede saber cuando se va a presentar el programa.

El señor González tiene la intención de trabajar en la empresa

de conseguir la igualdad y justicia para los artistas Latinos. Su e-mail es juvencio@webtv.net. Aquellos que desean involucrarse en esta iniciativa pueden comunicarse con él.



Juvencio González actor activista está indignado por la discriminación que reciben tanto de la televisión y el cine.

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!!!And It Came Up To The Surface!!!

The Discrimination against Latin American Artists

Magdalena Villaronga/El Hispano
Amelia Ehrlich/Traductora

A study made by Dr. George Gerbner from Temple University shows that there is discrimination against Latin American Artists in the country. Dr. Gerbner made a study of television and cinema to determine the cultural indicators of these media entities. This study was made for the "Screen Actors Guild". This type of investigation began in the years 1967-68 with a study for the National Commission on Violence Causes and Prevention. It was supported by respectable professional organizations such as the American Medical Association, the Civil Rights Commission, the Guild of Cinema Artists and others.

The investigation method used calls its product "Cultural Indicators". This finding or product intends to bring to the public the reality of the television and cinema world. The study emphasizes the contributions that television has made to all aspect of life. To mention a few, among many, women issues, minorities, senior citizens,

political orientation and others. It consists of two parts: analysis of messages systems and analysis of the contribution of television to the spectator's social reality.

The first yearly study on the "Proportional Representation of Diversity" shows that the characters in the soap operas and movies do not adequately represent the true diversity of the American reality. This index is based on the most important spoken parts of popular television programs of the years 1995-96. It is also based on 40 high profit films that were shown in 1994-95. The study's findings shows that, in terms of proportion, white performers are represented one a half times according to the population. However, other groups reach to a third (1/3) in proportion. The percentage of white male performers of TV characters proportional to the population is 52.8. Latin American male performers percentage is only 2.3. African American male performers percentage is 10.6. With respect to he movies the situation is even worse. Latinos represent 1.6%, African Americans 5.5%.

One interesting finding of the study is that considering the African American population, it's percentage in participation is higher than what it should be according to this criterion. It means that they have advanced rapidly to get a larger participation in the artistic screen world, which is not the case with other minority groups. Some examples of this are the TV programs "The Practice" and NYPD Blue."

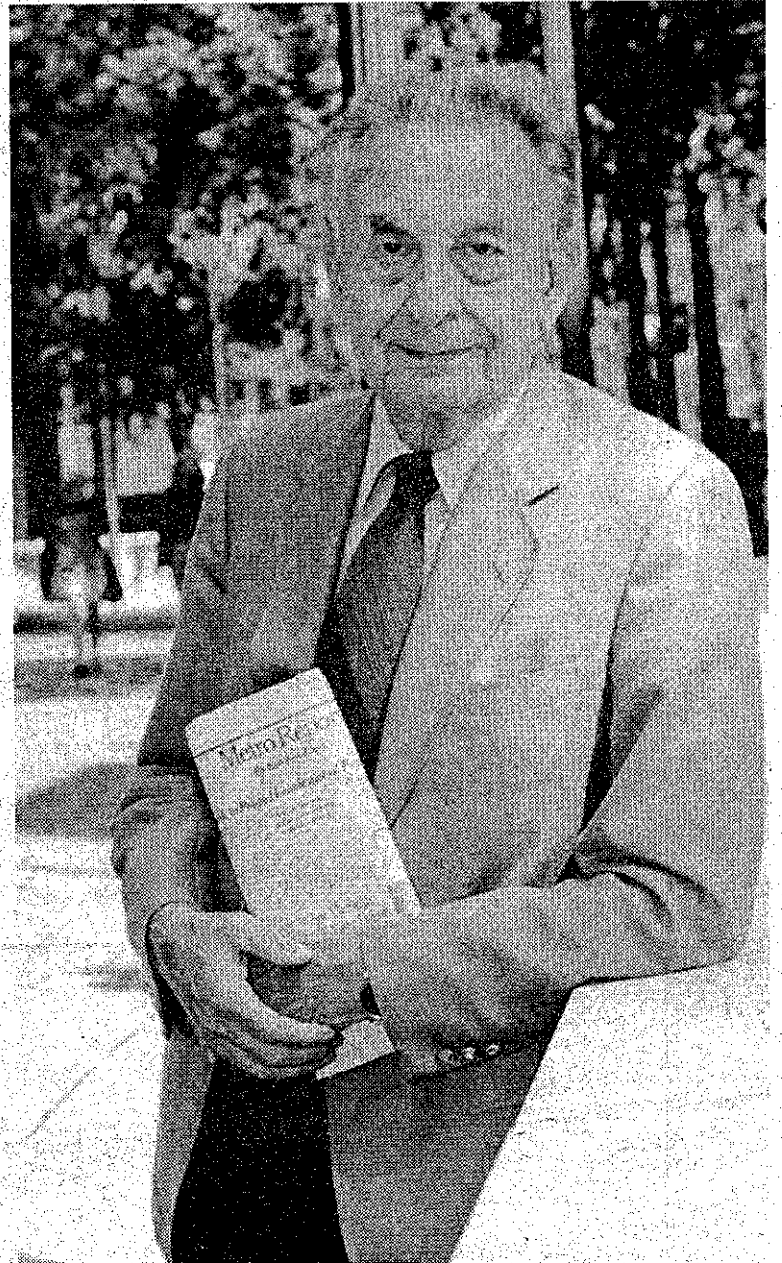
Mr. Juvencio Gonzalez, Jr., Temple University Community Relations Office Director and also an actor agrees with Dr. Gerbner's findings. As an actor and a leader, he is interested in this matter because he thinks that it is time that Latinos stand on their feet and fight for their place in the artistic world.

Mr. Gonzalez said that the Latin American population is an important factor in the American society. Nevertheless, it is not recognized as such in many areas of the nation. One of this, the artistic world. This is extremely important because the artistic world projects images. Many TV programs project negative images of Latin Americans. They project derogative stereotypes of Latinos.

As it is concluded in Dr. Gerbner's study, in proportion to the Latin population of the country, the number of Latino actors in television programs and movies is well below a desirable and fair percentage. Mr. Gonzalez points out that the Latino consumer consists of a 260 billion dollar a year market. This powerful economic force should be an incentive for TV and film producers to hire more Latino actors. Part of that market is directly or indirectly connected to the cinematographic and television industries. However, they are not responding to these important consumers.

Mr. Gonzalez says "...As a people full of cultural wealth, we have contributed to the growth of the county in all different ways and we are only asking what is ours...to be recognized on the-TV screen as a honest and productive group of people, with integrity...this is the right moment for the leaders and the Latino media to formulate a strategic plan to identify the key organizations that protect our civil rights..."

According to Mr. Gonzalez this matter was brought to the annual conference of the "Consejo Nacional de la Raza." He points out that he is willing to raise an awareness among people, leaders and the TV and cinema production execu-



DR. GEORGE GERBNER

Bell Atlantic Professor of Telecommunications, Temple University; Dean Emeritus, The Annenberg School for Communication, University of Pennsylvania; Director, the Cultural Indicators Project; Founder and Chair, The Cultural Environment Movement.



JUVENCIO GONZALEZ

Actor and activist is indignant for the Television and Movie industry's discrimination.

tives. He has already gotten in touch with several organizations such as "Nosotros", a Latin actor organization founded by Ricardo Montalban and which is presently directed by Frank Richardt.

As an example of discrimination against Latin Americans, Mr. Gonzalez mentioned the problem between Channel 6 and Mr. Diego Castellanos. He has run a program in Spanish for the last 27 years for a Spanish Speaking audience. Apparently, after a change of management, the program can be seen only at times when everybody is sleeping, like 3:00 AM or 5:00 AM. And not only that, but they keep changing the show hours arbitrarily. This way nobody knows when the program can be seen.

Mr. Gonzalez is planning to work in the enterprise to get equality and justice for Hispanic actors. He e-mail is juvencio@webtv.net. Those who wish to get involved in this initiative can get in touch with him.

Dr. George Gerbner is Dean Emeritus of Temple University, Professor of "Bell Atlantic Telecommunications" of the Annenberg School for Communication, University of PA. Director of the Cultural Indicators Project, Founder and President of the Cultural Environment Movement. He has written many works, recently published, and has been Editor of the "Journal of Communications" and of the "International Encyclopedia of Communication."

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Stung by Criticism of Fall Shows, TV Networks Add Minority Roles



overstuffed
stuffed
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By BERNARD WEINRAUB

HOLLYWOOD, Sept. 19 — “The West Wing,” a new and highly anticipated NBC dramatic series about the White House, had a problem. The pilot episode was notable, and strongly criticized, for the absence of any minority characters in its ensemble cast. What to do?

“There was no argument that anyone had about the criticism,” said Aaron Sorkin, creator and executive producer of the one-hour series and the author of the Broadway hit “A Few Good Men.” “Well, we haven’t met the Chairman of the Joint Chiefs of Staff, who’s an African-American Navy admiral. We haven’t met the President’s doctor, who’s an African-American Navy captain. We haven’t met the President’s body man, his close aide. There’ll be black faces, Asian faces, Latin faces, men, women all over the place. Are we a little late to the party? Yes we are.”

With the new television season starting, network executives and producers are responding in alarm to the strong criticisms from black and Latino groups about the absence of nonwhites in most of the network series. (“The West Wing” has added many minority characters in recent

weeks.) Although minority actors and writers said the reactions were, for the moment, positive, they still made it clear that suddenly hiring a handful of black actors and writers hardly changes the mind-set of network executives, producers and advertisers.

“People running television live on the mean streets of Malibu, and minorities just don’t exist in their world,” said James McDaniel, a former New York stage actor who has played Lieut. Arthur Fancy since “N.Y.P.D. Blue” started in 1993 and is one of a handful of black actors in a top role on a successful series.

Kweisi Mfume, president of the

Stung by Criticism of the New Fall Shows, TV Networks Rush to Add Minority Roles

Continued From Page A1

National Association for the Advancement of Colored People, called the fall shows a "virtual whitewash," and Latino and Asian-American groups joined in the protests. Mr. Mfume met top executives at CBS, NBC, ABC and Fox over the last six weeks, and his organization bought 100 shares in each of the companies that own these networks "so we can go to board meetings and raise the kind of hell and the issues that we think are necessary," Mr. Mfume said.

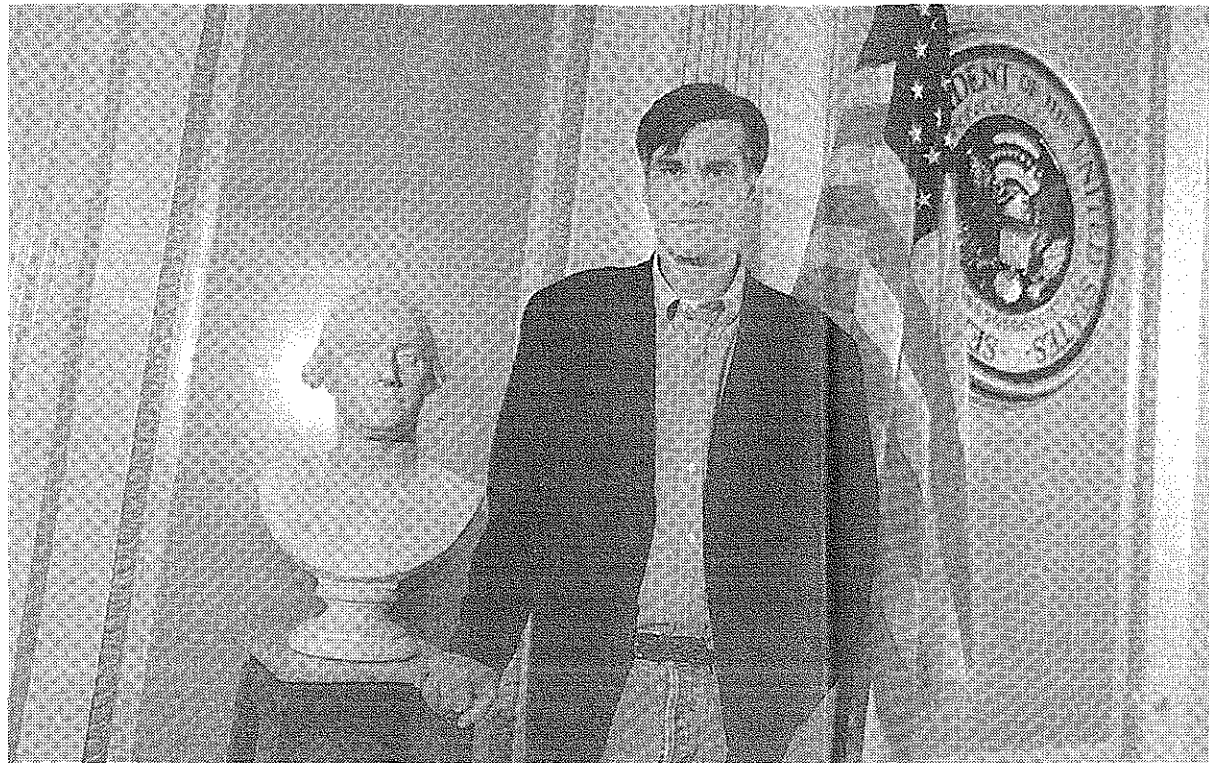
In some cases television executives and producers seem to have responded to the protest with alarm and embarrassment.

"We're certainly glad that some of the networks have seen fit to add minorities to their programs," said John C. White, the N.A.A.C.P.'s director of communications. "But we still think it's even more important that minorities are hired in decision-making positions — and when we say minorities we're not just talking African-Americans. We think there's an insufficient number of Latinos, Asian-Americans and Native Americans on television."

The evidence is clear that the protests over the all-white new shows have stung executives and producers now that there is a rush to add minority roles. "There were hardly any African-American roles in the pilot season and the shows that got picked up," said Karen Goldberg, a talent agent at the Don Buchwald agency. "Now, suddenly, they're definitely adding ethnic characters."

Ming-Na Wen, an Asian actress who appeared in the first season of NBC's hospital drama "E.R.," is returning in its sixth year as a medical student, and a black woman has been added as a doctor. CBS's new series "Judging Amy," about a single mother from New York who becomes a judge in Hartford, has added a black bailiff as a top role. Another CBS show, "Family Law," about a struggling law firm, has added black and Hispanic law-school trainees. The NBC comedy "Suddenly Susan" has added a black woman as an assistant to the actor Eric Idle, who plays the new boss of a men's magazine.

The pilot for the Kevin Williamson series on ABC, "Wasteland," about six people in their 20's exploring life in Manhattan after college, was re-



Marissa Roth for The New York Times

Aaron Sorkin, creator of "The West Wing," a new dramatic series about the White House. The show, whose pilot episode was criticized for the absence of minority roles, has recently added many ethnic characters.

shot to incorporate a black character. The actor, Jeffrey Samms, who was scheduled to appear in later episodes, is now a significant figure on the show, playing an Assistant District Attorney in the middle of a divorce who has an affair with a Southern debutante who works for him.

"ABC asked us, as a result of the controversy, to speed the story up," said Mr. Williamson, who wrote the screenplay for "Scream" and created the hit television show "Dawson's Creek." He added: "I said, 'Absolutely, with pleasure.' The N.A.A.C.P. was very right. Now Jeffrey has a pivotal role on the show."

Not only are these and other shows adding minority characters and quickly shifting plot lines, but networks are also looking ahead to next year, partly to avoid the problems of this year. Last week CBS said it was developing a series about several generations of a Mexican-American family in New York with the Latino filmmaker Gregory Nava, who directed the film "Selena."

At the same time ABC ordered the development of a one-hour series based on the black detective charac-

Suddenly, a number of ethnic characters in several new and familiar series.

ter Easy Rawlins, created by the novelist Walter Mosley. Mr. Mosley's novel "Devil in a Blue Dress" was adapted into a 1995 film in which Denzel Washington played the detective.

The new series is being created by David Mills, who has written for "N.Y.P.D. Blue" and "E.R.," and Thomas Carter, a director. Both men are black.

"I'm mindful of the fact that the public complaints about the industry made this a good time to pitch such a project and contributed to the hospitality with which it was received," said Mr. Mills, a former Washington Post reporter. "We all knew the time was right now. This is not to diminish the value of Walter Mosley's franchise and the great characters he created."

The urgency with which the networks are seeking to add minority characters was underlined by the fact that Marcia Shulman, senior vice president for talent and casting at 20th Century Fox Television, which produces 22 shows, more than any other company, flew to New York last week to interview actors "of every ethnicity" for next year.

Ms. Shulman said, "I'm anticipating us putting together for next season casts that are multiethnic and ensembles that feature the kind of diversity that we have in real life."

Top network executives and minority actors and writers seem united on one issue: that the failure to reach beyond all-white casts is not the result of overt racism but more indifference and insensitivity on the part of networks.

Several hit NBC comedies like "Friends" and "Will and Grace," which take place in New York, and "Frasier," which is set in Seattle, are especially noticeable for their lack of racially and ethnically diverse characters, just as "Seinfeld" and "Cheers" were.

Scott Sassa, president of NBC, West Coast, said: "We want to have

more minorities on the schedule. And the N.A.A.C.P.'s efforts have had some impact on the process."

Leslie Moonves, president and chief executive of CBS Television, observed: "This is something we're constantly conscious of. This is something that everyone recognizes in the industry." But CBS executives made it clear that some shows did not lend themselves to casting a minority character in a top role, such as a new romantic comedy, "Love and Money," an upstairs-downstairs series set in New York about a handyman and a shy heiress.

And Pat Fili-Krushel, president of the ABC Television network, said: "We have obviously realized that the casts of some of our shows were mainly white, and some of our additional casting has been in response to that. We've realized we didn't have enough ethnic characters on the canvas. We've realized we've got to look a little deeper and a little further."

Such comments hardly assuage the resentments and anger of actors and creators, some members of minorities and some not.

Steve Harvey, whose program on the WB network, "The Steve Harvey Show," is the No. 1 show in African-American households, said the huge success of what he termed all-white shows like "Friends" had simply led advertisers and networks to follow suit. "They know they can make money without black faces on television," he said.

Similarly, Nancy Miller, executive producer of "Any Day Now," a highly acclaimed if little-known series on Lifetime about the friendship between a black woman and a white woman (Lorraine Toussaint and Annie Potts) in Birmingham, Ala., said that the "incredible arrogance" of the networks in casting mostly white faces would not soon fade. "It cracks me up that all these networks are scrambling to throw black and minority faces on these shows," said Ms. Miller, who is white. "That's not how you do it. It's got to come from the creators and the writers. And they don't seem to want stories about anyone but white people. How dare they! How incredibly arrogant!"

But Yvette Lee Bowser, who created Fox's "Living Single," a mostly black show, and is preparing a quasi-biographical one-hour series for WB, was optimistic about the show, tentatively called "The Miseducation of Piper Fein." The series is about a biracial girl in Los Angeles and her

multicultural friends. Ms. Bowser said that WB was most enthusiastic about her show. "This is the network that will give it probably the best chance to survive," she said.

But Ms. Bowser said her previous experience with television had sometimes been frustrating because executives often wanted her to churn out stereotypical black women. "They wanted to make things more ethnic, they wanted to make women more sassy and in your face, less progressive and less upwardly mobile," she said. "They seemed comfortable wanting to recreate images that

'The N.A.A.C.P.'s efforts have had some impact on the process.'

they've seen before."

Some of television's most successful writer-producers, like David E. Kelley ("The Practice," "Ally McBeal") and Steven Bochco ("N.Y.P.D. Blue,"), have successfully used minority characters, and sometimes focused on story lines dealing with racial issues. Mr. Bochco's newest series, "City of Angels," to be shown early next year on CBS, is populated almost entirely by black, Hispanic and other minority actors, with only a handful of white faces. The show is set in an inner-city hospital in Los Angeles.

Mr. Bochco discounted the notion that because of his success, he could write his own ticket while other writers would meet resistance to a virtually all-minority show. "I don't think there's a conscious prejudice on television, I don't think anyone can make that leap," Mr. Bochco said. "It's unthinking. It tends to be an un mindful reflection of self on the part of writers and developers and networks in general."

As to the current last-minute spate of hiring of minority members, Mr. Bochco said he disagreed with anyone who called the step cynical. "It doesn't matter to me if you hire as an afterthought," he said. "It doesn't matter if you hire me for the wrong reasons. At least you've done it. You've hired me."