

ADJUSTMENT BACKLOG

- will be addressed in naturalization report

PARITY LEGISLATION

- House and Senate bill – growing number of cosponsors. Groups are working this.
- Next Steps – legislative strategy – meet with groups on where this falls on priorities

SECRET EVIDENCE – ask DOJ for update.

- Court decision
- Follow up with DOJ on guidelines – Date of guidelines - ???

VISA WAIVER PILOT PROGRAM

- Monitor for progress
- Reauthorization
- Permanent program vs. pilot program = Ask DOJ why not?

RELIEF FROM MANDATORY DETENTION/ DEPORTATION , CANCELLATION, ETC. – FIX 96 LOBBYING

- Kennedy/Conyers – review legislation
- DOJ/INS proposals = rather than developing our own proposal just endorse existing proposals with some concerns.
- McCollum bill
- Frost/Frank bill
- Moynihan bill

GENDER DISCRIMINATION ISSUES

- Met with AG
- DOJ and INS developing administrative and legislative recommendations.

CIVIL RIGHTS

Trafficking Legislation

- Language cleared, section by section pending. Gedjensen willing to support and offer at a mark up.

TV Diversity

- I was interested in beginning dialogue with TV execs and civil rights group but Jim K. who has worked extensively with the TV execs did not think it would be productive and in fact could undermine current efforts b/c:
 - Sensitivity about regulating content which includes actors,
 - TV Execs upset about other issues – ie V chip
- WH Meeting in 4/99 with TV Executives to discuss issues including diversity & they wanted to less regulations generally. TV Execs are concerned about losing ground to cable.

Jim suggestion to pursue other areas such as:

- Digital TV – Public Interest Obligations (similar CRA)- make sure that agreement includes report on staff diversity. FCC is preparing a rulemaking on how DTV meet these obligations.
- Nat'l Academy of Arts & Sciences – new award eg responsible media.
- Radio = microradios
- FCC rules on Affirmative Action that were recently struck down but FCC looking at diff options (sensitivity there since FCC is independent)
- Ownership - tax credit for ownership (Rangel)
- Advertising– redlining in min community
 - Executive Memo – make sure that our Federal Advertising funds are spent in min. community
 - Feb – follow up?
 - NPR & OMB doing a report
- Working Group on Minorities in the Media – Karen Edwards 482-1920

Health Disparities Legislation – moving slowly. Have met with them and provided technical assistance. Some tension btwn CHC & CBC. HHS - have played an active role. HHS is continuing the implementation of health disparities without legislation. Congress also appropriations issues.

- Appropriations - 1 pager budget proposals for FY 2000 – racial disparities – will send document
- Data collection – need some legislation fix – direct IOM to study the issue and do a report – organ transplantation model IOM report that supports
- Disparities in access study in kidneys dialysis and transplant – date unknown?
- No meeting coming up.

LEP

- **Discuss with comments Tom**
 - **Clarified with Secretary** – mtg with civil rights group – need for guidance
 - **Conversations with providers** – discussed with individual providers (Greater NY hospitals Association, Bellview Hospitals, NY area- problems are most accurate) but not with the big one. Asked them to tell them how – they know they have a obligations – more concerned about malpractice. Want input.
- Waiting latest draft from Karin
- Discuss with Bruce, Eric & Chris
- Discuss guidance & roll-out strategy

CENSUS



Carrie Hyun <Carrie.Hyun@ost.dot.gov>
09/20/99 09:07:55 AM

Record Type: Record

To: See the distribution list at the bottom of this message

cc:

Subject: apa/brownout of network tv

FYI.

----- Date: 9/17/99 4:11 AM

From: ocagla

*** Organization of Chinese Americans - Greater Los Angeles (OCA-GLA)
*** P.O. Box 712608, Los Angeles, CA 90071

*** (213) 892-6688

----- Forwarded message -----

From: Organization of Chinese American <Oca@ocanatl.org> To:
Organization of Chinese American <Oca@ocanatl.org> Date: Wed, 15 Sep
1999 18:43:25 -0400

Subject: APA Orgs Join the Brownout of Network Television Message-ID:
<7FC00220FB5AD311983900508B4A80A28021@ocas1> Return-path:
<Oca@ocanatl.org>

Received: from mx3.boston.juno.com (mx3.boston.juno.com
[205.231.100.53])

by m10.boston.juno.com with SMTP id AAA58AJ9AA5PMJGS for
<ocagla@juno.com> (sender <Oca@ocanatl.org>); Wed, 15 Sep 1999
18:55:28 -0400 (EST)

Received: from ocas1.ocanatl.org (ocas1.ocanatl.org [216.181.109.106])
by mx3.boston.juno.com with SMTP id AAA58AJ89AA6GJCJ (sender
<Oca@ocanatl.org>);

Wed, 15 Sep 1999 18:55:27 -0400 (EST)

Received: by OCAS1 with Internet Mail Service (5.5.1960.3)
id <S6MJMVJ9>; Wed, 15 Sep 1999 18:43:47 -0400

X-Mailer: Internet Mail Service (5.5.1960.3) MIME-Version: 1.0
Content-Type: text/plain; charset="iso-8859-1"

Asian Pacific American Organizations Join the Brownout of Network
Television...September 12-25, 1999

ASIAN PACIFIC AMERICANS...YOUR PARTICIPATION IS NEEDED!

BACKGROUND:

On July 12 in New York City, NY, the National Association for the Advancement of Colored people (NAACP) launched the NAACP Television and Film Diversity Initiative that will serve as a watchdog to report on and monitor diversity throughout the television and film industry. The NAACP announced various action that they are investigating including: a "blackout" during sweeps week, legal action against the networks and their affiliates based on the Communication Act of 1934 that deem that the airwaves belong to the public, and possible targeting of advertisers that sponsor the network's new fall shows.

On July 27 in Houston, Texas, the National Latino Media Council, a coalition of national Latino civil rights and media organizations, called for a "brownout" of ABC, CBS, NBC, and FOX to protest the continued invisibility of Latinos on primetime television.

Since then, an ad hoc coalition of African American, Latino, Asian American and American Indian civil rights and media organizations have announced a joint effort to address minority underrepresentation in and on network television. In addition, the Asian American Coalition for Total Inclusion on the Networks (AACTION) was organized to stand alongside other national and local groups to educate and enlighten television networks and their advertisers on the moral, cultural and economic sense it makes for diversity on their programs, so that the images on network television will present an accurate picture of the American scene.

WHAT TO DO?

The National Council of Asian Pacific Americans (NCAPA) is calling for the Asian Pacific American community to support AACTION and this ad hoc coalition of African American, Latino, Asian American, and American Indian civil rights and media organizations. Throughout this campaign, various action and tools will be used to educate the networks and our own communities about how the lack of representation on and behind the screen effect our communities of color. Specific strategies for effecting change in network programming will be rolled out in the next several months, starting with a two-week "brownout" of network programming already underway.

AACTION and NCAPA is supporting the brownout led by the Latino community as a first step. We are asking the APA community, at a minimum, to tune out from viewing ABC, CBS, NBC, and FOX during prime time from 8pm to 11 pm during the period of September 12-25, 1999. You are also encouraged to tune out all together and choose alternative options. Some alternative options are to:

- * Rent a movie or video with a diverse cast (Refer to suggestions listed below)
- * Attend cultural events or theater production in the community
- * Attend an event featuring Asian American musicians

- * Read a book by an Asian American author
Host a potluck and discussion group
about why we need to promote diversity on network television and
behind the screen

Factsheet on Asian Pacific Americans on Television

Asian Pacific Americans on Television (from Screen Actors Guild Casting Data Reports)

- * In 1998, only 1.9% of all TV roles went to Asian Pacific Americans (843 out of 43,676 roles).
- * Only 1.3% of all series leads in 1998 were cast as Asian Pacific Americans (277 out of 20,891 roles).
- * In 1998, 2.5% of all supporting roles were given to Asian Pacific Americans. Only four (all women) Asian Pacific Americans were cast of the 1353 supporting roles available.
- * In 1998, although nearly half (48%) of all roles cast were considered "lead roles," only 33% of APAs cast were given "lead roles." An overwhelming majority (67%) of APA roles were "supporting roles."
- * In 1997, only 0.2% of all series leads went to Asian Pacific American males, 0.5% went to Asian Pacific American females. There were no Asian Pacific American males cast as "Series Supporting" that year.
- * APA representation on TV peaked in 1994 at 2.3%, falling to 2.1% in 1998.
- * On the "Big Four" networks' fall line-up, none of 26 new shows have an Asian Pacific American lead or supporting role. Of the returning shows, only one lead role and 3 supporting roles are played by Asian Pacific Americans: Sammo Hung (Martial Law); Kelly Hu (Martial Law); Lucy Liu (Ally McBeal); and Ming-Na Wen (ER)

Asian Pacific American Children's View of Television (Survey conducted by Children Now in 1999)

- * Only 16% of Asian Pacific American children see their race "very often" on television, compared to 71% of white children, 42% of African Americans and 22% of Latinos.
- * 80% of children of all races, including Asian Pacific American children, believe that the media can teach children and others "that people of their race are important."
- * 79% of Asian Pacific American children felt it is important to see their own race on television.
- * While 66% of children felt white characters are portrayed in a

positive way, only 38% of children felt that APAs were portrayed in a positive way.

About the Asian Pacific American Community

- * According the Census Bureau estimates, Asian Pacific Americans will number 12 million in 2000; comprising 4% of the population. By 2050, the Asian Pacific American population is projected to grow to 32 million, 8% of the total U.S. population.
- * The Asian Pacific American community has an estimated combined buying power of \$229 billion in 1999, a 102% rise since 1990 (the fastest rate of growth of any ethnic group). Source: Selig Center for Economic Growth, University of Georgia.

THE WHITEWASHING OF NETWORK TELEVISION MUST END

After studying prime time television programming from 1969 through 1977, the U.S. Commission on Civil Rights concluded that racial and ethnic minorities are little more than "window dressing on the set." Little has changed since then.

Children still most often associate white characters on television with wealth, education and achievement, while minority characters when they appear at all are more often seen as breaking the law, struggling financially or "acting goofy" (Children Now, 1998). Ill-fated characters in prime time are disproportionately African American and Latino (Cultural Indicators Project, 1993, 1998). When they are not depicted in stereotyped ways, Asian Pacific Americans and Native Americans are generally invisible even when large numbers of them actually reside in the locales at which fictional television shows are set.

The result is television that denies the reality of the United States as an increasingly multi-racial, multi-ethnic and multi-cultural society.

When these concerns were raised in the past, network executives usually acknowledged the problem and promised to do better in the future. Yet when the new 1999-2000 prime time network television schedule was announced, it was blindingly white. Not a single nonwhite leading character or theme could be found on any of the 26 new prime time television series that will premiere on the four major networks.

This "whitewashed" network lineup is harmful because beliefs and attitudes are shaped by television. Those who are depicted in primary roles in television programming become worthy of attention and concern; those whom television ignores remain invisible and marginalized. Children Now found that children of all races overwhelmingly agreed that it is important to see people of their own race on television because "it makes

children of that race feel included" and "it provides role models." For all of us, white or nonwhite, televised images affect our self-esteem, our aspirations and how others view us and treat us based on those images.

This season's prime time schedule is particularly disturbing as it coincides with a rise in anti-immigrant sentiment and shocking incidents of vicious racial hate crimes. Because of its broad reach, network television has a unique potential to enlighten and unite us as a people. Not only have the networks forgone this opportunity to use the medium's power for good; they also have neglected to pursue their own self interest by failing to exploit America's diversity for its abundant creative possibilities and for the financial gain from expanded audiences. Instead, the networks have adopted, deliberately or unconsciously, a policy of cultural apartheid.

We, the undersigned individuals and national and local organizations from diverse communities, with varying missions and disparate constituencies, call upon those in positions of power and influence in the television industry and in industries that advertise on television, to take decisive action to address and reverse the present picture of prime time television. We are developing a number of strategies for effecting this change, and we are united in demanding a dramatic alteration of the status quo.

First of all, we challenge the networks immediately to adopt policies ensuring that actors of color be sought out to play any role that is not of necessity racially or ethnically specific. Such policies should institutionalize the principle that this is not just a black or white issue, but that diversity is a value that embraces every color and background.

Second, we urge the networks to hire and promote more people who exemplify diversity and who are interested in integrating new perspectives in programming. This must take place at every level, from writers to programming executives, so that they will at least be in the pipeline for positions that can influence the make-up of programming. The goal of this reform should be to ensure that new programs are developed that include diverse stories and minority characters as leading players, so that people of color are not relegated only to guest or recurring roles.

Third, we ask advertisers to demand that the programs with which they associate their goods and services reflect America as it truly is -- a land filled with diverse, vibrant and talented people of every hue, gender, age, sexual orientation, physical ability, religion and culture. In general, television commercials already are more diverse than the programs with which they are broadcast, revealing that advertisers obviously see the value of appealing to all types of audiences.

Our demands are just and consistent with the television industry's own enlightened self-interest. So long as prime time programming continues to be colorless, an increasingly diverse population will

increasingly turn elsewhere for its entertainment. The status quo is both morally wrong and fiscally short-sighted.

We ask all right-minded people to join us in making their desire for richer, more colorful programming known to the television networks and to the corporations that sponsor network programming.

ORGANIZATIONAL ENDORSERS (As of September 14, 1999)

Ableza: A Native American Arts & Film Institute Affirmative Action
Association for Women (AAAW) Alliance for Community Media
American-Arab Anti-Discrimination Committee (ADC) Artists Against
Oppression
Asian American Advertising and Public Relations Alliance (AAPRA)
Asian American Coalition - Georgia
Asian American Coalition for Total Inclusion on the Networks (AACTION)
Asian American Government Executives Network (AAGEN)
Asian American Legal Defense and Education Fund (AALDEF) Asian
American Theatre Project, Stanford University Asian American Voters
Coalition
Asian and Pacific-Islander Student Alliance of the University of
California
at San Diego (APISA-UCSD)
Asian Human Services, Chicago, IL
Asian Pacific Alumni of UCLA
Asian Pacific American Labor Alliance
Asian-Pacific International Health Assessment Institute (APIHAI) A
Tribe of Two Press
Children Now
Chinese American Civil Rights Organization (CACRO) Chinese-American
Restaurant Council of Michigan (CARCM) Chinese Human Rights Advocates
(CHRA)
Colorado Women's Agenda
Cultural Environment Movement
East Coast Asian Students Union 2000 of Yale College (ECASU 2000) East
West Players
Filipino Civil Rights Advocates (FilCRA) Hispanic Republican Club
Imada Wong Communications Group, Inc.
ImprovWorks, The San Francisco Center for Improvisation India Abroad
Center for Political Awareness
Indo-American Democratic Organization (I.A.D.O.), Chicago, IL Japanese
American Citizens League (JACL)
JACL, Pacific Southwest District (JACL-PSWD) JACL, Sequoia Chapter
JACL, Southeast Chapter
KHS Music
Korean American Coalition
Leadership Education for Asian Pacifics, Inc. (LEAP) Los Angeles
Association of Black Personnel
Media Action Network for Asian Americans (MANAA)
Minority Business Enterprise Legal Defense and Education Fund, Inc.
(MBELDEF)
Muslim Public Affairs Council
National Asian Pacific American Bar Association (NAPABA) National

Asian Pacific American Legal Consortium
 National Association of Hispanic Journalists (NAHJ)
 National Council of Asian Pacific Americans (NCAPA)
 National Federation of Filipino American Associations (NaFFAA)
 National Hispanic Foundation for the Arts
 National Korean American Service and Education Consortium
 Dr. Haing S. Ngor Foundation
 Organization of Chinese Americans (OCA)
 OCA, Greater Los Angeles (OCA-GLA)
 Pacific Holocaust Commemoration Committee
 Pacific Islanders in Communications
 Phillipine American Bar Association (PABA)
 Rice University Chinese Student Association
 SHIFT Dance Collective
 South Asian Lesbian and Gay Association
 Southeast Asian Resource Action Center
 The LearningWay Center
 Theatre Program at Loyola College in Maryland
 Tongue In A Mood, Filipino American Performance Group, San Francisco
 USA International Media
 Vietnamese American Business Council
 Visual Artists Guild
 Visual Communications

ASIAN AMERICAN VIDEO SUGGESTION LIST

Compiled by the Media Action Network for Asian Americans

"Phantom of Chinatown" (1940), VCI Home Video.

"Go for Broke!" (1951), MGM/UA Home Video.

"Hiroshima mon amour" (1959), Public Media Home Vision.
 "Flower Drum Song" (1961), MCA Home Video.

"Star Trek" television series (1966-69), Paramount Home Video.
 "Bruce Lee and the Green Hornet" (1966-67), Facets Video.

"Red Sun" (1971), Fox Lorber Home Video.
 "Enter the Dragon" (1973), Warner Home Video.

"Chan Is Missing" (1981), New Yorker Home Video.
 "Gandhi" (1982), Columbia/ TriStar Home Video.

"Star Trek III: The Search for Spock" (1984), Paramount Home Video.

"The Karate Kid" (1984), Columbia/TriStar Home Video.

"The Killing Fields" (1984), Warner Home Video.
 "Dim Sum" (1985), Pacific Arts Video.

"A Great Wall" (1985), Pacific Arts Video.
 "The Last Emperor" (1987), Artisan Home Video.
 "Aloha Summer" (1988), Lorimar Home Video.

"Eat a Bowl of Tea" (1989), Columbia/ TriStar Home Video.
 "The Wash" (1989), Academy Entertainment.

"Star Trek VI: The Undiscovered Country" (1991), Paramount Home Video.

"Mississippi Masala" (1992), Columbia/ TriStar Home Video.

"Rapid Fire" (1992), Fox Video.

"Dragon: The Bruce Lee Story" (1993), MCA Home Video.
 "The Wedding Banquet" (1993), Fox Video.

"The Joy Luck Club" (1993), Hollywood Pictures Home Video.
 "Heaven and

Earth" (1993), Warner Home Video.
"Golden Gate" (1994), Touchstone Home Video. "Rapa Nui" (1994), Warner Home Video.
"Double Happiness" (1994), New Line Home Video. "Picture Bride" (1994), Miramax Home Entertainment.
"Maya Lin: A Strong, Clear Vision" (1994), American Film Foundation.
"Rumble in the Bronx" (1995), New Line Home Video.
"Mortal Kombat" (1995), New Line Home Video.
"Yo-Yo Ma: Inspired by Bach" (1996), Sony Classical Video. "Mortal Kombat: Annihilation" (1997), New Line Home Video.
"Rodgers & Hammerstein's Cinderella" (1997), Walt Disney Home Video
"Kundun" (1997), Touchstone Home Video.
"The Replacement Killers" (1998), Columbia/ TriStar Home Video.
"Mulan" (1998), Walt Disney Home Video.
"Rush Hour" (1998), New Line Home Video.
And consider patronizing your local Asian American theatre company.

Organization of Chinese Americans
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Washington, DC 20036
tel:202-223-5500 fax:202-296-0540
E-mail: oca@ocanatl.org
Web: <http://www.ocanatl.org>

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jhong@duktogroup.com
Mac.McKenney@mail.house.gov

JIM KOHLENBERGER@OVP

08/03/99 05:51:19 PM

Record Type: Record

To: Irene Bueno/OPD/EOP@EOP

cc:

bcc:

Subject: Re: Underrepresentation of Minorities on TV shows 

3:00 Friday works great!

Irene Bueno@EOP

 Irene Bueno@EOP

 08/03/99 02:59:23 PM

Record Type: Record

To: Jim Kohlenberger/OVP@OVP

cc:

bcc:

Subject: Re: Underrepresentation of Minorities on TV shows 

Sounds good. How about 3pm? If that doesn't work, just set a time. At this point, I am open.

Thanks

JIM KOHLENBERGER@OVP

JIM KOHLENBERGER@OVP

08/03/99 02:45:03 PM

Record Type: Record

To: Irene Bueno/OPD/EOP@EOP

cc:

bcc:

Subject: Re: Underrepresentation of Minorities on TV shows 

How about Friday afternoon?

Irene Bueno@EOP

 Irene Bueno@EOP

 08/03/99 01:30:31 PM

Record Type: Record

To: Jim Kohlenberger/OVP@OVP
cc:
bcc:
Subject: Re: Underrepresentation of Minorities on TV shows 

Thanks for your response and would like to discuss with issue further with you sometime perhaps later this week. How's Thursday - after 2pm or anytime Friday looks good too.

Let me know.

JIM KOHLENBERGER@OVP

JIM KOHLENBERGER@OVP

08/03/99 10:04:59 AM

Record Type: Record

To: Irene Bueno/OPD/EOP@EOP
cc:
bcc:
Subject: Re: Underrepresentation of Minorities on TV shows 

For years we have done a lot in the area of minorities in television -- specifically in ownership. I'd love to talk about it. You probably also know that we are severely limited in responding to the NAACP challenge on all white shows. Getting government involved in content decisions is a slippery slope.

Irene Bueno@EOP

Irene Bueno@EOP

 08/02/99 02:55:58 PM

Record Type: Record

To: David W. Beier/OVP@OVP, Jim Kohlenberger/OVP@OVP
cc:
Subject: Underrepresentation of Minorities on TV shows

Are you working on issue of minorities underrepresentation on TV shows? We are interested in this issue and I understand that you have an interest in this as well and may be working on this issue already.

Please let me know. Thanks.

BACKGROUND: TV has a powerful impact on society and shapes our views of people. Studies have shown that people particularly children are impacted by the images they see on TV.

Based on actions taken by the TV executives, they realize that this is an issue and they have taken steps to rectify the problem. The concern is that they only did this because of the NAACP and NCLR threats – boycott, name calling, etc. Lay a foundation to avoid future flare ups.

Acknowledging this, the Administration should bring a dialogue along the lines of meetings with movie executives about reducing violence in movies or to reduce smoking on TV. In those situations, the Administration brought parties together to discuss the problem, get commitments from the movie makers to adhere to stricter enforcement of rating system so that children are not exposed to violent movies. Tobacco – met with soap opera and other execs to reduce smoking on screen.

GOAL: Because of TV's impact on society, all Americans should be considered in the development of TV shows and the actors who are cast for these shows. Inclusion of all races promotes diversity and inclusion and eases racial tensions.

PROPOSAL: Dialogue on Minorities on TV or in the Media - bring the parties together to discuss this issue

The Administration convene a meeting to discuss:

- Face of America is changing
- why it's important to make sure all Americans are included on TV shows (promote understanding, inclusiveness, etc.) – include academics who have done studies
- why it's difficult to do so – execs can discuss this
- what can we do to achieve this goal - change in networking practices (casting a wider net for scripts for new shows and actors, encouraging more minorities to go into TV, mentorships, etc) – public awareness campaign, internet
- No enforcement just agreement on principles and encouragement to work together on addressing this issue. We are not directing the content of their TV shows but the importance of including all Americans.

Invitees – civil rights groups, academics, TV execs, FCC, etc

POSSIBLE OUTCOMES –

- Agreement on the problem and principles
- Commitment by networks to revise their current practices – cast a wider net in castings and developing program ideas.
- Commitment by civil rights groups and the networks to continue a dialogue on this issue (avoids fanning racial hostilities, avoid lawsuits, civil actions, etc.)

PROS

- Administration leadership in this area
- Responding to civil rights concerns
- This would demonstrate widespread support for what the networks are doing
- Institutionalize this kind of thinking so this doesn't occur every few years and other industries will think about this too.
- Long-term effects if done right
 - Inclusiveness
 - reduction of racial tension
 - promotes understanding
- If done wrong - litigation, boycotts, etc. - would lead to divisiveness

CONS

- they are doing it already - why should we get into it.
- Slippery slope - content regulation
- What do we really accomplish - just a meeting where we bring people together and talk about this issue

Discuss with others - Ben

Challenges

Broadly -

- Contents - actors, content - have done stuff - V-chip
- Employment/Personnel - FCC rules - Aff. Action - struck down, appealed, but struck down. Looking without options - at diff. rule (X)
- Ownership - Trust activity. Tax Credit for minority ownership
- ~~Advertising~~ ^{Broadcasting} ~~the~~ is the answer
- Telecom bill - veto strategy on the ownership
- FCC weaken some things allowing ownership to 82 stations
- Broadcasters ~~say~~ dialogue (not cable co.)
- Telecom Act - Auctioned off - \$ sum there Fund for minority start ups. ?

Advertising - Memo - not advertising \$ in the min conty. Redlining
Ex memo - on Fed advertising. make sure our time is order.
Feb - Follow up.
NPR + OMB - doing a report

(X)

Contents

- Public Interest Obligation - get agreements (CPA)
- DVD - agreements - Report. Recommendation
minor staff or diversity
- Contents - 3 hr rule - Education
- Bully Pulpit - OK
- Nat'l Academy Arts & Sciences - new awardee
- Best Educator - Bill Kernard. *Responsible Media*

Demisly
Disability
Drate W
Abate

Ownership Cap. 30% - \$1.5 endowment.

Range - tax certificates

~~Radio~~ ~~TV~~ ~~Radio~~ ~~TV~~ ~~Radio~~ ~~TV~~

Report 3 on broadcasters?

Sept. - #s of ownership

- Radio - micro radio - small stations to get down bigger stations.
Broadcasters do it. FCC - buy this - when they are doing this.
Call for this.

- NAB Block Broadcasters
- minority Contin Law

- Movies

NPPA - Jack Valenti

Rating - not happy

- Congressional interest - Lieberman - value
SG Report on violence

- Working Group on minorities in media
Eddie C. - lawsuit

Comm Dept - Larry ~~Tracy~~ - left
Tasha

Karen Edwards - expert diversity 482-1920

- West Wing - new seasons - Q + A - why



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From Emmy Award nominee Aaron Sorkin ("A Few Good Men," "Sports Night") and Emmy Award winners Thomas Schlamme ("Tracey Takes On," "Sports Night") and John Wells (NBC's "ER") comes this behind-the-scenes glimpse into the inner-workings of the Oval Office as seen through the eyes of its eclectic group of frenzied staffers.

This sophisticated, one-hour drama series stars Rob Lowe ("Austin Powers: The Spy Who Shagged Me"), Moira Kelly ("To Have and to Hold"), Bradley Whitford ("My Fellow Americans"), John Spencer ("L.A. Law"), Richard Schiff ("Deep Impact"), Allison Janney ("Primary Colors") and Martin Sheen ("Apocalypse Now").

From his office in the White House, President Josiah Bartlet (Sheen) leads the most powerful nation on earth – but needs lessons on riding a bike. Directly descended from one of the signers of the Declaration of Independence, New Hampshire Democrat Bartlet exudes a country-lawyer charisma that belies his brilliance, his deep conviction and his devotion to what he believes is right for the country – despite what the special interest groups demand. As one of his associates puts it, "While the left hand is lulling you with folksy charm, you don't even hear the right hook coming."

Pacing the West Wing morning, noon and night, Bartlet's loyal staffers put on a show for the press and public. Leo McGarry (Spencer) is the President's chief of staff and his closest ally and confidant. He possesses the sort of street-smarts that enable him to keep in touch with the sentiments of the nation.

Deputy Chief of Staff Josh Lyman (Whitford) is a skilled strategist who at times can be too opinionated for his own good. A highly regarded political brain, he helped get Bartlet elected.

Press Secretary C.J. Gregg (Janney) spends most of her time deflecting the press' awkward questions with grace and skill. Cool and competent, C.J. moderates tempers and keeps the bloodhounds at bay, working alongside Toby Ziegler (Schiff), the rumpled and sleepless Communications Director whose cynical sense of humor gets him through many a dicey political situation.

In contrast to his boss, Deputy Communications Director Sam Seaborn (Lowe) is a strictly political animal, easily able to craft an appropriate presidential response and equally skilled with the ladies.

Gifted political consultant Madeline Hampton (Kelly) relishes sparring with her ex-boyfriend, Josh. Ambitious and a bit scattered, Madeline is also romantically involved with her boss, the senator planning to campaign against Bartlet.

The combined power of the diverse members of this unique team helps run a country. The nation survives because of -- and at times in spite of -- what happens in the West Wing.

"The West Wing" is from John Wells Productions in association with Warner Bros. Television. Sorkin is the series creator/executive producer. Thomas Schlamme ("Sports Night") and Wells are executive producers.

extras

- Video Clip [28k](#) [56k](#) [128k](#)
- Chat
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- [Snap Discussions](#)

From: Alejandro G. Cabrera@OVP on 09/17/98 03:10:53 PM

Record Type: Record

To: See the distribution list at the bottom of this message

cc:

Subject: VP Remarks at the National Association of Black-Owned Broadcasters

**REMARKS BY VICE PRESIDENT AL GORE
NATIONAL ASSOCIATION OF BLACK-OWNED BROADCASTERS**

(As Prepared for Delivery)

Thursday, September 17, 1998

It is always a deep personal honor for me to come before the National Association of Black-Owned Broadcasters -- for the third time in five years.

The news is better covered, and the country is better served, if our reporters, editors, newspapers, and radio and TV stations reflect the full diversity of the country they serve. Thank you, NABOB, for nearly a quarter-century of leadership.

Over the past 22 years, you have helped open the doors of opportunity to a whole new generation of owners and journalists. Until 1949, there wasn't even one black-owned radio station in the United States. Today, NABOB represents 157 black-owned stations and 18 commercial television stations. In an industry that has gone from album to 8-track to cassette to CD to digital tape to DVD to improve clarity the past two decades, the clearest voice of all has been provided by the men and women of NABOB. And we are a better nation for it.

Now, in this time of progress and prosperity, our challenge is opening those doors of opportunity even wider -- in your profession, and in all professions -- so that every child can share in the American Dream.

Look at how far we've already come: 16.7 million new jobs. The lowest unemployment in a generation. The lowest African-American and Hispanic unemployment on record. The lowest African-American poverty rate on record. The fastest real wage growth in 25 years. More small businesses created the past 5 ½ years than in the previous 12 years combined -- all with the lowest inflation in 32 years.

And we should remember that all of this progress is due to the policies of one person -- President Bill Clinton. His policies and programs have been good for the United States of America.

We are especially proud of the fact that one of the most successful administrations in history is also the most diverse.

As NABOB has helped teach us for more than 20 years: we are not successful in spite of our diversity -- we are successful because of it!

But we also know that the brightest lights sometimes cast the biggest shadows. For all we have done, we have a lot more to do. There are still too many people who have not shared in our success, who are still waiting for the chance to prove themselves. And in too many places and professions, the glass ceiling has still not been shattered.

Tomorrow, the National Telecommunications and Information Administration will release its 1998 Minority Commercial Broadcast Ownership Report. It shows that minorities now own 337 of the 11,524 commercial broadcast stations nationwide. That's just 2.9 percent.

The report also shows that minority ownership of TV stations fell from 38 stations to 32 stations -- and the number of minority television station owners fell from 22 to 13. There are still no minority owners in 17 states. And while minorities now own 23 more radio stations than they did last year, it mostly came through consolidation at the expense of other minority owners -- 11 black, 8 Hispanic, one Asian-American, and three Native American.

This isn't just a question of diversity, it's a question of democracy. In the marketplace of ideas, independent minority-owned broadcast stations play a vital role in this country. As a nation, we cannot afford to lose your voice. That's why President Clinton and I are committed to doing all we can to preserve and sustain it.

First, on the individual level, we must continue to do all we can to promote the hiring and training of minorities in the broadcast industry. For nearly 30 years, we have had a valuable FCC rule in place that required broadcast licensees to make special efforts in recruiting and outreach to minority employees. As most of you know, that rule was struck down, and our request for a re-hearing was denied. Despite that disappointment, this week's decision is not the final word. The Department of Justice and the FCC are reviewing the various opinions that were released and will decide whether or not to appeal. In the meantime, I support Chairman Kennard's efforts to revise the rule so we can do the most possible in this area within the constraints of the court's decision.

We are also working to promote diversity from within. Earlier this year, I convened a task force of ten federal agencies to increase diversity in broadcasting, and particularly in hiring practices. Bill Kennard has made opportunity a cornerstone of his agenda and has worked hard to secure 21 voluntary commitments -- including the nation's largest cable and broadcast stations -- to voluntarily continue their EEO practices, and has promoted the message that most broadcasters already know: we are all better off if everyone has a chance to succeed. That point was proven by two former Ivy League Presidents -- Harvard's Derek Bok and Princeton's William Bowen -- who recently found that universities that make an extra

effort to recruit qualified African-American students are rewarded with students who work just as hard, are just as likely to graduate -- and more likely to participate in the community. Because of it, the entire community benefits from a diversity of views. The same is true of broadcasting. It would be a tragedy if the next Tom Joyner or Pierre Sutton is being turned away because they didn't get the chance. I challenge broadcasters to live up to their public interest obligations and show their leadership in the community by recognizing and embracing the importance of diversity.

Second, on the ownership level, we need to be sure that consolidation does not lead to elimination of minority broadcasters and minority voices. We have all seen the benefits of consolidation in many industries. But in broadcasting, consolidation has also placed new demands on independent stations and minority owners. The more the bar gets raised, the harder it is to compete. More and more minority owners are being forced to sell to majority-owned conglomerates or minority group owners. If this trend continues, we risk losing not just minority representation in the ownership ranks, but crucial opportunities in the workforce and voices in the community.

Over the past three years, the broadcast industry has benefited handsomely from this great wave of consolidation. As they reap these rewards and seek even greater opportunities to consolidate, I believe they should help others benefit as well. The FCC is working with broadcasters right now to explore new ways to ensure that as the industry continues to consolidate, a rich, diverse array of voices is maintained on the public airwaves.

We are also working to help all small business owners get the access to capital they need to create jobs. We are proud of the fact that last year, the Small Business Administration made or guaranteed more than \$13 billion in loans and venture capital investments -- including a record \$2.6 billion to more than 10,600 minority-owned businesses. In fact, over the last four years, loans to minority borrowers have more than doubled. In addition, earlier this year, I was proud to announce a the first-ever agreement between the SBA and the Big Three auto makers, to increase subcontract awards to minority-owned businesses by \$3 billion over the next three years -- a 50% increase over today's levels. We launched a new campaign to expand lending to African-American-owned small businesses by a dramatic \$1.4 billion. And, we recently launched a new "Business LINC" Initiative, to encourage large businesses to mentor small, locally-owned businesses in distressed areas.

Today, we take another step forward. Today, I am asking our Small Business Administration to carefully review its efforts to help minority-owned broadcasters -- to make sure they receive the technical assistance, the mentoring, and the capital they need to succeed. We know how crucial this industry is to our future -- and we are committed to your strength and success.

Third, on the community level, we need to do all we can to promote advertising on minority-owned stations, and to ensure that the ugly face of discrimination is not being used to discourage advertisers. Like you, I was appalled when I read about that shameful memo urging advertisers not to use ethnic radio stations. There was no place for that kind of

discrimination in 1968, there is no place for it in 1998, and we are taking new action to help prevent it.

I am pleased that the FCC is conducting a study on discrimination in the advertising market. We need to know all the facts, so we will know how to address them. I am also pleased to announce that this week, I will ask all federal agencies to review their own advertising policies, to ensure that our government is not part of the problem, but part of the solution. Together, let us work for basic justice and fairness -- on our airwaves, and all across America.

In this global economy, America carries a special obligation. People across the world see in America the reflection of their own great potential -- and they always will, as long as we give all our citizens, whatever their background, an opportunity to achieve their own greatness.

But to do that, we need all of you. Your tradition is a tradition of leadership and excellence. By providing diverse viewpoints; by supplying a vital training ground for the next generation of young thinkers and leaders; and by helping to ensure that our airwaves hold opportunity for all Americans, you help provide common ground for the American Dream.

So I look forward to working with you, to prove to the world that our diversity is a great strength -- and to harness that strength for the good of all our people, right here at home. Thank you.

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Message Sent To: _____

NAACP smart to put squeeze on TV execs

By DeWayne Wickham

BEVERLY HILLS, Calif. — Tim Reid sat at a table on the upper level of Reign restaurant, a popular gathering place for black entertainers, and peered over the frosted-glass partition that shielded him from the crowd below.

"There's more to it than just putting more people of color in front of the camera," the veteran actor-turned-producer said of the recent flap over the painfully low number of minorities on network television shows, a problem he thinks won't be easily solved.

"I'll know when things have changed when there are a lot more of us in real decision-making positions in the executive wing of the networks," Reid said.

That shift might come a lot sooner than Reid thinks.

This week, NAACP President Kweisi Mfume will hold the first of four meetings with senior executives of the nation's leading television networks. The sessions with officials of ABC, NBC, CBS and Fox come just a month after Mfume criticized



By Richard L. Dunston, AP

Actor/producer Tim Reid

the networks for not having a single African-American, Hispanic, Asian or Native American in any of the 26 new shows they had scheduled to air on the networks this fall.

Stung by the criticism, the networks have scrambled to add minority characters to some of the shows that Mfume labeled a "whitewash." But these 11th-hour additions are not likely to satisfy the NAACP leader who, like Reid, believes more widespread changes are needed.

Mfume will press "for greater diversity from the boardroom down to the camera operator" in his meetings with network executives, said John White, the NAACP's director of communications.

That's good news.

Most media reports have portrayed Mfume as bent simply on getting more people of color among the casts of this fall's lineup of new shows. Largely overlooked by reporters was his call for the employment of minorities at all levels of TV production, "both in front of the camera and behind the camera."

Making himself very, very clear

If those words weren't warning enough for network executives that their last-minute rush to integrate the casts of the new programs won't get the NAACP off their backs, what he plans to say in his meetings with them should drive home the point.

The NAACP chief says he'll tell them that their organizations will be rated on the number of minorities on their corporate boards and management staffs. The networks also will be graded on the number of minority writers and producers they employ, the diversity of their newsroom staffs and whether minorities are paid less than their white counterparts.

Those networks that score poorly won't have much time to turn things around. Mfume says he'll mount a boycott against any network that resists meaningful change during the crucial November rating period, when advertising rates are set.

That's a wake-up call the networks can't afford to ignore.

And this is also a fight the NAACP can ill afford to back away from.

Getting people to tune into the NAACP

Just as its challenge in 1915 to D.W. Griffith's racist movie, *Birth of a Nation*, helped make the NAACP a household name, Mfume's challenge of the television industry can spark new interest in — and a wider following for — the 90-year-old civil rights organization, which in recent years has been something of a sleeping giant.

By setting a November deadline for the commitments he hopes to squeeze out of the networks, Mfume wisely has chosen not to let his push for television reforms get stretched out beyond the attention span of an organization that can easily be distracted by events beyond its control.

Although he has received some indication that the networks want to negotiate a settlement of his grievances, Mfume would be wise not to get bogged down in the minutiae of such talks. Once he throws down the gauntlet, the NAACP's president should retreat to his Baltimore headquarters and await word of whether television networks want to fight or switch.

Why? Because for both the people and the cause he champions the stakes are high. Television doesn't reflect images of this nation so much as it creates them. By excluding minorities from the broad range of roles found in prime time — or allowing them to be largely defined by white producers and writers — TV executives undermine the NAACP's efforts to change the warped perceptions that for too long have kept minorities out of the mainstream of American life.

DeWayne Wickham writes weekly for USA TODAY.

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TUESDAY, AUGUST 10, 1999

Entertainment Through an Accurate Prism

By Adonis Hoffman

Special to the Los Angeles Times

When all of the senior executives of the major studios Columbia, Disney, DreamWorks, Fox, MGM, Miramax, Warner Bros. and Universal and their counterparts at ABC, CBS and NBC gather on Mondays in their respective corporate boardrooms, there are few, if any, faces of color. Out of 1,000 top executives in the industry including writers, directors, producers and agents a handful are black. This virtually homogenous group of white males exerts control over a more than \$20-billion industry that influences the culture, commerce and values of virtually every nation in the world. When Hollywood projects an image, it becomes global reality. Television and movies possess the inherent power to define what the world sees and how it should feel about it.

The absence of minorities from Hollywood's executive suites means they are powerless to control their own global reality. When the National Association for the Advancement of Colored People chided Hollywood for not featuring minority actors in leading television roles, it was only half right. The debate centering on diversity for diversity's sake ignores the issue of power sharing in American society. The focus on the number of black actors as symbols of diversity is a shallow measurement. The more accurate measurement, perhaps, would be the level of control black executives have over film and television budgets.

In the television and film context, minority demands for diversity have been minimized to concessions by networks to shoehorn some characters of color into fall sitcoms. This is much too facile a solution for a complex problem. What Hollywood's executives hold onto more dearly is their power to define. This power leads not only to influence over the images, but influence over the economic equations that are the lifeblood of the entertainment industry.

Opening up the network and studio boardrooms to qualified minorities would have an astounding effect both within and beyond the broadcast industry. With the unencumbered power to define their characters, black writers and producers would be liberated to present a richer pastiche of the black experience to the global audience. No longer would black images be filtered through the lens of formulaic stereotypes that so often result in one-dimensional characters usually criminal or comedic.

The presence of black executives would likely put an end to a television practice that rarely highlights black intellectual skill or expertise. Networks send a subtle message when they promote white males as the only experts we see commenting on economic affairs, world events or public policy. Black analytical skills have been reserved for sporting events.

To be sure, throwing open the ramparts to black directors could easily produce more of the sort of low-brow, in-your-face comedy that comes from the Wayans brothers. The creative control exercised by a few young black producers is not really a major step forward, since blacks have been allowed to master the comedy art form. But power sharing could also result in a proliferation of engaging, dramatic and quality programs, much like that produced by Tim Reid and Carl Franklin. Ultimately, American audiences would be free to examine blacks through the prism of real-life experiences.

This power would also tear down the Mason-Dixon line between white and black television programming, because for most Americans, life is not nearly so segregated. Removing apartheid from TV and film production also yields an economic benefit to the entire Hollywood community. For black film producers, the financial support of the studios would allow them to explore nonblack themes in film, and more significantly, give them the opportunity to interstitch whites and blacks into true-to-life scenarios. The liberalization of this market, alone, would take black writers and producers from the margins of the industry into the mainstream.

The presence of minority executives in decision-making positions at networks and studios also means that ancillary economic benefits and revenue in the industry could begin to find their way to minority communities. Minority agents, attorneys, accountants, advertising executives, insurers, caterers and contractors would be poised to receive a reasonable share of commerce from the networks simply because a minority executive was conscious of their existence. Not to be confused with quotas, this type of economic benefit is what has been lost when there is a lack of access to opportunity.

Why does it matter, and what is at stake? In the final analysis, the participation of minorities throughout the television and film

industry should be viewed in a broader context other than employment for a few actors. As the grand projector of American values, movies and television should reflect our diversity, if not celebrate it. Blacks, Latinos and Asians, while portrayed as such, are not merely walk-ons in our society they are woven into the fabric of what has made this country great.

No other industry in America has been allowed to perpetuate the wholesale exclusion of minorities from executive ranks. It is time for Hollywood to change.

An Agonized 'Peace'

Los Angeles Times

The following editorial appeared in Monday's Los Angeles Times:

Establishing civilian rule for the Kosovars is proving no less difficult than waging a war against their Serbian oppressors. Kosovo Liberation Army irregulars are filling the power vacuum that NATO troops and United Nations police failed to fill, carrying out "ethnic cleansing" of their own. They are killing Kosovo Serbs and Gypsies, burning their homes and looting, though at a level far short of the murderous campaign that the Serb army imposed, as detailed in a Los Angeles Times report on Sunday. Only a fraction of the 3,500-strong international police force has been deployed in Kosovo. The establishment of civilian authority is mired in controversy and the court system is barely functioning. This poses a danger that, unless the United Nations acts expeditiously, the KLA will expel all minorities and set up its own rule based on terror and violence. This is not what NATO fought for.

Adding even more heat to the Balkans, the republic of Montenegro has delivered an ultimatum to Yugoslav and Serbian strongman Slobodan Milosevic that it will break away from the Yugoslav federation unless it is given broad autonomy. This is potentially the opening to a new round of violence in the region.

The United States had grossly underestimated Milosevic's brutal hold on power over Kosovo, letting him drag out negotiations over the prospect of some level of autonomy for the province, even as he continued to carry out "ethnic cleansing" of Kosovo Albanians. The Clinton administration should avoid making that kind of mistake again. Milosevic has proven in Croatia, Bosnia and Kosovo that he will stop at nothing to keep his power. As long as he commands Serbia, he poses a major threat to the neighboring Balkan countries.

While NATO is celebrating victory in Kosovo, the province is in chaos. The United Nations, which is in charge of setting up provisional civilian rule until the Kosovars elect their own legitimate government, presides as a new wave of terror is inflicted by Kosovo Albanians on Serbian and Gypsy minorities.

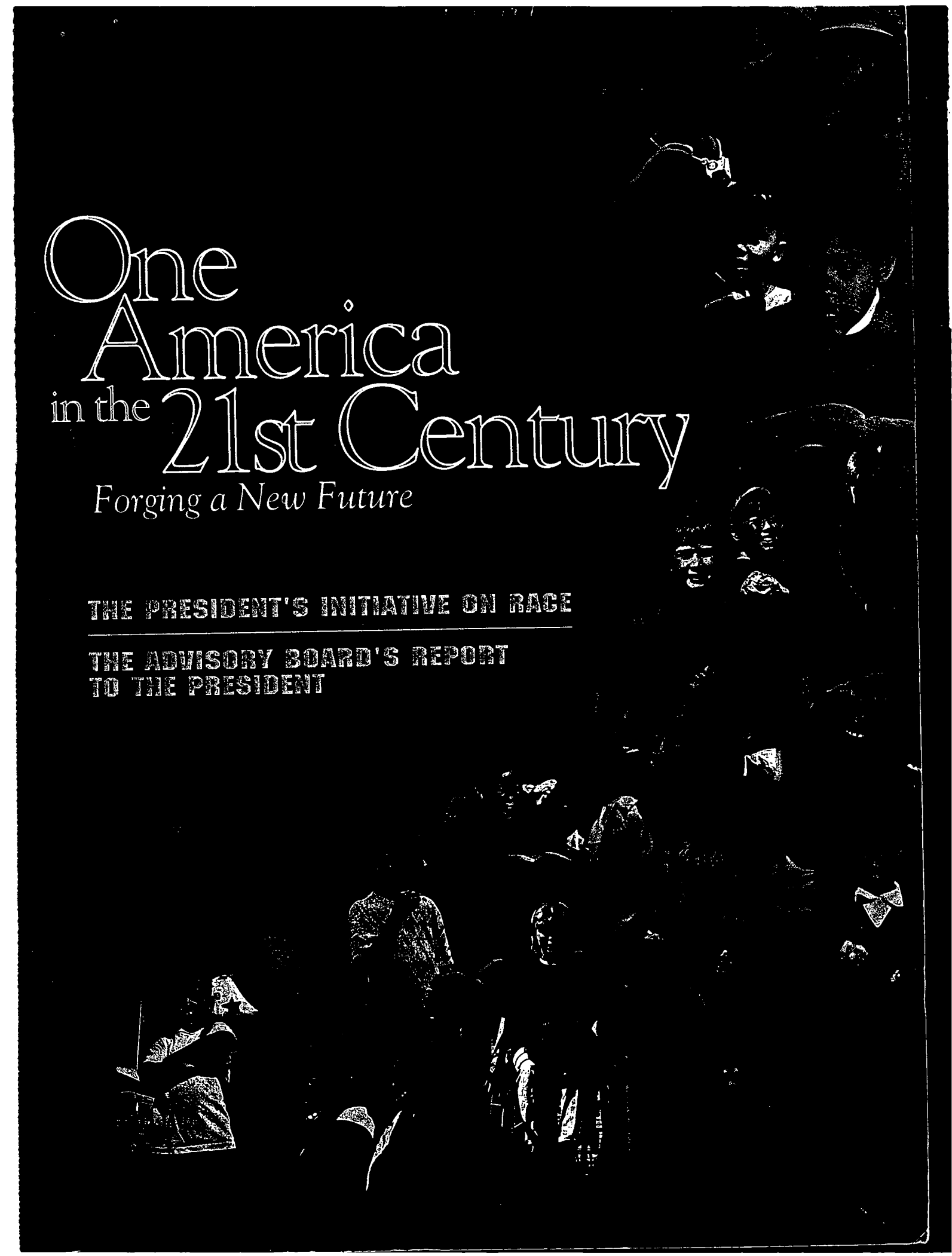
Law and order is in the hands of NATO soldiers but they are ill equipped to maintain it. An international civilian police force trained for the task is being deployed too slowly to stop KLA militants from setting up their own power structure. With fewer than 500 of the 3,500 assigned policemen on the ground, the United Nations can do little more than condemn the Kosovars' acts of revenge.

The U.N. mission in Kosovo, headed by Frenchman Bernard Kouchner, the secretary-general's special representative and head of UNMIK, the U.N. Interim Administrative Mission in Kosovo, is also moving too slowly, and in the wrong direction, in its attempt to establish a new government in Kosovo. Instead of swiftly organizing local government, as it did in the Bosnian war, the United Nations is creating a government of international civil servants, thousands of them. No matter how well intentioned or adept these officials might be at running public administration, hospitals, schools and criminal and civil justice, they do not have intimate knowledge of Kosovar ways. Kosovars, ethnic Albanians who made up 80 percent of the provincial population prior to the war, are being called in as mere outside consultants, and they justifiably resent it.

The most prominent Kosovar leaders, Ibrahim Rugova and the KLA's Hashim Thaci, have promised to cooperate with the U.N. administration, but they do not have full control over the population, especially the still armed KLA troops. The attempt to disarm those troops, European military sources say, so far has yielded only a pile of old and broken weapons.

Milosevic still controls the levers of power in Belgrade and with the Serb army poses a threat to the region, especially to the Montenegrins, who by their defiance of Belgrade have made themselves a target. Barring the ouster of Milosevic and his lackey in Belgrade, and the restoration of civilian rule in Kosovo, the NATO war stands as a largely hollow victory.

END



One America in the 21st Century

Forging a New Future

THE PRESIDENT'S INITIATIVE ON RACE

**THE ADVISORY BOARD'S REPORT
TO THE PRESIDENT**

by those officers who abuse the civil rights of minorities overshadow the positive actions of dedicated public servants and poison police-community relations. Too often, minorities and people of color view police officers as their enemies rather than as their protectors.

Clearly, this Administration's efforts to institutionalize community policing programs have been extremely helpful in improving relations between the police and minority communities, but more must be done. Police officers need to understand better the communities they serve, and community residents need an opportunity to get to know the police officers who pledge to serve and protect them. Police-community dialogues on a broader scale would help to build a sense of mutual respect and understanding and would help to isolate those police officers who dishonor their badges with their racist behavior.

Dialogue alone will not reverse years of mistrust and violent confrontations. Minorities and people of color demand that law enforcement agencies take more drastic disciplinary action against those officers who consistently violate their civil rights. If officers may routinely abuse minorities in their custody without fear of any real punishment for their actions, then this situation will continue to undermine efforts to improve police-community relations.

**Almost every group we've gone to
has said the media is a problem
that has to be addressed. Children
get more information from the
media, unfortunately, than they
do from schools.**

Thomas Kean, June 1998

MEDIA AND STEREOTYPING

Negative racial stereotyping emerged as a central issue to reducing racial tensions and divisions in America. As the Kerner Commission recognized three decades ago, the media as an institution has the power either to exacerbate such stereotypes or to eradicate them through its work. That Commission exhorted the media to undertake an immediate self-examination of its coverage of the black community and the lack of racial diversity at every level of media. While the media has certainly improved the number of minority reporters, newscasters, producers, and filmmakers since then, a major problem still remains regarding the representation, coverage, and portrayal of minorities on the news, on television, in film, and in other forms of media.

A major study on race and media by a noted expert¹⁶⁰ on this issue made many important observations on the media's treatment of whites, blacks, Latinos, and Asian Pacific Americans that demand further attention, especially in light of the constraints of the First Amendment and the government's ability to address these concerns. We believe it is

essential, however, to pursue strategies that could increase public understanding of the media's role in race relations and on racial attitudes.

Two other studies on media and race focused our attention on this area of inquiry. The Center for Living Democracy published a survey showing that the respondents felt that while the national media frequently contributed to the racial polarization in this country, those same media outlets were seldom initiators or supporters of interracial dialogue.¹⁶¹ In March 1998 Children NOW released its survey of 1,200 racially diverse children titled *A Different World: Children's Perceptions of Race and Class in the Media*, in which young people demonstrated their sophisticated view of media images. These children indicated their desire to see all races portrayed "more often, more fairly, more realistically, and more positively."¹⁶² If youngsters, who already watch more television than their elders and receive more political news and current events from television or the Internet than their elders, are not given the tools to distinguish between the transmitted images and reality, then the process of reconciliation will take much longer. These studies, taken together, demonstrate the importance of educating the public about the impact of the role of the media in race relations and on racial attitudes.

LACK OF ENVIRONMENTAL JUSTICE

Communities of color generally experience increased incidence of health threats associated with toxic pollution and other environmental sources of risk. A 1993 report by the Environmental Protection Agency (EPA) documented significant disparities in exposures to toxics and pollutants, particularly with respect to lead and air pollution.¹⁶³ These patterns of environmental risk are correlated with compelling data concerning public health threats to communities of color. For example, the occurrence of childhood asthma, which is closely linked to air quality, is almost twice as high for blacks and three times as high for Puerto Rican children as it is for whites.¹⁶⁴ Further research is needed to understand the precise role of environmental risks as distinct from other risk factors, such as access to health care, prevalence of tobacco use, or other health factors, in these communities.

Perceived and actual disparities in environmental conditions may be part of a more general exclusion from the governmental processes by which environmental priorities, policies, and standards are set. Pursuant to Executive Order 12898, Federal agencies have made a concerted effort to understand and address these types of disparities, and the

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154. See *Lutheran Church-Missouri Synod v. FCC*, 329 U.S. App. D.C. 382 (1998).
155. See Thernstrom, Stephan, and Abigail Thernstrom, *America in Black and White: One Nation Indivisible*, New York: Simon & Schuster, 1997.
156. Bowen, William G., and Derek Bok, *The Shape of the River*, Princeton, NJ: Princeton University Press, 1998.
157. National Association for the Advancement of Colored People, "Employment Discrimination and Abuses in the Federal Workplace," Washington, DC: NAACP Federal Sector Task Force, 1997.
158. The U.S. Department of Education has implemented a dispute resolution center for this purpose.
159. See Equal Employment Opportunity Commission, *EEOC Federal Sector Report on EEO Complaints, Processing, and Appeals by Federal Agencies for FY '96*, Washington, DC: Equal Employment Opportunity Commission, 1996.
160. Professor Robert Entman of North Carolina State University directed a study that resulted in the publication of *Mass Media and Reconciliation*, a report to the Advisory Board and staff of The President's Initiative on Race, March 4, 1998. Professor Entman makes several important observations:
- While the continuing racial and ethnic prejudice and tension are not the media's fault or responsibility alone, the media could change a number of practices to enhance racial and ethnic harmony.
 - Local newscasts treat black suspects and victims of crime differently than whites in the same categories and may cultivate an exaggerated sense of conflict between blacks and whites in the political arena.
 - With respect to network news images, all three non-white groups are underrepresented in roles as experts, while whites are significantly overrepresented as on-air reporters.
 - By not providing more contextual and fully balanced news presentations on racially relevant topics, the media are not educating the public on the continuing complexities of democracy in a society of growing ethnic diversity.
-

- With respect to ethnic images conveyed by the entertainment industry, real progress in including more black characters is offset by more subtle stereotyping, distancing, or exclusion of blacks, a pattern even more severe with respect to Latinos and Asian Pacific Americans by sheer neglect and near invisibility.
- A public awareness campaign is needed to make the media's racial images and their impacts an important object of public attention and discourse.

161. Du Bois, Paul Martin, and Jonathan J. Hutson, *Bridging the Racial Divide: A Report on Interracial Dialogue in America*, Brattleboro, VT: The Center for Living Democracy, 1997.

162. Children NOW, *A Different World: Children's Perceptions of Race & Class in the Media*, 1998: 14. The results from the survey revealed that children were aware of negative images and stereotypes on the news and television but were more interested in shows that had more people of all races interacting with each other.

The children in this study all agreed that the news media tend to portray African Americans and Latinos more negatively than whites and Asian Pacific Americans, a finding consistent with the research detailed in the Entman study, *Mass Media and Reconciliation* (p. 12). They also agreed that authority roles on television programs (boss, cop, doctor, etc.) are usually played by whites, while the roles of criminals and maids and janitors are usually played by African Americans; Latino and Asian characters are never the dominant people in those roles (Entman et al., *Mass Media and Reconciliation*, p. 10).

163. Environmental Protection Agency, *Environmental Equity: Reducing the Risks for All Communities*, vol. 1, Washington, DC: Environmental Protection Agency, June 1993.

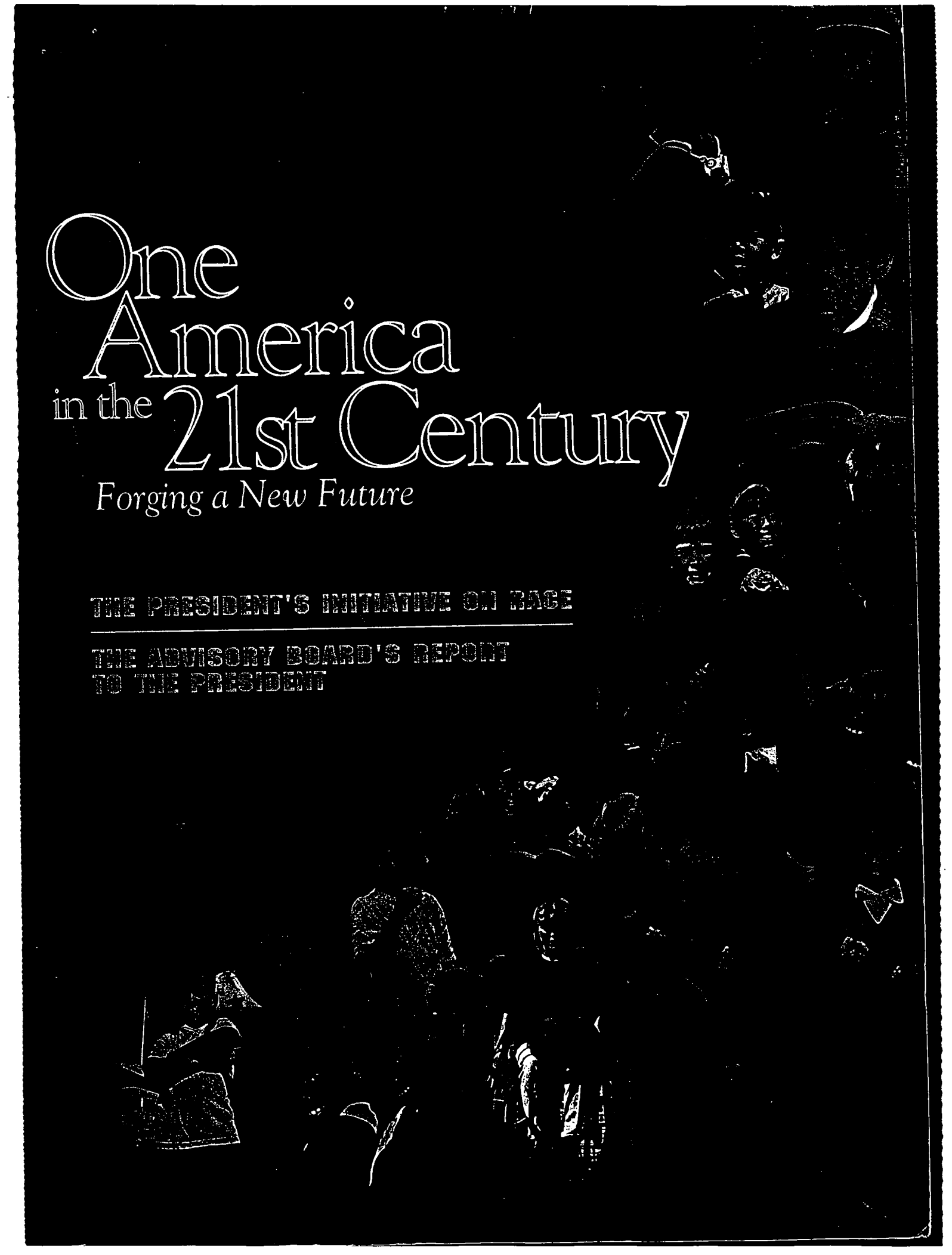
164. American Lung Association, "Lung Disease in Minorities 1998," Online publication, <http://www.lungusa.org> (April 21, 1998).

165. Rumbaut, Ruben, "Coming of Age in Immigrant America," *Research Perspectives on Immigration*, Washington, DC: Carnegie Endowment for International Peace, July/August 1998; "Transformations: the Post-Immigrant Generation in an Age of Diversity", unpublished paper presented at the Eastern Sociological Association meeting, Philadelphia, March 21, 1998.

166. Anti-Defamation League, *The Web of Hate: Extremists Exploit the Internet*, Washington, DC: Anti-Defamation League, 1996.

Summary of Network Actions to Relieve Lack of Minorities in New Fall Television Lineup:

- Kweisi Mfume, President and CEO of the NAACP threatened legal action against the four major networks for their lack of diversity in the new fall season primetime lineup. He called the lack of a minority in a leading or starring role in any of the 26 new shows signed on for the new season a “whitewash” in programming.
- After threats of a lawsuit and boycotting by Hispanic groups, the networks are backtracking to add minorities to their lineup. ABC and NBC decided to add people of color to some new and returning shows. These additions are predominantly in supporting roles. Major roles for minority actors remain scarce.
- **ABC:**
 - ABC is adding six minority roles to its primetime shows including two characters on “Sabrina, the Teenage Witch,” and two on “Bellevue” and “Talk to Me.”
 - ABC is adding an African American actress to its new drama “Once and Again,” but show creator claims that the role was written in before the recent controversy.
 - The creator of WB’s “Dawson’s Creek” will add another drama with a Caucasian cast “Wasteland” to ABC’s lineup. He claims to have been enlightened by the recent publicity and will include an African American character to the new show.
- **NBC:**
 - NBC has had mainly Caucasians in its comedy lineup. It has announced the addition of five minority characters to various programs including “Suddenly Susan,” “Jesse,” and “ER.” Some show creators maintain that these cast additions were planned before the recent race publicity.
 - The network also announced sitcom projects from two African American producers, one about an interracial family and the other about African American sisters.
- **CBS:**
 - CBS offers three of the only four shows with minorities in lead roles throughout the last season. The network’s image has changed from one hardly noticed, to one that is ethnically diverse.
 - The network also is offering a new series with mostly African American and minority characters called “City of Angels” (one of the few television dramas ever to have a predominantly African American cast).
 - It has signed on Latino singer Ricky Martin for a music special and openly gay Ellen DeGeneres for a sitcom pilot.
- **FOX:**
 - FOX fell in between the networks. One minority role has been added to the new drama “Manchester Prep.”
 - The network already had a few people of color cast on its fall schedule.



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Negative racial stereotyping emerged as a central issue to reducing racial tensions and divisions in America. As the Kerner Commission recognized three decades ago, the media as an institution has the power either to exacerbate such stereotypes or to eradicate them through its work. That Commission exhorted the media to undertake an immediate self-examination of its coverage of the black community and the lack of racial diversity at every level of media. While the media has certainly improved the number of minority reporters, newscasters, producers, and filmmakers since then, a major problem still remains regarding the representation, coverage, and portrayal of minorities on the news, on television, in film, and in other forms of media.

A major study on race and media by a noted expert¹⁶⁰ on this issue made many important observations on the media's treatment of whites, blacks, Latinos, and Asian Pacific Americans that demand further attention, especially in light of the constraints of the First Amendment and the government's ability to address these concerns. We believe it is

essential, however, to pursue strategies that could increase public understanding of the media's role in race relations and on racial attitudes.

Two other studies on media and race focused our attention on this area of inquiry. The Center for Living Democracy published a survey showing that the respondents felt that while the national media frequently contributed to the racial polarization in this country, those same media outlets were seldom initiators or supporters of interracial dialogue.¹⁶¹ In March 1998 Children NOW released its survey of 1,200 racially diverse children titled *A Different World: Children's Perceptions of Race and Class in the Media*, in which young people demonstrated their sophisticated view of media images. These children indicated their desire to see all races portrayed "more often, more fairly, more realistically, and more positively."¹⁶² If youngsters, who already watch more television than their elders and receive more political news and current events from television or the Internet than their elders, are not given the tools to distinguish between the transmitted images and reality, then the process of reconciliation will take much longer. These studies, taken together, demonstrate the importance of educating the public about the impact of the role of the media in race relations and on racial attitudes.

LACK OF ENVIRONMENTAL JUSTICE

Communities of color generally experience increased incidence of health threats associated with toxic pollution and other environmental sources of risk. A 1993 report by the Environmental Protection Agency (EPA) documented significant disparities in exposures to toxics and pollutants, particularly with respect to lead and air pollution.¹⁶³ These patterns of environmental risk are correlated with compelling data concerning public health threats to communities of color. For example, the occurrence of childhood asthma, which is closely linked to air quality, is almost twice as high for blacks and three times as high for Puerto Rican children as it is for whites.¹⁶⁴ Further research is needed to understand the precise role of environmental risks as distinct from other risk factors, such as access to health care, prevalence of tobacco use, or other health factors, in these communities.

Perceived and actual disparities in environmental conditions may be part of a more general exclusion from the governmental processes by which environmental priorities, policies, and standards are set. Pursuant to Executive Order 12898, Federal agencies have made a concerted effort to understand and address these types of disparities, and the

154. See *Lutheran Church-Missouri Synod v. FCC*, 329 U.S. App. D.C. 382 (1998).

155. See Thernstrom, Stephan, and Abigail Thernstrom, *America in Black and White: One Nation Indivisible*, New York: Simon & Schuster, 1997.

156. Bowen, William G., and Derek Bok, *The Shape of the River*, Princeton, NJ: Princeton University Press, 1998.

157. National Association for the Advancement of Colored People, "Employment Discrimination and Abuses in the Federal Workplace," Washington, DC: NAACP Federal Sector Task Force, 1997.

158. The U.S. Department of Education has implemented a dispute resolution center for this purpose.

159. See Equal Employment Opportunity Commission, *EEOC Federal Sector Report on EEO Complaints, Processing, and Appeals by Federal Agencies for FY '96*, Washington, DC: Equal Employment Opportunity Commission, 1996.

160. Professor Robert Entman of North Carolina State University directed a study that resulted in the publication of *Mass Media and Reconciliation*, a report to the Advisory Board and staff of The President's Initiative on Race, March 4, 1998. Professor Entman makes several important observations:

- While the continuing racial and ethnic prejudice and tension are not the media's fault or responsibility alone, the media could change a number of practices to enhance racial and ethnic harmony.
- Local newscasts treat black suspects and victims of crime differently than whites in the same categories and may cultivate an exaggerated sense of conflict between blacks and whites in the political arena.
- With respect to network news images, all three non-white groups are underrepresented in roles as experts, while whites are significantly overrepresented as on-air reporters.
- By not providing more contextual and fully balanced news presentations on racially relevant topics, the media are not educating the public on the continuing complexities of democracy in a society of growing ethnic diversity.

- With respect to ethnic images conveyed by the entertainment industry, real progress in including more black characters is offset by more subtle stereotyping, distancing, or exclusion of blacks, a pattern even more severe with respect to Latinos and Asian Pacific Americans by sheer neglect and near invisibility.
- A public awareness campaign is needed to make the media's racial images and their impacts an important object of public attention and discourse.

161. Du Bois, Paul Martin, and Jonathan J. Hutson, *Bridging the Racial Divide: A Report on Interracial Dialogue in America*, Brattleboro, VT: The Center for Living Democracy, 1997.

162. Children NOW, *A Different World: Children's Perceptions of Race & Class in the Media*, 1998: 14. The results from the survey revealed that children were aware of negative images and stereotypes on the news and television but were more interested in shows that had more people of all races interacting with each other.

The children in this study all agreed that the news media tend to portray African Americans and Latinos more negatively than whites and Asian Pacific Americans, a finding consistent with the research detailed in the Entman study, *Mass Media and Reconciliation* (p. 12). They also agreed that authority roles on television programs (boss, cop, doctor, etc.) are usually played by whites, while the roles of criminals and maids and janitors are usually played by African Americans; Latino and Asian characters are never the dominant people in those roles (Entman et al., *Mass Media and Reconciliation*, p. 10).

163. Environmental Protection Agency, *Environmental Equity: Reducing the Risks for All Communities*, vol. 1, Washington, DC: Environmental Protection Agency, June 1993.

164. American Lung Association, "Lung Disease in Minorities 1998," Online publication, <http://www.lungusa.org> (April 21, 1998).

165. Rumbaut, Ruben, "Coming of Age in Immigrant America," *Research Perspectives on Immigration*, Washington, DC: Carnegie Endowment for International Peace, July/August 1998; "Transformations: the Post-Immigrant Generation in an Age of Diversity", unpublished paper presented at the Eastern Sociological Association meeting, Philadelphia, March 21, 1998.

166. Anti-Defamation League, *The Web of Hate: Extremists Exploit the Internet*, Washington, DC: Anti-Defamation League, 1996.

Irene Bueno

08/04/99 02:46:45 PM

Record Type: Record

To: Hema Magge/OPD/EOP

cc:

bcc:

Subject: Re: Can you do search for articles on Lexis Nexis? 

I will leave you one article I found on the subject but I am looking for others.
Hema Magge



Hema Magge
08/04/99 02:04:18 PM

Record Type: Record

To: Irene Bueno/OPD/EOP@EOP

cc:

Subject: Re: Can you do search for articles on Lexis Nexis? 

sure- just let me know what you'd like.

NAACP BLASTS TV NETWORKS' FALL SEASON WHITEWASH NAACP HOLLYWOOD BUREAU TO OPEN

TO MONITOR DIVERSITY IN TV & FILM INDUSRTY

July 12, 1999

New York – Kweisi Mfume, President & CEO of the National Association for the Advancement of Colored People (NAACP) blasted the four major networks (ABC, CBS, NBC, and Fox) for their lack of diversity in the new fall season prime time line-up.

Mfume said: "When the television-viewing public sits down to watch the new prime time shows scheduled for this fall's line-up, they will see a virtual whitewash in programming. This whitewash exists because none of the 26 new shows slated for the fall season have a minority in a leading or starring role.

This glaring omission is an outrage and a shameful display by network executives who are either clueless, careless or both."

The NAACP Television & Film Diversity Initiative will launch an aggressive, comprehensive and sustained campaign that will be directed out of the NAACP Hollywood Bureau slated to open in October. The Bureau will serve as a watchdog to report on and monitor diversity throughout the television and film industry.

The diversity campaign may include litigation and civil action. The NAACP is actively exploring legal action against the networks and their affiliates based on the Communications Act of 1934 that deemed that the airwaves belong to the public.

Mfume pointed out that African Americans compose 13% of the U.S. population therefore, "We think that our presence should be appropriately reflected during prime time and on all levels, in front of the camera as well as behind the scenes."

Opportunities in television and film for Latinos and Native Americans are even less.

A new study indicates that 62% of African Americans feel that TV entertainment shows do not represent them accurately. Sixty-three percent of Latinos feel the same way.

The study was commissioned by one of the NAACP's strategic partners, People for Better Television and said Mfume, "We strongly support their call for Congressional and FCC (Federal Communications Commission) hearings on network practices, procedures and programming.

The NAACP also plans to target the multi-billion dollar advertisers that sponsor the network's new fall shows. "We want to put the advertisers on notice that discrimination will not be tolerated on these highly segregated shows," Mfume said.

"We intend to send a strong, clear signal that the frontier of television must reflect the multi-ethnic landscape of today's modern American society," said Mfume.

###

FOR IMMEDIATE RELEASE

CONTACT: John White, NAACP, 410-486-9227



aagen@ibm.net

07/29/99 09:49:00 PM

Record Type: Record

To: Irene Bueno@EOP

cc:

Subject: Re: APALA Convention and Banquet

jung lee wrote:

> Dear Friend:

>

> Can you let the members of AAGEN know about this event? Thank you!

>

>

>

> The Asian Pacific American Labor Alliance (APALA), AFL-CIO is having its
> Fourth Biennial Convention on August 5-8, 1999 at the Capital Hilton Hotel
> on 16th and K street.

>

> In addition, as part of the Convention, there will be a Gala Banquet:

>

> WHEN: Friday, August 6, 1999 7 P.M.

>

> WHERE: At the Capital Hilton Hotel(Presidential Ballroom)

>

> SPECIAL: APALA will be honoring Karen K. Narasaki by
> presenting her with the APALA community award

>

> INVITED

> SPEAKER: Vice President Al Gore

>

> TICKETS: \$75

>

> *Business attire

>

> For more information please call the APALA national office at

> 202-842-1263 or email apala@erols.com

>

August 4, 1999, Wednesday, Final Edition

SECTION: PG EXTRA; Pg. M02

LENGTH: 768 words

HEADLINE: INSIDE PRINCE GEORGE'S; When Networks Don't Listen, Vote With Your Remote

BYLINE: Lisa Frazier

BODY:

I'm angry enough at the television networks to click off my set for good.

First, the executives at ABC, CBS, NBC and Fox had the nerve to introduce an entire fall lineup of new comedies and dramas, 26 of them, that didn't feature a single African American star. Only a few African Americans, Hispanics and Asians were even cast in secondary roles.

Now, after threats of a lawsuit by the NAACP and a boycott by Hispanic groups, the networks are backtracking double-time to add minorities to some of those shows.

CBS deserves credit for offering three of the only four shows with African Americans or other minorities in lead roles throughout last season. The network also separated itself from the pack with plans to roll out a new dramatic series that will feature mostly African American characters whose lives center on an inner-city hospital.

The show, scheduled as a mid-season replacement to be aired in January, will be one of the few television dramas ever to showcase a predominantly African American cast.

At least the other networks had the good business sense to pay attention to the criticism and attempt to make some adjustments. But I'm sick and tired of the reality that to most of them, African Americans and other people of color continue to be just an afterthought.

How else can the networks explain the initial oversight?

They're certainly aware of research that has shown consistently that African Americans tend to watch more television than anybody else. News stories published in recent months quote figures from TN Media, an advertising agency, showing that black viewers watch about 40 percent more television during the day and 9 percent more from 8 to 11 p.m.

But what incentive do the networks have to create more diverse shows when African Americans keep on watching anyhow?

I can't help feeling that the networks think of their minority viewers as loyal old dogs: Throw us a bone every now and then, and we'll stay put.

That's just a tad bit better than the upscale retailers, who haven't even bothered throwing bones to Prince George's County. They, too, know that no matter how they ignore us, the county's majority-black population will just keep trotting to Waldorf, Annapolis and Tysons Corner to lap up the goodies left there.

Lately though, the bones from the networks are getting even more scarce.

The percentage of black characters on entertainment programs has dropped from 18 percent in the 1993-94 season to 10 percent last season, according to a report in this newspaper last month. Although the percentage of Hispanic characters on the air increased to 3.8 percent last season, it's still far below their 11 percent share of the population.

Okay, I can just hear some of you now, saying, "There they go whining again. . . ."

But is it really so unreasonable for people of color to expect to turn on the television and find characters whose lives and cultures accurately reflect their own, even in a sitcom?

Don't misunderstand.

I'm not proud that African Americans watch so much television. If African American parents in Prince George's spent more time with their children in the library instead of in front of the television, that probably would do more to raise the school system's dismal academic performance than hiring a new superintendent or clearing out top administrators.

But that shouldn't let network executives off the hook. Television has a tremendous impact on our modern culture. It influences the way people of different races view each other, as well as how all of us view ourselves.

Thus, we should demand the kind of programming we want to see.

Here's an idea: We should invite the network executives to spend just a day in Prince George's County; I'll bet they could find fodder for a few new sitcoms and dramas. And I'm not referring to one that has anything remotely to do with police and crime. There are enough of those already.

How about a drama similar to the much-ballyhooed NBC show "Providence"? But this one would feature a smart, handsome, young African American man--let's make him a lawyer--who returns home after college to find the once-rural county where he grew up a much different place. He moves to an upper-middle-class neighborhood in the county--perhaps Mitchellville--and his life unfolds.

Imagine. . . .

It could be much more satisfying than the usual bones.

To comment or suggest a story idea, feel free to write me at 14402 Old Mill Rd., Suite 201, Upper Marlboro, Md. 20772; send me an e-mail at frazierLwashpost.com; or call me at 301-952-2083.

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SEATTLE POST-INTELLIGENCER

August 03, 1999, Tuesday , FINAL

SECTION: TELEVISION,

Pg. D1

LENGTH: 1187 words

HEADLINE: LACK OF DIVERSITY BLAME AS PLAIN AS PIGMENT ON HOLLYWOOD'S FACE

BYLINE: John Levesque P-I Columnist

BODY:

The hue and cry over the hue of guys and gals on your TV screen has subsided for a while. The nation's television critics are heading home from their summer sojourn in Southern California, and the producers of programming can enjoy at least a momentary respite from reflexively covering their exposed - and very pale - flanks.

For the past 20 days, it seemed as if a mass revival of the macarena craze had swept the TV industry, though the urge to protect one's assiduously toned glutes is understandable when 200 or more cranky critics are taking aim. It's not that we're incapable of achieving diversity in our questions, although sitting through six to 10 news conferences a day for three weeks has been known to cause brain damage in laboratory pundits. It's more that we need to hear the answer from the lips of each network suit and each executive producer in succession, because we certainly wouldn't want to put words in their mouths.

Having now heard from every precinct, it does seem that all these ostensibly creative people - most of them male and almost all of them white - employ the same speech writer. For, with minor modifications, the standard response to the "diversity question" these past few weeks has been: "We are fully committed to colorblind casting. It is an absolute priority."

Why, then, do so many of the new fall shows look like something from the "White Bread Theatre" highlight reel? Why are there 38 new prime-time shows on the six networks (41, if you count Pax TV) and only 12 in which people of color have principal roles? (And four of those 12 are on tiny UPN.)

True, minorities make up about 29 percent of the U.S. population and, as it happens, 29 percent of the new shows have a minority player in a prominent role. But having significant minority representation on 29 percent of the new shows shouldn't be anyone's idea of proper balance in casting. An average of 29 percent minorities in each cast would be more like it. Sure, there are shows that will, of necessity, skew all-white, just as there are some that should skew all-black or all-Asian or all-Hispanic or all French-Canadian. But if TV is at least partly about art imitating life, having a target to shoot at can't be a bad thing.

Here's one explanation from Stu Bloomberg, co-chairman of the ABC Entertainment Television Group, on why networks miss the target: "When you get into picking pilots and casting them, you're looking for the best casting possible, and sometimes, in the speed of that, you don't recognize the larger picture."

Bloomberg and Jamie Tarses, the president of ABC Entertainment, say this was apparently the case with their own network's new fall lineup, and they realized "we had to make some changes" even before the NAACP rose up last month and decried the lack of color in the major network's fall offerings. Last week, the National Hispanic Foundation for the Arts issued similar complaints.

The cast changes involve adding people of color to some new and returning shows - NBC has said it will do the same thing - but it's not as if Michael J. Fox, the star of "Spin City," is being replaced by, say, Eddie Murphy or Paul Rodriguez or Garrett Wang.

check with: dm

The additions, for the most part, are in supporting roles, which is certainly better than bubbles for all the black, Hispanic and Asian American actors who've been waiting years to see their TV opportunities improve. But major roles for minority actors remain scarcer than dark hairs on my chinny chin chin. And the standing joke at the TV critics' summer press tour in Pasadena was that all of this season's new shows actually have actors of color in them, they just don't appear in the pilot episodes.

It was such a common excuse offered by producers that it instantly suggests that TV pilots, which are essentially sales tools, are better received by advertisers when the shows' casts are perceived to be all white. Every network executive denies this, but the suspicion will persist until the pilots show a little multicultural casting.

Meanwhile, Bloomberg's argument about hiring the best actor possible is also suspect, because he's implying that, for quite some time, white actors have been flat-out better than people of color in just about every casting scenario, save for the ensemble shows set in urban locales. Since this isn't true in any other field of endeavor, it's not likely to be true in the acting profession, yet the most common refrain from producers is: "We chose the best person for the part."

What most of them don't say, possibly because they're backpedaling faster than a Wallenda on a wire, is something Jonathan Prince disclosed in a briefing session for "Grown Ups," a comedy he's producing for UPN.

"When you write a script," Prince said, "unless you (specifically) write the minority that the person is, it is assumed that that person can or might be white, and that's a problem."

Prince, who is white, cast Jaleel White, who is black, in the lead role of "Grown Ups." The guy who plays White's best friend, Dave Ruby, is white. Prince says Ruby got the part not because of his race - the show isn't about race relations - but because "he just happens to be the funniest little fat guy around."

Paris Barclay, an African American and the acclaimed director of the "NYPD Blue" episode in which Jimmy Smits' character, Bobby Simone, died last season, says the short answer to the diversity question is simplistic, but nonetheless quite real: "Most of the people who develop and oversee network television shows are white males who live in Malibu, Brentwood or Bel Air. They don't know a lot of black people and they're not interested in really writing those kinds of characters. They never grew up with them. They're not familiar with them."

With Steven Bochco, Barclay is co-creator of "City of Angels," an ensemble drama about a hospital in the heart of inner-city Los Angeles scheduled for midseason on CBS. Most of the cast members will be black, Hispanic or Asian, and at least two-thirds of the production crew will be made up of minorities and women.

Barclay said half of the writers on the series are African American. None has been on a writing staff before. But he said Bochco is mentoring this new group of writers, from whom other series will most likely spring.

"I was talking to ('NYPD Blue' producer) David Milch about this," Barclay said, "and we were just batting about how can it happen that there could be so many shows developed with young white kids who are in prep school. And he said, basically, people are afraid. They're afraid of what they don't know, and if you don't know a lot of different people, you're not going to write them, you're not going to invite them to be in the room with you to create the shows, and the shows aren't going to get on the air because they're not going to be the things that the networks have to choose from."

Barclay, of course, is stating the obvious. But sometimes it's the obvious that what we fear the most.

John Levesque is the P-I's television critic. Call him at 206-448-8330 or send e-mail to tvguy@seattle-pi.com

NOTES: John Levesque in L.A. Previewing the new fall shows at the TV critics press tour in Pasadena

GRAPHIC: Photo

CBS: One of the few minorities in principal roles this fall, Blair Underwood stars in the new CBS drama "City of Angels."

LANGUAGE: ENGLISH

Copyright 1999 Globe Newspaper Company
The Boston Globe

August 3, 1999, Tuesday ,City Edition

SECTION: LIVING; Pg. E1

LENGTH: 735 words

HEADLINE: TV's forced enlightenment;
Life in the Pop Lane

BYLINE: By Renee Graham, Globe Staff

BODY:

Forgive me if I refuse to bend my knee and genuflect at the unholy altar of suddenly enlightened television executives and producers who've just realized there are talented actors of color in Hollywood.

Perhaps because people watch nonsense such as "When Animals Attack," "Providence," and "Nash Bridges," TV execs smugly assume we must be stupid enough to believe that two months of high-profile complaint and protest by several black and Latino organizations have absolutely nothing to do with the recent additions of minority characters to several shows. See, out of more than two dozen new programs due to debut next month on the four major networks - ABC, CBS, NBC, and Fox - not one features a lead actor or actress of color. And most hadn't had any black, Asian, or Latino characters at all.

Ever since the schedules were unveiled last spring, oodles of air and ink have been spent discussing this lack of minority characters. Several groups, including the National Association for the Advancement of Colored People, and the National Council of La Raza, have been outraged by what NAACP president Kweisi Mfume rightfully called the "virtual whitewash in programming."

At first, some producers claimed they simply couldn't find minority actors suitable for their shows. But as the heat increased, the networks flipped the script. In the past week, there's been a flurry of casting additions on a number of new and returning programs, and wouldn't you know it, most are actors of color. Even NBC - which should stand for Nothing But Caucasians as far as its comedies are concerned - is considering adding minority characters to "Suddenly Susan" and "Jesse."

Some show creators claim these additions were in the works long before all those angry people started dropping the R-word, and it's nothing more than coincidence that they are being announced now.

On the addition of black actress Rachel True to his new ABC drama, "Once and Again," cocreator Ed Zwick said, her role "was written about three months ago. The NAACP announced its boycott about three weeks ago. This is something we had planned." He added: "We don't cast according to any kind of perceived pressure or agenda. We cast according to what is appropriate to the part."

Kevin Williamson, who created WB's "Dawson Creek," and will add yet another drama about young pretty white people, "Wasteland," to ABC's lineup, said that it was more enlightenment than pressure that persuaded him to include a black character, to be played by Jeffrey D. Sams. Said Williamson, who is gay, "I feel like my eyes have been opened a little bit wider. It's not pressure, it's 'Kevin, wake up.' I'm a minority, I get it."

To borrow a line Spike Lee once borrowed from former Georgetown University men's basketball coach John Thompson, I'm not drinking the Kool-Aid.

Do not believe for a moment that those who create television shows and control the major networks - and they are still overwhelmingly white males - have undergone some great epiphany, or have at last heeded the better angels of their

natures. This is about the endless questions they've had to bob-and-weave during the Television Critics Association's press tour in Pasadena last month. This is about the creeping suspicion that, despite "Julia," "The Huxtables," and "Oprah," television may still adhere to the same archaic attitudes that made "Amos 'n' Andy," with its shiftless, stereotypical Negroes (as we were called in those days), the first dramatic TV show with a black cast nearly a half-century ago.

But mostly, this is about the B-word, as in boycott, which would hit them where they live - in their imported Italian leather wallets. With viewership in a downward spiral, the networks can ill afford to alienate anyone these days. As Scott Sassa, NBC's West Coast president, said, "It makes good business sense to try to reach these minority groups in order to get bigger audiences."

Which is true. Of course, it would have made even better business sense if the networks had done this to begin with. Instead, through their shortsightedness, ignorance, and, yes, perhaps unintended racism, they sowed the bitter seeds for this contentious debate - a discussion that will sadly resonate long after most of these programs are gone.

And that, regardless of the network executives' dubious change of heart, should not be easily forgotten nor forgiven.

LANGUAGE: ENGLISH

LOAD-DATE: August 03, 1999

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The New York Post

August 3, 1999, Tuesday

SECTION: All Editions; Pg. 035

LENGTH: 832 words

HEADLINE: SIGN OF THE TIMES: VICTIMS EVEN IN CONNECTICUT

BYLINE: Dan Seligman

BODY:

THE editors of The New York Times seek a multitude of victims. They started out with downtrodden minorities, oppressed women and gays locked in closets, but folks in the victimology line of work seem inevitably to develop a need for reinforcements.

Among those recently brought up from the minor leagues and worried about at the world's greatest liberal paper: 1) Serbs in Connecticut, 2) Italian-Americans, 3) financial professionals at Morgan Stanley and 4) the grossly obese.

1) It seems a bit of a reach, but, yes, folks of Serbian origin, living in the Waterbury area, are now suffering the "sting of discrimination." That phrase appears in a headline atop a Nancy Polk story (July 25) in the Times. Their relatives in Yugoslavia are sore at them because of the American bombing, and - more to the point - their neighbors in Waterbury now "stereotype Serbs as villains." So, yes, even in Connecticut they have victims.

2) The Italian-American problem is, of course, those endlessly proliferating Mafia movies and TV shows. In his July 30 column depicting this genre as a huge stereotype problem, Clyde Haberman began by saying that "more finger-pointing from the sensitivity police is the last thing the world needs," but ended up bemoaning the fact that Hollywood has yet to deliver a "fuller representation of Italian-American life" - which sounds very much like the sensitivity police in action.

Clyde supportively quotes Mario Cuomo as averring that the movies cause people to wonder whether anybody "with a large assembly of vowels" in his name has a criminal connection. Nowhere addressed in the column is the possibility that the world already knows the Mafia is unrepresentative of the vowel community.

Another show-business story in the Times centered on the recent demand, issued by the National Association for the Advancement of Colored People, for more prime-time shows with minority characters in feature roles. Kweisi Mfume, the NAACP president, backed up the demand with threats of boycotts, and the Times instantly editorialized (July 14) that he had raised "an important civic issue," and noted pointedly that the networks have a "responsibility to serve the needs and interests of a general public that includes significant minority communities."

3) The Morgan Stanley story is a double-header. In the first game, the investment banking firm is at the center of an infinitely complicated story that ran in the Times from mid-May to mid-July and featured the company's efforts, ultimately successful, to fire a black financial analyst named Christian Curry. Morgan Stanley kept saying that the guy had been fired because he had abused his expense account. But, as reporter Joseph Kahn kept solemnly and suspiciously reporting, the firing did not actually take place until after he had appeared nude on the cover of a pornographic gay magazine called Playguy. Implication: It could be prejudicial if not illegal to fire a financial professional merely because his epidermis was on display at the newsstand.

In the second game, the victim is rich. Here we encounter Allison K. Schieffelin, a Morgan Stanley executive who still works for the firm, even while suing it for sex discrimination. Basis of the suit: Ms. Schieffelin, who has earned more than \$1 million in each of the past two years, did not get promoted to managing director. Why not? Because she has fallen prey to the infamous "glass ceiling," which, as Joseph Kahn earnestly explains to Times readers (July 29) is "an invisible barrier" said to block "even the most successful female bankers ... from the top executive jobs in finance." Spooky, eh?

4) The news about the obese brings us back to the sensitivity police, whose function is always the same: to switch the discussion from facts to feelings - specifically to argue that somebody's feelings are going to be hurt if we don't do things the policeperson's way. Recent example in the Times: Reporter Carey Goldberg's emetic report (July 29) on the Framingham, Mass., convention of the National Association to Advance Fat Acceptance. If you stayed all the way with this text, you would first have encountered some all-too-plausible details about the "rejection and ostracism, mean jokes, cruel remarks," etc., that have been suffered by the humungous delegates to the convention.

Next, you would have observed the Times buying the wildly implausible line that the solution is not to take off weight but to take pride in your obesity - like the 270-pound lady with the thong bikini at the pool party. Quoted approvingly at the article's end is the selfsame thongperson, Marilyn Wann, positing that "the thing we have to do is, like drag queens, make it funky to be a rebel." Nowhere addressed in the Times report is the fact that roughly 8 percent or of total U.S. medical costs are attributable to obesity-related disease.

Which side will the paper be on if the state attorneys general start suing the fat-acceptance crowd?

LANGUAGE: ENGLISH

LOAD-DATE: August 3, 1999

August 2, 1999 Monday, CHICAGO SPORTS FINAL EDITION

SECTION: TEMPO; Pg. 1; ZONE: N; On television.

LENGTH: 987 words

HEADLINE: SPIN CITY: NETWORKS FIND LOTS OF GOOD NEWS

BYLINE: Steve Johnson.

DATELINE: PASADENA, Calif.

BODY:

You wouldn't know it studying the ratings, listening to the cable folks, or even talking to people formerly known as viewers about what they do during the evening hours formerly known as prime time, but there is good news for good old-fashioned network television these days.

The old-line big three networks, for instance, still occupy, generally speaking, the lower channels on the dial -- at least until digital television becomes the norm, and everybody gets screwy new channel assignments.

They still put on way more original programming than anybody else, and a not insignificant portion of it is watchable.

CBS not only won the prime-time ratings race last season, it says it figures to do even better this year by showing a profit. ABC still has the yellow-themed ad campaign going for it; its best -- in a weaker lot of ironic TV-celebrating slogans -- is the one for its soap operas: "Marry Rich. Kill Husband. Repeat." And NBC has not yet died of embarrassment from its crass decision to add the Olympic rings to its constant on-screen logo.

But although the networks' chief programming executives used the positive-speak of good PR practice at the just-concluded television critics summer press tour, most of their deeds were defensive, reactive.

They were reworking, they said, long-running comedies that were suddenly discovered to be not funny ("Jesse," "Veronica's Closet," "Suddenly Susan"). They were recasting fall-season series that were suddenly discovered to be white. They were hurrying to announce deals with black show creators.

They were trumpeting their continued strong ad sales in the face of the cable onslaught, as though their undeniable decline in popular appeal does not inevitably lead down a path to declining ad sales as well.

They were, in general, doing lots and lots of 'splainin', to use a term from the days when the networks essentially were television, and not much strutting.

The news the veteran networks made in Pasadena during their six days of presentations was voluminous, though most of it falls under the heading of Things That Would Mark You As a Tube Addict If You Were Truly Interested. If you are at that point in life, where a remote control feels more natural in your hand than a telephone, then you probably already follow some more TV specific publications or web sites, anyway.

So here is just a selection of that news, chosen for its broad appeal. You know, the way TV shows used to be.

- Cast additions, generally speaking, were the order of the day in Pasadena, and you can bet every agent with a decent minority actor or writer on his talent list has been working the phones hard in the past few weeks.

Most every network on hand revealed plans to add a nonwhite character or two to most of its new fall series, a sudden mass awakening that would be refreshing were it not for its provenance in a push from the NAACP. That group, in condemning the predominant whiteness of new series on the big four networks, anticipated what was sure to be a hot issue for the assembled TV writers, anyway.

The Pasadena sessions, by the way, reminded writers that the NAACP's key charge -- that none of the 26 new ABC, CBS, Fox and NBC shows featured a minority in a lead role -- was true more in its essence than its specifics. "Third Watch," for instance, NBC's already overhyped Sunday night drama about cops, firefighters and paramedics, features minorities in five of the nine lead roles, and it didn't have to recast anybody to get there.

Meanwhile, those who had predominantly non-white shows in place, like CBS with a midseason medical series that will be three-fourths minority and is from Steven Bochco and African-American director Paris Barclay (who is a native of Chicago Heights), made sure to schedule a session with the press.

NBC made sure to mention that it has a sitcom deal with African-American writer Yvette Lee Bowser, who also has a deal for a drama with WB. And Keenen Ivory Wayans is producing and writing an interracial mixed family comedy for NBC, possibly for midseason, to be called "Not the Bradys."

In a related item, Florence Henderson, whose wit is sharper than "The Brady Bunch" ever was, will be a cohost of NBC's new answer to ABC's "The View," to be called "Later Today."

- The networks are getting into middle-of-the-road pop like nobody outside of PBS during pledge periods. NBC announced yet another Garth Brooks special, for late September. CBS will counter with another prime-time special from Shania Twain, another one from Celine Dion and -- the grand prize in the game -- the first from already overexposed crooner/preener Ricky Martin. (Side note: the next non-Spanish speaking person to use the phrase "la vida loca" gets two hours with a Menudo album).

- ABC, which had the most drab executive session, came up with this as its biggest news: It is dropping the eatery from the title of the insignificant sitcom "Two Guys, A Girl and a Pizza Place." Critics responded by wondering, but only amongst themselves, if the pizza place had left to get its own show on the Food Network, or if, in the multicultural spirit of things, the pizza place was being replaced by a burrito joint.

No thanks to the network: Silly CBS. It burns off the likable little sketch comedy of a series called "Thanks" -- think Pilgrims with a laugh track -- by launching it tonight, in high summer, when failure is almost guaranteed.

From a former "Cheers" and an ex-"Grace Under Fire" writer, it's got a sharp enough eye for pilgrim life, and when it offers the inevitable clairvoyance, it makes sure the bits are funny enough to merit the break with reality (one daughter in the family lectures the dentist about washing his hands).

It's not a great show by any stretch, but it is better company, at least in its first episode (7:30 p.m., WBBM-Ch. 2), than any of the comedies CBS is offering as its official fall series.

GRAPHIC: PHOTOPHOTO: "Third Watch," NBC drama about cops, firefighters and paramedics, features minorities in five out of nine lead roles.

LANGUAGE: ENGLISH

LOAD-DATE: August 3, 1999

August 1, 1999 Sunday, CHICAGOLAND FINAL EDITION

SECTION: PERSPECTIVE; Pg. 1; ZONE: C

LENGTH: 1108 words

HEADLINE: THE PERILS OF NARROW-CASTING

BYLINE: By Reginald F. Davis. Reginald F. Davis is an associate managing editor at the Tribune.

BODY:

My mother's call echoes in my memory, though it did not reverberate through our small apartment on Saturday evenings in the '60s. Still, in response to her shout, we three kids all rushed to the living room to crowd up to the TV screen, trying to find a single spot of color.

It was "The Jackie Gleason Show" we were called to see, not to watch its TV-pioneer host star, but the Busby Berkeley-style routines of the June Taylor Dancers. And not all the dancers either; just one who happened to be, my mother swore, "the daughter of Duke Ellington."

That's how many African-Americans of a certain age remember the appearance of fellow blacks on television. It was a mad rush to the screen to see that Sammy Davis Jr., Nat "King" Cole or Mercedes Ellington (who was so light-skinned, it was hard to tell which long legs were hers) was making an occasional or regular appearance on one TV network or another. It was necessary to support them, to witness, to confirm.

Confirmation was the last thing we might have called it, but confirmation was the most important part. We were confirming our own existence, that we lived in this country, that we were part of it and had a right to play multiple roles in it.

The NAACP's recent protest against what its president, Kweisi Mfume, called the "virtual whitewash of programming" by the four biggest television networks brought up a highlight reel of memories about television and color. The memories were of a time when we were just glad to see a black face, a time when we were proud that some of us ran the show, a time of protest and complaint. Now, television images are more diverse than ever, and yet in a way more segregated.

Mfume's pronouncement attacked the 1999 fall schedule of NBC, CBS, ABC and Fox for presenting no new shows with significant minority presence. But the issue is not new. Television's critics in the last five years have noticed a disturbing split--many shows are either all white or all black. That split--along with the advent of narrow-casting--has created networks that offer entire evenings of one-race shows.

Television has played an enormous role in the lives blacks could live in America. Black talent, black intelligence, black protest have existed in this country since long before it was a country. But when the "colored" singer showed up in your living room, he became more like you. When the black preacher's cadence washed over you, you heard his words and his heart. When the nightmare of dogs and fire hoses, bigots shouting epithets on street corners, the whole ugly mess of American prejudice came spilling into your house, you had to sit up and pay attention.

So television, which from the beginning has denied it influences our morals, violent natures, sexual habits or intelligence levels, was a prime mover in American social change, especially for Americans of color. Didn't every speechifier call for television coverage? Didn't every protest group kick up their actions once the cameras arrived?

It wasn't just that television re-created politics. It created roles for us that real life either had not allowed or had not accepted. With Bill Cosby, we became a popular comic, then a believable action star. When Flip Wilson created his widely popular characters, the range of our characters expanded.

And there was one show 30 years ago that drew a strange response, and in a way foreshadowed today's debate on race and television. The show was "Julia." A low-key comedy with Diahann Carroll as a single-mom nurse, it drew praise for showing a black professional, but it also drew complaints, especially from the black community, that it did not reflect the reality of black life.

My mother had no problem with it. As a schoolteacher who had spent some time raising three children by herself, she said it represented her life just fine. Well, at least for a medium that sees broad, flat and unfocused portrayals as reality. So, in what she surely took to be spite toward her, along came "Sanford and Son" and "Good Times," which kept their characters in the ghetto.

However, though some shows turned into all-black ensembles, we all still lived in the electronic neighborhood of America.

The shows were part of the network schedules. They were part of the picture America, and black America, painted of itself.

Then things changed. It was probably during the ascent of "Seinfeld" that the resegregation of TV Land began. Not that there was anything wrong with that show, but it came as we began to reassert our separating differences. We began to see those differences reflected in our home viewing fare, especially in comedy shows.

Drama relies on conflict, and ensemble dramas give license to having diverse casts. (Well, visually diverse casts playing the same clichés). But modern comedy seems to require a level of comfort, and how can we be comfortable when facing such big differences?

In the meantime, technology and competition created a doubling of networks (and even greater multiples if you count cable). That proliferation meant an entire network could be pitched to a niche. Niche appeal has been a successful tactic in all kinds of industry, so narrow-casting in the television industry is not at all odd.

As a result, we have the "urban contemporary" approach of WB and UPN, and one-color shows that may be top-ranked viewing for one racial group but virtually unwatched by another. This does not constitute bad business. They have their appeal, we have ours. Isn't that the way we all want to live?

The NAACP's Mfume says "no," and there are obvious reasons why. The Big Four have big money, big influence, big audiences. They represent America's mainstream, not one of its niches. Relegating black programming to the other networks means living with the limited resources and muffled voice we have named "ghettoization." Good business does not always mean good society.

And it is society that is in question here. The one-eyed medium that reflected America's face is showing different visions to different eyes. It has become comfortable with our lack of contact. It is, like we are, separate and unequal.

This is not the way my mother told us it would be, not the way most of us had it planned. It is not a view that confirms our role in the nation, but one that confirms our separation from it, and Lincoln told us a divided nation cannot stand.

Television has always argued that it reflects life but does not affect it. Yet the reflections themselves are powerful agents of change. If television sees the races in double vision, the danger is that that is how we all will see it and how we all will be.

GRAPHIC: PHOTOS 4PHOTOS (color): JUST FOUR STARS: Minority actors play the lead roles in four entertainment shows on the 1999-2000 prime-time schedules of the top networks--CBS, ABC, NBC and Fox. (Not included are shows with ensemble casts.); Bill Cosby, CBS, "Cosby," Wednesday 7 p.m.; D.L. Hughley, ABC, "The Hughleys," Friday 7:30 p.m.; Sammo Hung, CBS, "Martial Law," Saturday 8 p.m.; Alfred Molina, CBS, "Ladies Man," Monday 7:30 p.m. (premieres this fall.)

LANGUAGE: ENGLISH

LOAD-DATE: August 1, 1999

Copyright 1999 Times Mirror Company
Los Angeles Times

July 31, 1999, Saturday, Home Edition

SECTION: Calendar; Part F; Page 4; Entertainment Desk

LENGTH: 1023 words

HEADLINE: LACK OF DIVERSITY ON NETWORKS' FALL SCHEDULE

BODY:

Heartfelt thanks to reporter Greg Braxton for sounding the alarm, and thanks to The Times for seeing fit to run a whole series on the travesty of the upcoming TV season ("TV's Diversity Dilemma," July 20-25).

Lost amid the rhetoric and the weak shrugging by various execs is the truly troubling argument that white people will not watch shows with people of color in the forefront. If this is not true, then white viewers should be insulted that the networks simply assume that they desire a cultural apartheid. If it is indeed true that white viewers have become more separatist since the days of "Roots," "Cosby" and other crossover hits, then we're all in a lot more trouble than we think.

If our society is resegregating, as many sociologists believe, if neighborhoods are once again becoming homogenized, if workplaces and schools are losing their color, then TV is perhaps our last, best hope in uniting us as a nation.

At a recent meeting about the lack of diversity, one longtime veteran grumbled, "The only way to get the attention of these rich bastards is to bomb something." We knew he was joking--still, we shuddered, both at the darkness of the sentiment and at its dark truth. Here's hoping your series has the effect of that bomb.

KEN NARASAKI

Santa Monica

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Sadly, racism is alive and well in America. Thanks for your continued coverage on this issue.

DANIEL MICHON

Los Angeles

*

Kudos to Greg Braxton for a pointed look at the diminishing employment opportunities for minority actors and writers (July 24). As an agent for a number of talented minority actors, I find it extremely difficult to explain to them why they are sitting on the sidelines while my young white clients are working constantly. It certainly isn't for lack of ability or experience; as Braxton correctly illustrates, rather an alarming lack of representative roles.

Within the context of most projects, there are ample opportunities for people of color to lend diversity and perspective in addition to their talent. I know this because I see them every day. Film and television don't merely serve to entertain us, they function as a reflection of how we see ourselves as a society. Personally, I think we could use some more color in that image.

BARRY J. GROSS

The Chasin Agency

Los Angeles

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How shameful, arrogant and foolish of the networks not to recognize Latino talent and the beauty of diversity.

MARIA A. ACOSTA

Los Angeles

*

I am a screenwriter, and black, currently with a movie in pre-production, and scheduled to shoot next month. I am disheartened that the NAACP is boycotting the networks. Of all the issues in all the communities in this country, they had to walk into this one.

The only people who are visible in television, and in society for that matter, are people with money. The NAACP would do well to concentrate on writing a script for economic development in the disenfranchised communities and quit wasting their membership's money when we have far too few colored kids in the library, in the boardroom and in the computer lab to be worried about the few that inhabit the boob tube.

DOUGLAS L. HALL

Culver City

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The bottom line is this: Until there are executives (Latino, Asian and black) in top development and programming positions greenlighting intelligent, nonstereotypical stories by Latinos, Asians and blacks, there will never be programs we can be proud of, or characters we can relate to. Everyone is talking about "the Latino thing," but people need to be hired first, in front of and behind the camera!

Kudos to Nickelodeon! Children's programming is by far the most progressive and aggressive in regard to development on the ethnic-targeted programming front.

ROXANNE RODRIGUEZ LETTMAN

Playa del Rey

*

In your July 23 piece, Paris Barclay is incensed by the networks' unflagging penchant for "overlooking" the vast ocean of minority talent. What Barclay and others don't seem to be asking is "why?"

For the last seven months, I have worked as a temp at one of the major broadcast networks. The issue of minorities being almost completely shut out of the prime-time landscape has been and continues to be discussed by myself and my colleagues since the networks announced their fall schedules. How could this happen? we wondered. But when looking around our offices, we all noticed perhaps the most obvious and logical reason. All of our programming executives, top to bottom, are Caucasian. Barclay might be interested to know that the untapped pool of minority executives is every bit as impressive as the pool of minority actors and actresses.

How can we expect to see network TV in a creative broad-band when its entire social frame of reference is so hopelessly narrow-band?

MARTIN ELLISON

Sherman Oaks

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In addition to being grossly insensitive, outrageous and racist, the TV networks' debut of 26 shows absent any minorities in leading roles is simply bad business. Minorities make up a large part of the viewing public and they are huge consumers.

Advertisers and network executives should realize that these gross omissions (whether deliberate or simply negligent) in casting is offensive and is noted. Advertisers should require diversity in exchange for advertising dollars. Broadcasters and advertisers should wake up to the realities of what makes good business, not to mention principles of fairness or civil rights, as we enter the new century.

MELANIE E. LOMAX

Los Angeles

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Despite the relative lack of roles for African Americans and Hispanics available this season, there have been many good roles and actors from these ethnic groups in the past. Asians, however, are almost nonexistent or when they are seen are usually in stereotyped roles. I'd like to see some playing just ordinary or perhaps not-so-ordinary human beings for a change.

Incidentally, I am one of those who dislike the idea of hyphenated Americans. However, it seems that the reality of situations like this is that you have to think of yourself as such. If so, that is a sad commentary.

CLAYTON CHING

Pasadena

LANGUAGE: English

LOAD-DATE: July 31, 1999

July 31, 1999 Saturday, CHICAGOLAND FINAL EDITION

SECTION: NEWS; Pg. 22; ZONE: N; Television.

LENGTH: 612 words

HEADLINE: CBS TAKES EXCEPTION TO ISSUE OF DIVERSITY

BYLINE: By John Levesque, Seattle Post-Intelligencer.

BODY:

Another day in Pasadena, another network in the cross hairs. Oops. I meant spotlight. Either way, the scoop du jour remains a familiar one: diversity in prime-time casting. And CBS Television president Leslie Moonves gave it a twist this week, becoming the first exec to defend his network's record of airing shows featuring actors of color.

Moonves said he agrees with the NAACP that the racial composition of prime-time television should reflect the population as a whole, but he said he doesn't like being lumped into the same basket as his competitors.

"We do not think it's fair that the network that's the prime-time home of Bill Cosby, Della Reese, Cheech Marin, Arsenio Hall and Sammo Hung be accused of not recognizing the minority audience," Moonves said. "We can and we will do more. We are conscious of the problem. . . . But I think CBS stands alone as the No. 1 network aware of their responsibility in this area."

Moonves said CBS will meet with the NAACP in the next month to discuss the organization's concerns, but he also reminded critics attending the summer press tour that 12 of CBS' 19 entertainment series this fall will feature minority characters in primary roles.

- "City of Angels" isn't one of those series, but CBS took the opportunity to promote the new Steven Bochco effort anyway, for fairly obvious reasons. Slated as a midseason entry early next year, "City of Angels" is a hospital drama with a predominantly black cast (including Michael Warren, Blair Underwood and Vivica A. Fox) and a production crew that is 67 percent minority or female. It has been Bochco's dream to create such a show for the last 10 years, and he thanked Moonves for giving him and co-creator Paris Barclay the green light.

Bochco said "City of Angels" will be about people, not race. But given the climate created by the NAACP's complaint about lack of diversity in prime-time programming, he said he realizes there will be a heightened awareness around the show when it premieres.

"There's a consciousness about this issue . . . which might translate to a significant sampling of our show," Bochco said. Because of the copycat nature of television, he predicted, "If this show succeeds, there will be many shows to follow."

- On a lighter note, Lee Goldberg, the former executive producer of "Diagnosis Murder," joked that "Martial Law," which begins its second season this fall under his and partner William Rabkin's supervision, might evoke complaints from people of the Caucasian persuasion.

"Our show looks different than any show in America," Goldberg said. "Our star is a 250-pound Chinese man (Sammo Hung), his partner is African-American (Arsenio Hall), and our supporting cast includes a Chinese-American Hawaiian (Kelly Hu) and a token white chick (new addition Gretchen Egolf)."

Goldberg then pretended to be a critic, feigning indignation as he thundered: "Where's the white leading men on your show? White men of America are very upset . . . and demanding more lantern-jawed tough, white guys!"

The lantern-jawed actor who filled that role last season, Louis Mandylor, won't be returning in the fall. Goldberg said Mandylor became the odd man out after Hall joined the series in midseason and saw his character evolve into the odd-couple partner of Hung's fish-out-of-water cop.

Goldberg also promised a very different "Martial Law" that eases up on the heavy story lines and becomes "a throwback, in the best sense of the word, to the shows we grew up with."

Goldberg and Rabkin have left "Diagnosis Murder" to concentrate on "Martial Law," allowing "Martial Law" creator Carlton Cuse to focus his energies on "Nash Bridges."

GRAPHIC: PHOTOPHOTO: CBS Television president Leslie Moonves: "CBS stands alone as the No. 1 network aware of their responsibility in the area (of diversity)." AP photo by Kevork Djansezian.

LANGUAGE: ENGLISH

LOAD-DATE: July 31, 1999

The Associated Press

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July 30, 1999, Friday, PM cycle

SECTION: Business News

LENGTH: 434 words

BYLINE: LYNN ELBER, AP Television Writer

DATELINE: PASADENA, Calif.

BODY:

NBC is putting more ethnic diversity in its new and returning series, partly in response to criticism of the major broadcast networks for a nearly all-white slate of new fall shows.

"It would be totally disingenuous to stand up here and say we did this totally on our own," NBC West Coast President Scott Sassa said Thursday, acknowledging the effect of complaints from the NAACP and others.

The network said it is working with actor-writer Keenen Ivory Wayans and producer Yvette Lee Bowser ("Living Single") to develop a pair of sitcoms that will feature black characters.

Wayans' show was described as "Not the Bradys," featuring an interracial marriage and the resulting merged family.

Several planned cast additions involve minority actors: Sherri Shepherd on "Suddenly Susan"; Jesse L. Martin on "Law & Order" and Michelle Hurd on its spinoff, "Law & Order: Special Victims Unit"; Darryl Theirse on "Jesse" and Michael Michele and Ming-Na Wen on "ER."

Ms. Michele ("Homicide: Life on the Street") will play a second-year resident, while Ms. Wen is reprising her role from the medical drama's first season as Dr. Deb Chen. Joining them will be Maura Tierney ("NewsRadio") and Goran Visnjic.

Alan Alda ("M-A-S-H") and Rebecca DeMornay ("Risky Business") will guest star in several "ER" episodes, while recurring character Dr. Romano (Paul McCrane) is now a regular. The series returns Thursday, Sept. 30.

NBC, more vulnerable since losing "Seinfeld," also is overhauling shows to improve ratings and try to maintain its top-ranked position.

Along with Ms. Shepherd, "Suddenly Susan" will add Eric Idle ("Monty Python"), Rob Estes ("Melrose Place") and Currie Graham as the magazine the characters work for becomes a sports publication.

"Veronica's Closet" is losing Ron Silver and bringing aboard a new adversary for Veronica (Kirstie Alley): Silver's young widow. The series, which has failed to capitalize on its stellar Thursday slot behind "ER," is moving to Monday.

Both "Veronica's Closet" and "Jesse" are getting new producers. The latter also is adding Kevin Rahm ("Everything's Relative") as a cast member.

"West Wing," a new series set in the White House and criticized as having an unrealistically all-white cast, will add a black actor in a recurring role, said NBC Entertainment President Garth Ancier.

Sassa said the network "should have done a better job" in creating racially diverse shows. Diversity is good business for the network, he said, because NBC-owned stations in big cities draw more ethnic viewers.

NBC's new schedule will debut the week of Sept. 20.

LANGUAGE: ENGLISH

LOAD-DATE: July 30, 1999

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The Boston Globe

July 30, 1999, Friday ,City Edition

SECTION: LIVING; Pg. D1

LENGTH: 655 words

HEADLINE: NBC pledge on diversity

BYLINE: By Don Aucoin, Globe Staff

BODY:

PASADENA, Calif. - As a Japanese-American growing up with a television habit in the 1960s and 1970s, Scott M. Sassa came to deeply resent the stereotypical or silly depictions of Asian characters on such shows as "Bonanza" and "Kung Fu."

"Seeing David Carradine as a Chinese guy really [ticked] you off," Sassa recalled yesterday.

Now, at age 40, Sassa finds himself the highest-ranking minority in network television just as the issue of ethnic diversity swirls around broadcasters with hurricane force. As president of NBC West Coast, Sassa has final say over which shows land on NBC's prime-time schedule and which shows are developed by the network's production studio.

In January, having just arrived at NBC, Sassa told TV critics here that diversity was one of his top priorities. Yesterday, he conceded that "we didn't do as good a job as we could." Like the executives at the other networks, Sassa pledged to make the next batch of programs more diverse. Unlike the other executives, he could plausibly say, and did, that "for me, this is a personal concern" as well as a business issue.

Nonetheless, nonwhite faces are markedly few among the new programs NBC is rolling out. The fall lineup is not likely to dispel the acid nickname some have attached to NBC - "Nothing But Caucasians" - an allusion to the fact that the network has built its identity on all-white sitcoms ("Friends," "Frasier," "Just Shoot Me," "3rd Rock From the Sun," "Will & Grace," and of course, "Seinfeld"). NBC recently canceled the critically acclaimed drama "Homicide," which had won praise for being one of the few TV programs where numerous story lines were built around minority characters.

Candidly acknowledging that media attention to the diversity issue has influenced NBC, Sassa cited the additions of several minority characters in supporting roles on new and existing shows, such as an Asian-American and a black character to "ER," one black character apiece to "Jesse," "Suddenly Susan," and "Law & Order: Special Victims Unit." A black character who was cut out of the new "West Wing," a drama set in the White House of a liberal Democratic president, will be written back in. "That's one of the shows we should have done a better job on," Sassa admitted.

It was the NAACP that intensified the spotlight on Sassa and other network executives when the civil rights organization's president, Kweisi Mfume, lashed out earlier this month at the "virtual whitewash" of minority characters on the 26 new fall programs on the four major networks.

After Mfume threatened to organize a viewing and advertising boycott, along with possible legal action, the networks hastened to set up meetings with him. Sassa said yesterday he plans to sit down soon with Mfume. He said he has not been contacted by a coalition of Hispanic groups that has called for a viewer boycott during the week of Sept. 12 to protest the lack of Latino characters on TV. Asian-American advocacy groups have not yet been as vocal on the issue of representation on television.

While vowing to follow through on his previous pledge to make diversity a top priority, Sassa made clear that his goal is "meaningful diversity" that makes sense for individual shows, and does not intend to get "caught up in the numbers" or a promise to integrate each show.

"It depends creatively on whether it makes sense to add an Asian or a Latino or a Caucasian to the cast," he said.

In developing shows with minority characters, he said, he intends to focus on promoting positive role models, citing the history of exclusion and stereotyping of minorities on television. "In the '50s, it was: Why aren't there people like me on TV? In the '60s, it was: Why aren't those people on TV acting like we do?"

"You don't just want to see someone who looks like you on TV," he added. "You want to see someone who's a role model, someone you want to be."

GRAPHIC: PHOTO, PHOTO/CHRIS HASTON/NBC's Scott Sassa: "For me, this is a personal concern."

LANGUAGE: ENGLISH

LOAD-DATE: July 30, 1999

Copyright 1999 Times Mirror Company
Los Angeles Times

July 30, 1999, Friday, Home Edition

SECTION: Calendar; Part F; Page 35; Entertainment Desk

LENGTH: 564 words

HEADLINE: NBC SAYS IT IS FOCUSED ON DIVERSITY;
TELEVISION: NETWORK ADMITS IT HAS NOT MADE ENOUGH PROGRESS, BUT POINTS TO THE
IMPORTANCE OF SOME PRIME-TIME ROLES.

BYLINE: BRIAN LOWRY, TIMES STAFF WRITER

BODY:

NBC executives admitted Thursday they have not made enough progress on racial diversity in their casting but also urged television's critics to focus on quality, and not just quantity, when assessing minority roles in prime time.

Speaking at the twice-annual gathering of TV critics in Pasadena, NBC West Coast President Scott Sassa--who specifically cited a desire to be more diverse when he addressed the same group in January--acknowledged that public pressure from critics and the NAACP has focused the network's attention on the issue.

Still, Sassa suggested that people of color not only want to see characters who look like themselves on the air but role models as well, from doctors on "ER" to the paramedics and police in NBC's new drama "Third Watch." "Let's not get caught up in the numbers," he said. "It's about the quality of what we do."

Sassa added that networks do have a strong economic incentive to attract minority audiences, since they generally make most of their profits from the TV stations they own in large cities like New York, Los Angeles and Chicago, where minorities are disproportionately represented.

"It makes good business sense to try to reach these minority groups in order to get bigger audiences," he said.

NBC announced that it's developing two new series that would feature minority performers, including a comedy from "In Living Color" creator Keenen Ivory Wayans tentatively titled "Not the Bradys," about a blended family--a la "The Brady Bunch"--where the husband is black and the wife is white. "Living Single" producer Yvette Lee Bowser is also working on an NBC sitcom that could premiere next year, in addition to the drama she's developing for the WB.

NBC has added a few minorities to new and returning shows, such as having Michael Michele--an actress featured last season on the canceled "Homicide"--segue to "ER." The changes are part of a sweeping series of additions to existing programs, from installing a new lead on "Profiler" to overhauling the casts and premises of the lightly regarded comedies "Suddenly Susan," "Veronica's Closet" and "Jesse."

NBC Entertainment President Garth Ancier said it's easier to tinker with an established program than starting from scratch with a new concept. "It's pretty common to 'morph' a show toward what's working," he said.

NBC announced plans to premiere all series, new and returning, the week of Sept. 20, when the next TV season officially begins. The lone exception is "ER," as the network will use its time slot to introduce "Third Watch"--a drama from "ER's" executive producer, John Wells--before continuing the two-part story line in the show's regular Sunday time period.

NBC officials said they are not overly concerned about a ratings decline for NBC's dominant Thursday night lineup or new competition those programs will face, including Fox's animated comedy "Family Guy" and a wrestling show on

UPN--both placed there to siphon away teens and male viewers. Sassa pointed out that every program competing against NBC on Thursdays in the fall, other than CBS' "Diagnosis Murder," is either new or shifting into a new time slot.

Still up in the air, meanwhile, is the long-term future of NBC's key lead-off show, "Friends." Reports have indicated the network is currently trying to negotiate a deal that would extend the series beyond next season.

GRAPHIC: PHOTO: Some minority actors are featured as paramedics and police in NBC's new drama "Third Watch" and can be seen as role models, the network says. PHOTOGRAPHER: ERIC LIEBOWITZ

LANGUAGE: English

LOAD-DATE: July 30, 1999

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The New York Post

July 30, 1999, Friday

SECTION: All Editions; Pg. 029

LENGTH: 974 words

HEADLINE: THE NAACP'S BOOB-TUBE BATTLE

BYLINE: Floyd Flake

BODY:

'How many new African-Americans shows could have been financed, for how many seasons, for what was squandered during convention week?'

DO you remember the term "boob tube?" How about "idiot box?"

If you do, then you remember the early days of television. For those too young to recall, these less-than flattering terms were the way that parents and families referred to TV in days of yore. People thought of TV more as a tangled web of idiocy, cultural corruption and negativity.

There did come a time when TV took on a more important cultural and political role in society: About 30 years ago, a forceful and compelling call was made for more African-Americans, Hispanics and Asians to join the nation's ranks of mainstream print and broadcast journalists.

Now the NAACP and others in the civil-rights community have launched a new appeal for diversity in television programming - but this call is bereft of the long-term value and cultural impact of that earlier campaign.

Decades ago, the newsroom was white to a fault - hardly an even-handed sampling of America. As a result, reporting, analysis, commentary and programming missed much of the story. Then came the clarion call for justice and journalistic objectivity.

The political and economic realization was made that diversity was not only smart for presentation, it was good for business. CBS's Ed Bradley and Bryant Gumbel, CNN's Bernard Shaw, ABC's Carol Simpson (and the late Max Robinson) and a host of others are the beneficiaries.

Today, newsrooms are more diverse, but much work remains to be done to create an environment where professional diversity can thrive naturally. As a society, we still strain under the weight of forced actions.

So why is the recent NAACP appeal - directed specifically to 26 shows on the networks' new fall line-ups - much less compelling? While I agree with the spirit of the call, it's not the right way to proceed. The historical import and potential long-term gain don't measure up. I don't think that they are enough to occupy precious civil-rights time or resources.

Allow me to state for the record that I believe TV is still too white, too upper-middle-class and rich, and too monolithic. What has happened to the broader swath of TV-reality that we knew in the 1970s and 1980s? Such shows as "All in the Family," "Sanford and Son," "Maude," "The Cosby Show," "A Different World" and others were careful to plumb the American landscape for a diversity of experiences and cultural influences. The writing was deft and masterful. The acting was superior to anything on television today. The cultural difficulties, nuances and subtleties of American life were reflected in the complex social chemistry of TV events and characters.

Today, TV has become so predictable. White people have white friends. Black people have Black friends. And the occasional Hispanic or Asian character is just neatly swept aside as either a police officer or a shopkeeper. There are

even networks that are African-American in their programming inclinations - giving rise to jokes about UPN ("U People's Network") and The WB ("We Brothers").

I find it unbelievable that the characters of "Seinfeld" and of "Friends" -two defining shows of this decade - could exist here in Gotham and not have one meaningful friendship, acquaintance or professional relationship with an African-American or Hispanic person.

I am not willing to side with the civil-rights community on this issue for a number of reasons - and it is not because I do not agree with them in principle. But against the backdrop of historical gains that African-Americans have made in the media and in newsrooms, this is no way to carry on the legacy or to gain a more meaningful foothold for minorities in an age of hyper-expansion in the media game.

First of all, the NAACP is asking for minority actors to be scripted in these shows. Yet if each of these 26 single shows took on a minority character - which is already too optimistic and unrealistic - it would create only a paltry 26 jobs. What would be the gain to the wider African-American community for its investment of time, credibility and resources at such an important juncture in its odyssey in America? Are there no larger, more important battles to be waged? How would these 26 beneficiaries "repay" their debt to the African-American community and its organizations?

This strategy also fails to recognize that none of these shows will last forever. Unlike people like Oprah Winfrey, Bill Cosby, Ed Bradley, Carol Simpson and Bernard Shaw, these actors will never be in controlling situations where they will be able to hire another generation of minorities to carry on their legacy. In a couple of seasons, we will be fighting this battle again - and still from the vantage point of relative powerlessness.

If African-Americans and advocates for significant minority participation want to find a meaningful role to play in the next generation of involvement in the media and on TV, then the answer is not in front of the camera. That barrier was broken by the likes of Pearl Bailey, Nat King Cole and Harry Belafonte almost 40 years ago.

The answer should have come out two weeks ago - when the thousands of NAACP conventioners and revelers dropped cool, multi-million-dollar downpayments on alcohol, shrimp, hotel rooms, outfits and the like. Now, what do we have to show for it? How many new African-American shows could have been financed, for how many seasons, for what was squandered during convention week?

The civil-rights community must be careful not to be duped by the allure of the cameras and television when it has so much more profound work to accomplish even on this front.

After all, that's why it's called the "boob tube" anyway. Isn't that what our mothers told us years ago?

LANGUAGE: ENGLISH

LOAD-DATE: July 30, 1999

July 30, 1999, Friday, FINAL EDITION

SECTION: LIFE;

Pg. 11E

LENGTH: 515 words

HEADLINE: Chastened ABC dabbles in diversity Added minority characters may be fall lineup's main attraction

BYLINE: Robert Bianco

BODY:

It's amazing how a firestorm can change a network's point of view.

Last season, when the lack of racial and ethnic diversity on ABC shows was raised with the network's programmers, they brushed the questions off. But that was before the NAACP picked up on the issue and threatened to take action.

This year, ABC's top executives opened their remarks to a meeting of TV critics with a pledge to do better and a recognition that the network, in the words of ABC Entertainment chief Stu Bloomberg, is "not as diverse as it should be."

Of course, as with all the networks save UPN, that recognition didn't come until after the fall schedule was set. Playing catch-up, the network is adding regular minority characters to new series Wasteland and Then Came You. Better you come late than never, I suppose.

Actually, diversity is a good theme for ABC's fall lineup -- and not just in race. In terms of quality, ABC probably has the most diverse shows of any network.

The positive side of the ledger starts with Once & Again, a family drama from thirtysomething's Marshall Herskovitz and Edward Zwick that stars Sela Ward and Billy Campbell and is one of the few new shows to generate positive word-of-mouth.

The network also has the cute comedy Oh, Grow Up, a better-than-average sitcom in broadcasters' by-and-large dreadful fall crop.

In the middle, you'd have to place Snoops, a private-eye hour from David E. Kelley (Ally McBeal, The Practice) that has been substantially reshot and partly improved since the pilot was sold to ABC. While it remains a work in progress, it also has one of the best writers in TV working on it.

The negative? Well, if Once & Again represents the best that family shows can offer, Odd Man Out, a sitcom addition to ABC's kid-friendly "TGIF" lineup, may be the worst.

The show's low point arrives when a 15-year-old boy goes over to his 18-year-old girlfriend's house to have sex -- and Mom doesn't do anything because she doesn't want to interfere with his privacy. Funny, some people call that interference "parenting."

Like many shows this year, Odd Man Out seems to assume

the only way to survive in today's TV market is to be "edgy" and to "push the envelope."

Producers John Strauss and Ed Decter, who worked on the film hit *There's Something About Mary*, say they expect to get "many, many calls" from the network censor. They didn't say why they think that should be a goal of a "TGIF" show.

When it comes to a show many viewers will love to hate, however, you can't top *Wasteland*, a drama from Dawson's Creek creator Kevin Williamson that is about six whiny white twentysomethings in some fantasy version of New York.

Asked about a particularly unrealistic scene, in which a gay man comes out to his college roommate while they're taking a locker room shower, Williamson said it's in the show because "it's fun!"

For him, maybe. For the rest of us, I'm not so sure.

GRAPHIC: PHOTOS, B/W, ABC (3); Good bets? Sela Ward and Billy Campbell, above, in 'Once & Again'; Paula Jai Parker, left, Gina Gershon, Danni Nucci and Paula Marshall, in 'Snoops' from writer/producer David E. Kelley 'Oh, Grow Up': Rena Sofer, left, John Ducey, David Alan Basche, Stephan Dunham, Niesha Trout and Beans the dog

LANGUAGE: ENGLISH

LOAD-DATE: July 30, 1999

The Associated Press

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July 28, 1999, Wednesday, AM cycle

SECTION: Business News

LENGTH: 378 words

HEADLINE: Networks, producers deny minority additions reflect pressure

BYLINE: By LYNN ELBER, AP Television Writer

DATELINE: PASADENA, Calif.

BODY:

Here's the script: Civil rights groups condemn the lack of minority characters on television and networks scurry to add color to all-white series in appeasement.

But that's fiction, not reality, say TV producers and broadcast executives who deny they have succumbed to political pressure or made superficial cast changes.

Ed Zwick, co-creator with Marshall Herskovitz of the new ABC drama "Once and Again," said it wasn't demands from the network or outside groups that led to the addition of black actress Rachel True.

"The part was written about three months ago. The NAACP announced its boycott about three weeks ago," Zwick said Wednesday. "This is something we had planned."

The NAACP, condemning the nearly total lack of minority characters in new fall series, said July 12 it was considering a boycott or other action to force change. On Tuesday, a coalition of Hispanic groups demanded more minority inclusion by TV.

Zwick ("thirtysomething") was exasperated that the "Once and Again" cast change was announced by ABC as part of several planned for its series, saying it gave the wrong impression.

"It's not how we work," Zwick said. "We don't cast according to any kind of perceived pressure or agenda. We cast according to what is appropriate to the part."

Network executives are walking a fine line, eager to seem responsive to the NAACP and other groups but also trying to avoid the impression that they've been ignoring the issue - appearances notwithstanding.

"We can, we will do more ... but CBS stands alone as the No. 1 network aware of its responsibility in this area," Leslie Moonves, CBS Television president and chief executive officer, told the Television Critics Association on Sunday.

He and ABC Television Network President Patricia Fili-Krushel said their networks are actively seeking a meeting with the NAACP. But they said strides already are being made, with Moonves noting CBS' record of featuring minority stars.

On Tuesday, ABC executives said at least five of their shows would add minorities. The changes had been in the works since May when they reviewed their fall lineup, said Jamie Tarses, ABC Entertainment president.

"We identified the concern in general and that the effort needed to be made," she said.

LANGUAGE: ENGLISH

LOAD-DATE: July 28, 1999

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The Boston Globe

July 28, 1999, Wednesday ,City Edition

SECTION: LIVING; Pg. E14

LENGTH: 771 words

HEADLINE: ABC promises more diversity

BYLINE: By Don Aucoin, Globe Staff

BODY:

PASADENA, Calif. - As a national coalition of Hispanic civil rights groups yesterday joined the chorus of demands for more diversity on television, top executives at ABC became the latest network honchos to pledge that Latino and black characters will be added to new programs this fall.

"Clearly, we have an obligation to reflect society as it is," said Stu Bloomberg, cochairman of the ABC Entertainment Television Group. "This is a very serious situation to us."

Following the lead of the NAACP, which two weeks ago blasted the networks for a "virtual whitewash" of minority characters, the Hispanic coalition demanded an end to the "brownout" of Latino characters on TV. The coalition - consisting of La Raza, a Hispanic advocacy group; the National Hispanic Media Coalition; and the National Hispanic Foundation for the Arts - noted that although 11 percent of the US population is Hispanic, only 2 percent of television characters are.

In response, NBC released a statement calling diversity a "top priority" and pointing to minority characters on such shows as "ER" while acknowledging "there is still work to be done." In the past week, executives at CBS, Fox, and the WB network have also told writers gathered here for the semiannual meeting of the Television Critics Association that they are concerned about the lack of diversity in their shows and are moving to add minority characters, including Hispanics, to new and existing programs.

However, none of the network executives has been able to fully explain why minority characters were not added earlier in the program-development process, and why the last-minute additions should not be seen as tokenism designed to defuse controversy. As with the other networks, ABC's walls of enlarged photos displaying the casts of new shows were strikingly devoid of nonwhite faces.

The networks' defensive scramble to recast some shows was prompted by a blistering criticism delivered two weeks ago by the NAACP. The nation's oldest civil rights organization denounced the virtual absence of minority characters on 26 new prime-time programs, threatened a boycott and lawsuit, and called for hearings by Congress and the Federal Communications Commission.

Patricia Fili-Krushel, president of the ABC Television Network, yesterday made a "personal commitment" to improve diversity at ABC - although she said the network's soap operas had been well integrated - and said she will meet soon with NAACP president Kweisi Mfume. "At a certain point, I know, talk becomes cheap," she said.

On another issue, the ABC executives sought yesterday to dispel a widespread belief in the TV industry that ABC's doors are now closed to new programs from any studio not wearing the mouse ears of the Walt Disney Co.

Bloomberg and ABC Entertainment president Jamie Tarses insisted that the network will not morph into a channel offering all Disney, all the time, despite the recent merger of Disney's TV production unit and the entertainment division of ABC, which Disney owns.

"I don't believe we can have a schedule that is comprised of 100 percent Disney product," insisted Bloomberg. "We would be crazy not get the best product we can from Fox or Warner Bros. or any other studio."

However, Lloyd Braun, Bloomberg's counterpart as cochairman of the ABC Entertainment Television Group, acknowledged that under the new consolidation, "more of our [program] development will be targeted to ABC. That's why we're doing this."

The merger is an effort by the Disney Co. to cut costs and gain ownership of more of the programs aired on ABC. But the consolidation of ABC Entertainment, and the Walt Disney Television Studio caused a stir because it changed the studio's role as an independent production unit that was free to supply programs to other networks. (For instance, the studio produces "Felicity" for the WB network.) Concerns arose that the new merged unit, ABC Entertainment Television Group, would no longer produce programs for other networks; there are concerns as well that ABC will no longer consider programs from other production studios.

Earlier this week, CBS Television president Leslie Moonves suggested that ABC was now a closed shop, creatively speaking. "If any network expects to get a show from that company, they're out of their minds," he said. "Clearly, this a decision on [Disney CEO] Michael Eisner's part. God forbid it should have delivered a hit to CBS."

However, Braun said that some programs developed by the new unit inevitably "won't be right" for ABC and could be offered "to NBC, the WB, or even CBS."

GRAPHIC: PHOTO, 'Clearly, we have an obligation to reflect society as it is. This is a very serious situation to us.'STU BLOOMBERG, cochairman of the ABC Entertainment Television Group, on the charges of lack of diversity on TV

LANGUAGE: ENGLISH

LOAD-DATE: July 28, 1999

July 28, 1999, Wednesday, Home Edition

SECTION: Calendar; Part F; Page 2; Entertainment Desk

LENGTH: 471 words

HEADLINE: ABC EXECS DEFEND MERGER OF PRODUCTION, NETWORK ARMS

BYLINE: BRIAN LOWRY, TIMES STAFF WRITER

BODY:

ABC executives sought to defend not only the programs they will put on the network this fall but also the new manner in which they will choose what goes on the air during an interview session with TV reporters in Pasadena on Tuesday.

Under a directive from corporate parent the Walt Disney Co., ABC is being merged with the studio's television production arm. The decision has given rise to fears within the entertainment industry that Disney eventually intends to provide all of the network's prime-time programs, freezing out other program suppliers.

While ABC executives acknowledge wanting to own and control more of the network's programming, they insisted the network will remain open to outside producers and that Disney will continue to produce series for the other networks.

Officials maintained having ABC and Disney under the same tent will streamline the way in which programs are created, strategically pinpointing shows to what the network's needs are. "It's a fantastic opportunity to re-engineer the way this is all done," said the ABC Entertainment Television Group's new co-chairman, Lloyd Braun.

Disney also mandated the consolidation in part to reduce costs, and sources say there will be a human toll, with layoffs affecting duplicative areas between ABC and Disney Television to soon follow. A spokeswoman had no comment on the timetable of those personnel cuts.

ABC executives expressed contrition regarding the major topic of this year's press gathering--namely, a shortage of minority characters in new network shows. "Clearly, we have an obligation to reflect society as it exists," said Co-Chairman Stu Bloomberg.

Several ABC programs, including "Sabrina, the Teenage Witch" and the new series "Wasteland," "Once and Again" and "Talk to Me," have added minorities to their casts since being presented to advertisers in May. ABC Entertainment President Jamie Tarses said the network approached all of its producers about the possibility of adding minority characters but didn't want to compel them to make changes.

"We asked them to make the effort, but we didn't demand it of them, because we defer to their vision of the show," she said.

ABC TV Network President Patricia Fili-Krushel added that the commitment to diversity must take place both in front of and behind the camera. Echoing sentiments expressed by the other networks, she offered to meet with the NAACP, which has threatened legal action over the issue. "At a certain point, talk, I know, is cheap," Fili-Krushel said.

In a separate announcement, ABC's "The Drew Carey Show" will air a live episode in November, performing the show three times that night so that it will be live in every time zone. "ER" used a similar idea to kick off the 1997 season, doing a live show for the East and West coasts.

GRAPHIC: PHOTO: Following calls for more diversity in casting, Jeffrey D. Sams, top, was added to the ensemble of the upcoming ABC series "Wasteland." PHOTOGRAPHER: LEN IRISH

LANGUAGE: English

LOAD-DATE: July 28, 1999

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The New York Post

July 28, 1999, Wednesday

SECTION: All Editions; Pg. 106

LENGTH: 449 words

HEADLINE: 'DREW' TRIES LIVE BAIT - HOLD THE KEG OF BEER ... THREE SHOWS ANDHALF A SCRIPT IN ONE RATINGS NIGHT

BYLINE: DON KAPLAN

BODY:

PASADENA - ABC will air a live episode of "The Drew Carey Show" in November, taking a page from NBC's similar experiment with "ER."

The show, which is planned to be partially improvised, will be performed three times - once for each time zone (Eastern, Central and Pacific) - during the all-important November sweeps, in which shows often pull wacky ratings stunts.

"It's live, there's gonna be improv, anything can happen," said "Drew Carey" producer Bruce Helford during ABC's portion of the semi-annual TV critics press tour.

"I just hope they don't tap the keg until after the first show."

"ER," which opened its 1997-98 season with a live episode, was totally scripted.

In other news, both CBS and ABC seem to be playing chicken with the titles of two new fall dramas.

"Now and Again" (CBS) and "Once and Again" (ABC) are so similar that many critics believe viewers will be confused.

Earlier this week, CBS chief Les Moonves said his network would let ABC worry about the similarities - while ABC officials insist that viewers will not be confused.

"I think once they see our show, [viewers] will associate the title with our show," ABC co-chairman Stu Bloomberg said yesterday. "If we do our job right ... then the association with that title and series will be strong and [the CBS show] will not impair it."

Meanwhile, top ABC brass plan to meet with officials from the NAACP in the near future to talk about how the network will address adding more minority characters to its prime-time lineup.

The move follows a similar announcement from CBS earlier this week.

ABC officials have asked at least one established show - "Sabrina the Teenage Witch" - and three new shows ("Wasteland," "Once and Again" and "Bellvue") to add minority characters.

In recent weeks, ABC and the major networks have come under fire from the NAACP for unveiling prime-time schedules featuring very few - if any - shows with minority actors in lead roles.

Critics of the networks have argued that much of the programming does not reflect the multi-cultural makeup of American society. But some wonder if the network's actions are sincere or driven by outside pressure.

In one instance, one of the producers from "Wasteland" - a show about six 20-something friends living in Manhattan - recently said that adding a minority cast member just for the sake of racial diversity might be viewed as "tokenism."

But ABC's chief programmer, Jamie Tarses, defended the move.

"We asked them to make the effort and it was a decision that they came to on their own."

GRAPHIC: Series star Drew Carey and the cast will improvise part of the three-ringed ratings grabber in November.

LANGUAGE: ENGLISH

LOAD-DATE: July 30, 1999

July 28, 1999, Wednesday, FINAL EDITION

SECTION: LIFE;

Pg. 1D

LENGTH: 281 words

HEADLINE: Latinos urge tuning out so TV will plug in diversity

BYLINE: Jefferson Graham

BODY:

Furthering the rallying cry for diversity in prime time, a coalition of Latino groups called Tuesday for a "brownout," urging viewers to turn off the TV to spur change.

"We want to show the networks who only want to focus on young, white audiences what their ratings would be like if Latinos, African-Americans, Asians and Native Americans all dropped out," says Felix Sanchez, president of the National Hispanic Foundation for the Arts.

The foundation, with the National Council of La Raza, is asking viewers to tune out the week of Sept. 12, the start of Hispanic Heritage Month. The action doesn't come at a key time for broadcasters: Most new shows launch a week later.

The networks have been under attack since unveiling a slate of fall shows with mostly white faces. The NAACP has said it might sue the networks on the basis of the Federal Communications Act, which mandates public airwaves.

"We applaud any organization that's bringing attention to this issue" and want "constructive ideas on a lasting solution to this problem," ABC spokesman Ed Dandridge says.

The National Hispanic Media Coalition called for a boycott of ABC in 1995. But beyond some Latino specials, there's been little improvement, Sanchez says.

"Including minorities on our air is an issue that has been a top priority for some time," NBC says in a statement.

"We think all networks can and intend to do more," CBS says.

Latino actors in prime time include CBS' Hector Elizondo (Chicago Hope), NBC's Bruno Campos (Jesse) and Fox's Wilmer Valderrama (That '70s Show). For fall, Martin Sheen plays the president in NBC's West Wing.

LANGUAGE: ENGLISH

LOAD-DATE: July 28, 1999

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The Boston Globe

July 26, 1999, Monday ,City Edition

SECTION: LIVING; Pg. C6

LENGTH: 764 words

HEADLINE: 'City' opens new vistas for minorities

BYLINE: By Don Aucoin, Globe Staff

BODY:

PASADENA, Calif. - Exactly 20 years ago, Steven Bochco broke some ground on television by creating "Paris," a drama that - though short-lived - stood out for its nuanced depiction of a black police captain played by James Earl Jones.

Now, when the TV industry is under a hail of criticism for offering an overwhelmingly white slate of new shows, Bochco is stepping into the breach again with "City of Angels," a medical drama whose mostly black cast includes Vivica A. Fox, Blair Underwood, and Michael Warren.

Though "City of Angels" was developed long before the NAACP protests, and though Bochco stressed yesterday that the show's focus will not be on race relations but on the struggles of inner-city doctors and nurses, he acknowledged he is "very conscious of the significance of the show" in the current context.

"If the show succeeds, there will be many shows that follow," Bochco said during an interview session at the semiannual meeting of the Television Critics Association. But if "City of Angels" flops, Bochco predicted that it could become "more difficult, in an economically driven industry," for networks to build shows around minority protagonists.

The co-executive producer, Paris Barclay, who is black, said the underlying problem is that most of those creating shows and calling the shots at the networks are "white males . . . who live in Malibu, Brentwood, or Bel Air. They don't know a lot of black people and aren't interested in writing about them." Barclay, a 1979 Harvard graduate who won an Emmy for directing the "Lost Israel" episode of "NYPD Blue," contended television could offer a more diverse picture to viewers simply by relying on a "broader range of usual suspects" when hiring writers or casting actors.

There is ample evidence that many minority actors in Hollywood are chafing at their limited opportunities and thirsting for a chance to prove themselves: Bochco said that when he and Barclay were casting "City of Angels," up to 10 qualified candidates auditioned for each part.

"There's this extraordinary talent pool underutilized in our business," said Bochco. "I was so struck by the gifted people who were clamoring to do the tiniest roles."

As the diversity issue remained on the front burner yesterday, CBS Television president Leslie Moonves told TV critics he is scheduled to meet within the next month with NAACP president Kweisi Mfume. It was Mfume who two weeks ago accused the networks of a "virtual whitewash" because none of the 26 new programs slated for the fall lineup (including six from CBS) featured minorities in what the NAACP considers leading roles. "City of Angels," an obvious exception, is not scheduled to premiere on CBS until January, along with two other midseason shows.

Moonves said he agrees with "the position that the racial composition of prime time needs to reflect the population as a whole." But he strongly defended CBS's overall record, noting that some of the network's biggest stars include Bill Cosby, Della Reese, Arsenio Hall, and Sammo Hung. Of 19 prime-time entertainment series on CBS, Moonves said, 12 feature minorities in significant roles, and a Latino character has just been added to the new "Family Law." (Moonves also announced that popular Latino singer Ricky Martin will star in a musical special in November.) As for the absence

of minority leads in the new shows, Moonves said several programs starring minority actors were developed but none made it on the fall schedule.

When "City of Angels" premieres, it will mark a return to a regular role on series television for Michael Warren, who also appeared on "Paris" but is best known as officer Bobby Hill on Bochco's "Hill Street Blues." Warren said yesterday that his experience working with Bochco had long ago convinced him that "if anybody could make a show where it presented quote-unquote minorities as human beings, it was Steven."

Bochco made clear he intends to do just that. As the story of "City of Angels" unfolds, he said, "the color of the characters is very quickly going to recede in importance." That would appear to suit Underwood (formerly of "L.A. Law"), who maintained yesterday that "the reason a lot of black-themed dramas have not worked in the past . . . is they've been too specific to the black experience every minute."

Nevertheless, Bochco is clearly aware that the ground has shifted and the stakes have risen for "City of Angels" because of the current spotlight on diversity. "Issues of race will inevitably leak through the fabric of this show," he said.

GRAPHIC: PHOTO, 'City of Angels' opens new vistas for minorities

LANGUAGE: ENGLISH

LOAD-DATE: July 26, 1999

Copyright 1999 Times Mirror Company
Los Angeles Times

July 26, 1999, Monday, Home Edition

SECTION: Calendar; Part F; Page 11; Entertainment Desk

LENGTH: 546 words

HEADLINE: CBS TO SEEK MEETING WITH NAACP

BYLINE: BRIAN LOWRY, TIMES STAFF WRITER

BODY:

While defending his network's record in terms of minority representation in prime time, CBS Television President Leslie Moonves acknowledged Sunday some legitimacy to criticism voiced by the National Assn. for the Advancement of Colored People and said he is seeking a meeting to discuss the issue with the group's president, Kweisi Mfume, in the next month.

Moonves made his remarks to a gathering of TV reporters in Pasadena, where the dominant topic has been the major networks' perceived shortage of minorities in new prime-time fare--an issue highlighted by Mfume's accusation two weeks ago that the networks have engaged in "a virtual whitewash" by including so few minorities in their new series.

"I don't like it when people lump the television business in one large basket," Moonves said, contending that CBS "stands alone as the No. 1 network, aware of their responsibility in this area." Despite few minorities in CBS' six new fall shows, he pointed to existing CBS series starring Bill Cosby, Della Reese, Arsenio Hall, Cheech Marin and Sammo Hung, as well as numerous made-for-TV movies last season that have featured African Americans. In addition, CBS will introduce a new drama with a mostly minority cast from producer Steven Bochco, "City of Angels," early next year.

Moonves also cited minorities who play key roles on CBS outside prime time, such as Bryant Gumbel--who takes over in November as host of the network's long-languishing morning show--and his brother Greg Gumbel, who heads CBS' NFL football coverage.

The critics' persistent focus on race has siphoned attention from another much-debated issue--namely, what role media violence plays in societal violence. CBS was drawn into that discourse this spring when Moonves stated that a series about an undercover cop infiltrating the Mafia, "Falcone," didn't make the network's fall schedule in part due to concerns about televised violence in the wake of school shootings in Littleton, Colo.

CBS subsequently ordered "Falcone" as a midseason backup, though Moonves reiterated that violence in the pilot episode will be toned down. Moonves added that the success of Home Box Office's "The Sopranos," which centers on a mob family, "certainly influenced our desire to put this show on the air." Beyond securing more Emmy nominations than any other program this year, "Sopranos" was voted by TV critics over the weekend as the year's top program.

CBS also announced it has ordered another midseason backup series, "Grapevine," which, in an unusual move, is a new version of a failed comedy the network aired in 1992. The network confirmed reports that it is in discussions to develop a show starring Ellen DeGeneres as the host of a fictitious variety show--her first TV project since her eponymous ABC comedy ended last year.

CBS, which televises the Grammys, has also scored a coup by landing the first prime-time special showcasing "Livin' La Vida Loca" Latin pop star Ricky Martin, to air in November. The network is also planning its second Celine Dion special for Thanksgiving night and a special starring country singer Shania Twain next year.

Moonves maintained CBS will turn a profit on its network operation this year, something the company did not achieve in 1998.

LANGUAGE: English

LOAD-DATE: July 26, 1999

July 26, 1999

SECTION: THE ARTS/TELEVISION; Pg. 70

LENGTH: 667 words

HEADLINE: The Vast Whiteland;

Do not adjust your set. It's the big four networks' fall schedule that needs its color contrast fixed

BYLINE: James Poniewozik, With reporting by Jeanne McDowell/Los Angeles

BODY:

This was, in retrospect, perhaps not the best month for Calista Flockhart to invite the press to "kiss my skinny white ass." And for once, "skinny" wasn't the problem. "White," rather, reminded us too vividly that Fox had bumped to midseason the heftier black keister of Thurgood Stubbs, animated star of *The PJs*, in favor of Ally, the half-hour *Mini-Me to Ally McBeal* and, incidentally, part of the most Caucasian fall lineup in years. It should not have surprised anyone, then, that N.A.A.C.P. president Kweisi Mfume last week issued a similarly spirited directive to the Big Four networks, ABC, CBS, Fox and NBC: Put some color back in prime time, or we'll boycott, possibly even sue.

Of 26 pilots the four networks announced for fall, none has a minority star, an embarrassment that led the same TV executives who unveiled the vanilla slate to issue chagrined statements, point to minority characters on existing shows and scramble to make last-minute cast additions. But the issue is more than numbers. It's the future of integration. Network prime time has not just been whitewashed, as Mfume says, it's also been redlined--divided into distinct white and minority (mostly black) 'hoods. Four years after Oprah Winfrey challenged Ross and Rachel to "get a black friend," the most diverse group on NBC's *Must-See* comedies is the paint-colored men diving into the peacock logo at breaks, while UPN and the WB have a stable of black-cast comedies. Only a few sitcoms, like the WB's *For Your Love* and UPN's upcoming *Grown Ups*, are integrated.

And black-themed programming is, comparatively, the good news. Space aliens will have more network lead roles than Asians or Native Americans, while Hispanics, the fastest-growing segment of the U.S. population, are woefully underrepresented. "Networks have realized they can't stereotype us, but instead they ignore us," says Lisa Navarrete, spokeswoman for the Hispanic advocacy group the National Council of La Raza. And the networks' few efforts at Hispanic- or Asian-themed programs (see, or better yet don't, the misused Margaret Cho in *All-American Girl*) have been feeble and short-lived, feeding the belief that they're untenable. Norman Lear produced ABC's *AKA Pablo* in 1984, but says "the interest simply hasn't been there" for a Latino program since. Even the networks' critics largely blame not blind Klansmanship but the belief that white viewers are key to the ratings and ad bucks that big broadcasters seek. "They think about the market," says Screen Actors Guild president Richard Masur, "and you have to address them in those terms." But a scarcity of minority executives and the pigeonholing of minority writers don't help. "Programmers and executives know Latinos only as people they see in their kitchens and gardens," remarks Latina TV writer Julie Friedgen.

And in the viewers' kitchens? Minorities are best represented on workplace dramas (*ER*, *NYPD Blue*), but sitcoms, which focus more on family and society, tend to be colorless, color blind or awkwardly color conscious. (A rare exception is the wonderfully nuanced relationship between the Hill clan and Laotian next-door neighbors the Souphanousinphones on Fox's *King of the Hill*.) And if these casting decisions are injurious to minorities, they're insulting to whites, who the networks essentially imply are retrograde racists, years after warming to Jefferson, Huxtable and Urkel. And what if--God help us--they're right?

Racial optimists might look to cable, where channels like Lifetime, MTV, HBO and Showtime offer multiracial fare--while siphoning away broadcast's audience and acclaim. Indeed, Mfume's jeremiad may be an ironic compliment: at

least someone still considers the ratings-troubled networks worth fighting over. Is it any wonder the nightly lineup looks like a divided school district, pre-Brown v. Board of Education? If you were running a network today, you too would wish it were 1954 again.

--With reporting by Jeanne McDowell/Los Angeles

GRAPHIC: COLOR PHOTO: JEFF CHRISTENSEN--REUTERS, VANILLA SLATE: N.A.A.C.P. president Mfume decries TV's "virtual whitewash"; COLOR PHOTO: ABC-TV, THE VERY DIFFERENT 'HOODS SEEN IN PRIME TIME, White major characters dominate coming big-network shows like ABC's Wasteland; COLOR PHOTO: DAVID BJERKE--UPN, [See caption above] Integrated and minority casts populate UPN's Grown Ups, top, and The Parkers; COLOR PHOTO: WREN MALONEY--UPN, [See caption above]

LANGUAGE: ENGLISH

LOAD-DATE: July 19, 1999

July 26, 1999

SECTION: OUTLOOK; ON SOCIETY; Pg. 14

LENGTH: 865 words

HEADLINE: Conventional diversity

BYLINE: By John Leo

BODY:

When Unity '99, a national convention of nonwhite journalists ("journalists of color"), drew more than 6,000 people to Seattle this month, it was a strong show of force for the diversity movement. Famous editors showed up to pay tribute to the cause and to compete in a recruiting blitz for minority reporters. Famous corporations funded lavish events and perks, referred to by irreverent conventiongoers as "PC payola."

But almost none of the doubts about Unity '99 and the huge impact of the diversity movement on journalism managed to get voiced. For instance (Question 1), is it really a good idea for professional associations to organize themselves by pigmentation, and if it is, what objection can then be raised to a whites-only association of journalists?

When Vanessa Williams of the Washington Post, head of the National Association of Black Journalists, was asked by a waiter, "So are there any organizations for white journalists?" she told him: the American Society of Newspaper Editors, the Society of Professional Journalists, the Radio-Television News Directors Association. But these mainstream groups, far from devoting themselves to white interests, are already deeply devoted to (or mired in) the diversity movement. ASNE is one of the few associations in the country publicly committed to a minority quota in its industry: 38.2 percent minorities in journalism by 2025.

Question 2. How did diversity get shrunk down to Unity '99's four groups of journalists--Asian-Americans, blacks, Hispanics, and American Indians--most of whom vote the same way, have similar social and political opinions, go to the same schools, and now reinforce their similarity by eating and drinking together at the same conventions?

Richard Harwood of the Washington Post wrote in 1994 about ASNE's pinched version of diversity: "No consideration was given to ideological, philosophical, or partisan diversity, or to issues of class. It was not their intent to seed the labor force with Marxists, socialists, monarchists, anarchists, or Southern Baptists or to achieve a liberal-conservative balance." The opportunity for intellectual and ideological diversity, he wrote, was lost. Five years later it is still lost, and all but forgotten.

Question 3. If the four groups of nonwhite journalists organize around a diversity agenda, how can their editors expect them to cover diversity issues fairly and objectively when they get back to their newspapers, magazines, or TV and radio stations?

The conventiongoers talked sometimes like journalists, sometimes like activists. Indian journalists talked about their need to protect tribal rights, and one panel celebrated "our" victories--legal wins for Indian causes. A listing for one panel said participants would "discuss sexism, racism, and ethnic bias embedded in the coverage of the 1996 welfare law." Was this a neutral attempt to report examples of prejudice or an announcement that minority journalists are expected to realize that coverage of welfare reform was deeply biased? The tone of the convention seemed the same as that of the National Association for the Advancement of Colored People, the American Civil Liberties Union, or any other activist group on the left.

"The fatal flaw of Unity '99 was its unspoken mandate of strict political conformity," wrote Michelle Malkin, columnist for the Seattle Times. "Ignore the smoke-screen platitudes about 'valuing differences.' Unity demands unanimity. If you don't accept the left-leaning agenda of advocacy journalism, you're enabling racism. If you don't support the pursuit of racial hiring goals as a primary journalistic goal, you're selling out."

Malkin is of Filipino descent, but she refuses to join race-based groups like the Asian American Journalists Association because she wants to be judged by her ideas and idiosyncrasies, not her skin color or heritage.

The political conformity of Unity '99 was clear enough. George W. Bush got sour comments for not planning to attend, so he changed his schedule, showed up at Unity '99, made a whirlwind tour of the convention, and got sour comments for not staying longer. Al Gore, on the other hand, got a wildly positive reception with "cheering, hooting, and salivating you'd expect at a campus rally," according to Malkin. (Note: Reporters are not supposed to cheer for public figures they might have to cover.)

The connection between minority journalism and minority activism is a potentially dangerous one for the news business. Identity politics now hovers over the newsroom, and a basic principle of identity politics is that all members of each racial group share a common perspective, which should pervade their work. If so, don't journalists' organizations based on ethnicity inevitably work to enforce a common groupthink?

News consumers have to believe they are getting the straight truth, not stories massaged to advance a cause, however noble. The news business is still ignoring the downside of diversity in the newsroom--a confusion over allegiances and the shrinking of diversity down to four designated groups. How long can the business look the other way?

GRAPHIC: Picture, No caption; Drawing, No caption (Illustration by Hal Mayforth for USN&WR)

LANGUAGE: ENGLISH

LOAD-DATE: July 21, 1999

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USA TODAY

July 26, 1999, Monday, FINAL EDITION

SECTION: LIFE;

Pg. 3D

LENGTH: 501 words

HEADLINE: Ellen, Ricky to help CBS expand prime-time variety

BYLINE: Gary Levin

BODY:

PASADENA, Calif. -- CBS is making good on a promise to increase diversity in programming. While defending its record of representing blacks in prime-time series, the network also has signed Latin singing sensation Ricky Martin for a music special and openly gay Ellen DeGeneres for a sitcom pilot.

DeGeneres, whose Ellen sitcom was canceled by ABC in 1998, is developing a pilot described as a cross between The Carol Burnett Show and The Larry Sanders Show.

In a show within a show, DeGeneres will play the host of a TV variety series. Unlike Ellen, the sitcom won't address DeGeneres' sexuality, CBS Entertainment president Nancy Tellem says. If the series is a go, it could air as early as midseason.

Martin's November sweeps special will be joined by specials starring Shania Twain and Celine Dion. Martin began his meteoric rise on CBS' Grammy Awards in February.

As with the other networks, diversity took center stage in CBS' presentations to TV critics meeting here. CBS Television CEO Leslie Moonves says he'll meet with NAACP president Kweisi Mfume "to address some of their concerns" about fall's nearly all-white lineup of new shows.

But Moonves says he plans to strenuously defend the network's record, noting that 12 of 19 entertainment series will have minorities in prominent roles. "We do not think it's fair that we're being accused of not recognizing the minority audience."

The network's new Now & Again features black actor Dennis Haysbert as a scientist. Minority characters are being added to the new dramas Family Law and Judging Amy.

Steven Bochco, whose City of Angels medical drama, due in January, has a mostly black cast, says he's "very conscious of the significance of this show. You don't see a lot of people doing cop musicals," a joking reference to his failed Cop Rock.

"If we don't succeed, it just becomes more difficult in this economically driven industry to make these kinds of shows happen."

Also on tap at CBS for midseason is Grapevine, a relationship comedy most notable for its history: A version aired on CBS in 1992. Steven Eckholdt (It's like, you know . . .), seen in the first incarnation, appears in the pilot in a new role.

The network's priority, Moonves says, is fixing CBS' perennial laggard This Morning, being renamed The Early Show with Bryant Gumbel's arrival Nov. 1.

"Are we going to take over No. 1 from the Today show by the end of the year? No," Moonves says. "We're not looking for great results; we're looking for improvement."

Gumbel will face critics today, but don't expect a co-anchor announcement. Executives haven't settled on a candidate but say they're unlikely to hire "a household name."

They'd love to have Oprah Winfrey, whose syndicated talk show now is owned by CBS. But even if willing, "she's tied up with ABC for another year for any network projects," Moonves says.

GRAPHIC: PHOTO, B/W, CBS; PHOTO, B/W, Celebrity Photo; PHOTO, B/W, AFP; CBS faces: 'Now & Again,' top, stars Dennis Haysbert, left Eric Close, Gerritt Graham, Margaret Colin, front, and Heather Matarazzo. CBS also has Ellen DeGeneres and Ricky Martin.

LANGUAGE: ENGLISH

LOAD-DATE: July 27, 1999

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The Washington Post

July 26, 1999, Monday, Final Edition

SECTION: STYLE; Pg. C07; THE TV COLUMN

LENGTH: 789 words

HEADLINE: CBS Says It's the Major Network for Minority Casting

BYLINE: Lisa de Moraes

DATELINE: PASADENA, Calif., July 25

BODY:

CBS network head honcho Leslie Moonves enjoyed helping television reporters to sharpen their teeth today for their upcoming sessions with the suits at ABC and NBC.

And why not? His is the only major broadcast network with an at least respectable representation of minority actors on its prime-time lineup--the big issue at this summer's TV press tour.

It's also the only broadcast network with new shows featuring actors old enough to rent a car--and that's sure to play well with this fortysomething crowd, which had been left feeling a bit like chaperons at earlier press tour "talent" parties thrown by UPN, WB and Fox.

Moonves took pains to distinguish CBS from the other broadcasters on the subject of minority casting. He took issue with NAACP President Kweisi Mfume for including CBS in his recent condemnation of the networks for underrepresenting minorities and says he has called for a meeting with him.

"We do not think it's fair that the network that is the prime-time host of Bill Cosby--two times--Della Reese, Cheech Marin, Arsenio Hall and Sammo Hung be accused of not recognizing the minority audience," Moonves told reporters here.

He also ticked off CBS's other minority on-air talent: football announcer Greg Gumbel, soon-to-be morning news anchor Bryant Gumbel and "60 Minutes" correspondents Ed Bradley and Vicki Mabrey.

"CBS stands alone as the number one network aware of its responsibility in this arena," Moonves proclaimed.

He forgot to mention the network's midseason doc drama from Steven Bochco, "City of Angels," which will feature a cast largely made up of African Americans and Latinos. He also neglected to bring up--perhaps by design--the network's summer series "Thanks," a very broad comedy about the Europeans who arrived at Plymouth Rock in 1620. (Although when questioned, Moonves said it would portray Native Americans as "no more foolish" than the Pilgrims--"and that's by intent.")

Reporters tried to draw him out on the minority-casting issue with a barrage of questions about whether Madison Avenue dictates prime-time casting by "indexing," or paying bigger bucks for shows that reach a higher income bracket (translation: white viewers).

But Moonves wasn't about to bite.

"NBC is the one that makes a lot about the indexing; why don't you hold that for Scott Sassa in a couple of days?" he said with a chuckle, referring to NBC's West Coast president.

Even without Moonves' prompting, this crowd is expected to grill Sassa, who stood before the press in January and promised more diverse casting--which his network then failed to deliver.

Moonves also roiled the waters for ABC before its press session later in the week. That network's parent company, Disney, recently announced that its Touchstone Television production unit would be merged into ABC.

"If any network expects to get a show from that company, they're out of their minds," Moonves said. So, too, he said, is any outside program supplier that goes to ABC with a pitch: "So anybody on the outside who has a program, there's only two places they should call--that's us and NBC, and we're much nicer than they are, so they should come to us first."

Moonves practically dared the critics to take issue with his decision to pick up the mob drama "Falcone" for midseason, just weeks after proclaiming the series too violent for CBS's fall schedule.

"The success of 'Sopranos' certainly has influenced our desire to put this show on the air," he told reporters, who just two days earlier had officially proclaimed that HBO is offering the best drama series of the year, the best new show of the year and the best overall program of the year. Which makes it kinda tough for them to criticize Moonves' new show for its violent content.

The critics' "Sopranos" love fest had come just one day after the show was showered with 16 Emmy nominations, which Moonves also noted.

"The lead character is a murderer and the show garners more Emmy nominations than any show on television--we can't live by a double standard," he warned.

Ellen DeGeneres is looking to get back into the series-TV game. The stand-up comedian turned actress turned gay rights activist is about to close a deal with CBS for a series that Moonves describes as "The Larry Sanders Show" meets "The Carol Burnett Show." DeGeneres would star as the host of a variety show on the half-hour series, which probably won't appear any sooner than next fall.

She caused a press ruckus a couple of seasons back when she decided to out her TV character and come out in real life as well; she later accused ABC of trying to kill her show--which it eventually canceled--because of her character's sexual orientation.

LANGUAGE: ENGLISH

LOAD-DATE: July 26, 1999

July 25, 1999, Sunday, Final Edition

SECTION: OUTLOOK; Pg. B03

LENGTH: 1042 words

HEADLINE: A LOOK AT . . . Race and TV; Here's What's Wrong With This Picture

BYLINE: Earl Ofari Hutchinson

BODY:

When Neil H. Moritz, the executive producer of "Manchester Prep" (a new fall television series about a private academy in New York City) was asked a few months ago why all the preppies in the show were white, he blithely said that actors were chosen who best fit the story the show was trying to tell. But what story is that? That only rich, white kids go to exclusive schools in the United States? This ignores the fact that the number of blacks and other minorities enrolled at prep schools has climbed significantly in recent years.

Tying the blinders tight on reality strikes me as nothing but a self-serving excuse for the blatant ethnic cleansing in network TV. This is even more galling when one considers the success of "Homicide," "ER," "Law & Order," "Ally McBeal," "The Practice" and, of course, "Cosby"--all of which have featured African Americans in lead or prominent support roles. But that's the past.

With the fall lineup, network TV executives did an about-face. Not one of the 26 new comedies and dramas announced by CBS, NBC, ABC and Fox had an African-American character in a feature role. Only a paltry few of the new shows had African Americans in supporting roles. UPN and WB network executives took their cue from the major networks and dumped most of their black-themed comedy shows into a single night. They also dropped heavy hints that this is a first step toward cutting back, if not outright eliminating, their black-cast comedy shows.

The only exception to this TV whitening is a new series scheduled for CBS next January from producer Steven Bochco, which centers on life in an inner-city hospital and features a predominantly African-American cast. Even with this series, I'll bet that TV executives will have their eyes glued more nervously than usual on the ratings to see if it is an instant hit. If it isn't, they'll argue that with the ruthless pressure from advertisers and rival network competitors, they can't afford to keep poorly rated shows on the air for the sake of racial or gender correctness.

But no one is asking them to do that. If a TV series is well written, with compelling stories, and laced with crackling performances, there is no reason viewers wouldn't tune in week after week. And even if they don't, why not give a new series a chance to develop a following if it receives critical acclaim and positive viewer comments? "Hill Street Blues" limped along with low ratings in its early days, but TV execs saw the show's potential and stuck with it until it caught on. "Frank's Place" and Fox's "410 Hope St." were shows that, with the right push, might have turned into ratings successes.

Now what about the notion that whites will watch blacks in a comedy series but not in a drama series? A little history refresher course is in order here. For decades, whites have packed concert halls, theaters and stadiums to cheer black musicians, applaud black divas, see the works of black playwrights and hail black sports figures. In the 1970s, "The Autobiography of Miss Jane Pittman" racked up high ratings and much critical praise. "Roots" is still ranked as the most watched TV miniseries ever. Two of last year's miniseries, NBC's "The Temptations" and CBS's "Mama Flora's Family" (an adaption of Alex Haley's final novel about an African American matriarch's life in 20th-century America), also

garnered huge ratings. More recently, cable productions such as HBO's "Miss Evers' Boys," TNT's "Passing Glory" and Showtime's "Linc's" have attracted solid viewing audiences.

What TV executives also continue to ignore is that African-American households are confirmed TV watchers. According to a TN Media survey, blacks watched 40 percent more TV than non-blacks in the final quarter of 1998. That adds up to 70 hours a week of TV viewing compared with about 50 hours for non-blacks. So the audience is there.

And why wouldn't it be? Most blacks don't fit the media's stereotyped crime- and violence-prone image. More blacks than ever have higher incomes and good jobs in business, trades and the professions: According to a U.S. Census report released in February, nine out of 10 blacks between the ages of 25 and 29 are high school graduates, and 15 percent have college degrees. The black community's spending power also is on the rise: The top 100 black-owned businesses in Black Enterprise magazine's annual survey this year racked up \$14 billion in product sales. This is why African Americans are tired of seeing themselves portrayed on TV as clowns, criminals, pimps, whores, welfare queens and crack moms. That's why powerful dramas such as "Mama Flora's Family" do so well.

TV executives, industry supporters and commentators such as actor Damon Standifer (my debating partner here and in Los Angeles) fight back by turning the tables on their critics. They accuse me and others of demanding politically correct roles and series for blacks. They claim that we will take the industry to task no matter how blacks are portrayed on the screen.

This argument stretches belief to the outer limits of absurdity. It asks us to believe that black activists have the power to tell TV executives how to write and cast their shows. This argument asks us to believe that activists' demands for more racial diversity are somehow responsible for the cleansing of blacks, Latinos and Asians from lead roles in the 26 shows that will debut on the networks this fall.

This is wrongheaded and backward. Decades-old protests by national organizations such as the NAACP, CORE and the Southern Leadership Christian Conference, among others, are the central reason for the gains that African Americans have made in front of and behind the camera.

African-American TV viewers want and deserve more films and TV productions that offer an accurate and varied picture of black life. CBS has shown itself willing to take the plunge with Steven Bochco's upcoming series. Will the other networks have the courage to jump in with dramatic shows of their own? If not, network TV will continue to be a white, white world.

Earl Ofari Hutchinson, a Los Angeles-based syndicated columnist, is the author of "The Crisis in Black and Black" (Middle Passage Press).

GRAPHIC: Illustration, chris sharp for The Washington Post

LANGUAGE: ENGLISH

LOAD-DATE: July 25, 1999

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The Washington Times

July 24, 1999, Saturday, Final Edition

SECTION: PART A; COMMENTARY; Pg. A10

LENGTH: 651 words

HEADLINE: Agenda of problem profiteers

BYLINE: Walter Williams

BODY:

One of the outcomes of last week's NAACP 90th annual meeting was a call to target network executives for not having enough blacks in leading roles in next fall's television shows. Another was Kweisi Mfume's call to sue gun manufacturers.

The NAACP director said, "The time has come for us to look at the proliferation of handguns." Mr. Mfume, like the mayors of Philadelphia, New Orleans and Chicago, sees gun manufacturers as responsible for the murder and mayhem in black neighborhoods:

At the turn of the century, Booker T. Washington warned against the agenda of "problem profiteers," proclaiming: "There is a class of colored people who make a business of keeping the troubles, the wrongs and the hardships of the Negro race before the public. Having learned that they are able to make a living out of their troubles, they have grown into the settled habit of advertising their wrongs - partly because they want sympathy and partly because it pays. Some of these people do not want the Negro to lose his grievances, because they do not want to lose their jobs." Booker T. Washington's warnings apply aptly to people like Jesse Jackson and Mr. Mfume.

Robert Woodson, director of the Washington-based National Center for Neighborhood Enterprises, points to the increasing gap between the concerns of the civil-rights establishment and those of ordinary black citizens for whom they purport to speak in his recent book, "The Triumphs of Joseph."

In one survey, 83 percent of blacks said they were in favor of school choice. Yet in a floor vote at the 1993 NAACP convention, delegates passed a resolution opposing school choice. In a Washington Post survey, pollsters asked whether minorities should receive preferential treatment to make up for past discrimination - 77 percent of black leaders said yes, while 77 percent of the black public said no. Black leaders support forced school busing, while a majority of blacks disapprove. Only 8 percent of blacks see racial integration as an issue of importance. Yet the civil rights establishment continues to pursue their 1960s agenda of mandated integration and recompense for past discrimination.

The Jackson-Mfume push to have more blacks in starring roles on television shows is exactly what William Raspberry, Washington Post columnist, meant when he wrote, "The inner-city poor furnish the statistical base for the proposals, but the benefits go primarily to the already well-off." More blacks on television does not do a thing for the major problems of the inner-city blacks, such as poor education, crime and female-headed households.

Invoking the names of poor blacks in order to benefit well-off blacks is not new. In 1990, Mr. Jackson and other civil-rights leaders accused Nike Corp. of exploiting inner-city black youngsters. Among their demands were: more blacks in top management positions, more Nike advertising in black-owned media outlets and more blacks on Nike's board of trustees. This tactic of using poor blacks to provide benefits for their better-off brethren is known in retailing as "bait and switch."

Since private and Roman Catholic schools do a far better job of educating blacks, the NAACP could have called for school choice, but that would have offended their members who are public school teachers. They could have called on the Clinton administration to speak out against slavery in Ghana - as featured in a Feb. 7, 1997, New York Times story

- and slavery in Sudan and Mauritania, where an estimated 30,000 blacks are held in bondage, but that might offend Mr. Jackson's Muslim backers.

If there's a bright side to the NAACP, it's that ordinary blacks do not give the organization much attention and financial support. Most of the organization's financing comes from white liberals and targeted corporations and foundations.

Walter Williams is a nationally syndicated columnist.

LANGUAGE: ENGLISH

LOAD-DATE: July 24, 1999

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Los Angeles Times

July 23, 1999, Friday, Home Edition

SECTION: Calendar; Part F; Page 1; Entertainment Desk

LENGTH: 2029 words

SERIES: TV'S DIVERSITY DILEMMA: Third in a series

HEADLINE: SMALL SCREEN, BIG PICTURE

BYLINE: GREG BRAXTON and BRIAN LOWRY, TIMES STAFF WRITERS

BODY:

Angered and incredulous, Paris Barclay threw the newspaper across the room.

The Emmy-winning director of "NYPD Blue" had just read an article about the lack of ethnic diversity in new series premiering this fall on ABC, CBS, NBC and Fox. What really irked Barclay were quotes in which network executives and producers said they were unable to find enough minority actors suitable for roles in their new comedies and dramas.

"It just infuriated me when I saw that," said Barclay, who is teaming with producer Steven Bochco on an upcoming CBS drama, "City of Angels," set in an inner-city hospital. "There's a great depth in the acting pool, and so few shows are utilizing these people. For our new show, we're seeing as good actors as we've ever seen."

At a time when the major TV networks have come under fire for presenting a lineup of new prime-time programs strikingly short on minority faces, it's easily overlooked that a handful of top writer-producers consistently manage to turn out integrated shows. They include Bochco ("NYPD Blue"), David E. Kelley ("Ally McBeal" and "The Practice"), Dick Wolf ("Law & Order"), and Tom Fontana and Barry Levinson, the tandem behind NBC's just-ended "Homicide: Life on the Street" and HBO's "Oz."

If film is a director's medium, these executive producers are television's royalty, its most powerful and influential creative forces. That they have successfully put minorities in pivotal roles, in contrast to most new shows and even such current hits as "Frasier" and "Friends," suggests that organically incorporating minorities into prime time represents a viable, feasible option if the networks are serious about addressing the issue of diversity.

Unlike family-oriented sitcoms, which tend to be more ethnically homogenous, these producers generally base series in work settings, from the hospital corridors of "ER" to the precinct houses of "NYPD Blue" and "Homicide." Casting with an eye toward diversity, they say, makes sense on multiple levels--from economics to exhibiting an understanding of viewers who live in a multicultural society.

"My feeling is that it's not forcing people into roles, but showing the fabric of big cities realistically," Wolf said. "Shows should not be cast with an eye toward ethnic diversity, but with an eye toward reality. Series are just more compelling when they're realistic."

Television producers "have a responsibility to realistically portray the environment," "ER" executive producer John Wells said. "You cannot portray a workplace without showing what America looks like."

Yet despite Wells' track record on "ER," the producer has found himself a recent target of criticism for his new NBC drama "The West Wing"--which is set in the White House and initially featured a large ensemble cast without a significant minority character--a prime example of the lack of diversity in the new fall lineup.

"We've taken some knocks for that, and rightly so," said Wells. "We agonized over this at the time of casting, and we're still agonizing over it. It sounds feeble, but we're very concerned about it." Though there was a consensus among NBC and the producers as to which actors to cast, Wells said, "that doesn't excuse us for not doing a better job." The producer has cast a racially diverse ensemble in another new NBC series, "Third Watch," about late-night emergency personnel.

The new crop of nearly all-white shows, suggested Bochco, is as much a result of inertia as anything else. The writers and producers interviewed paint a picture of TV decision-makers who simply haven't raised diversity--inclusion or exclusion--as an issue.

"I don't think most networks and most studios and most producers think in terms of diversity," Bochco said. "I would be loath to say it's a neglect born of a specific bias, but I do believe it's because of a certain laziness."

Joss Whedon's approach is typical. All the regular characters of "Buffy the Vampire Slayer," the popular WB network series he created and produces, are white. When it comes to casting, he describes his primary focus as getting the best person for the job, although he added that he has at times purposely avoided casting minorities as villains.

"Diversity is not a huge concern for us," he said. "If the WB came down and said, 'Try to mix it up more,' we'd listen to that."

Although networks are now taking steps to add minorities to several shows--spurred in part by criticism from various quarters, including the press and the NAACP--a climate of indifference does little to foster truly creative and visionary casting, said James McDaniel, who plays Lt. Arthur Fancy on "NYPD Blue."

"You can look at any story on television and say, 'This is fantasy,'" McDaniel said. "The story and characters can go into any direction that the human mind will allow it to go. Maybe the decision-makers' concept of 'the best person for the job' needs to be expanded upon."

That's what Fontana and Levinson did when casting the gritty "Homicide." Seeking the Baltimore homicide squad's gruff Italian lieutenant, they wound up hiring a black actor, Yaphet Kotto. They decided to keep him Italian anyway, making that twist a part of the character.

"The key to 'Homicide' was we totally cast the best actors that we found," Fontana said of the series, whose principal cast featured five people of color in its final season. "I think the key for Barry and I, at least, is to never allow our preconceptions when we write it to overwhelm the talent that comes into the room."

Some producers say they have made a conscious effort, even before the recent focus on diversity, to include minority characters. Glenn Gordon Caron, executive producer of "Moonlighting," chose to write in an African American in a key supporting role in his new CBS drama "Now and Again." Dave Hackel, executive producer of CBS' Ted Danson comedy "Becker," has also put a premium on diversity.

"When I see a show set in New York and there's nothing but white faces, that just doesn't seem real to me," Hackel said. "In the case of our show, diversity helps us tell the stories we're relating."

Rick Berman, executive producer of the "Star Trek"-themed series "Voyager," "The Next Generation" and "Deep Space Nine," said multiculturalism was a mandate of "Star Trek" creator Gene Roddenberry, who broke ground in that regard when he introduced the original Enterprise crew in 1966.

"When I first came into this franchise 12 years ago, I knew I was getting involved with something that was based on a vision of the future that had cultural diversity as a tent pole," Berman said. "Carrying on in that tradition was a natural progression for me."

More often, diversity on prime time has been left to happenstance.

"It's very rare that you see people of different races audition for the same part," acknowledged one former studio chief who declined to be identified. "You tend to see three people who all look alike, since the writer has an idea in mind of what the character should be."

Sharon Jensen, executive director of the New York-based Non-Traditional Casting Project, believes the problem runs much deeper than that and must be dealt with in a proactive way.

"It's systemic. You can't look at one part of it without looking at all of it: what stories are chosen, and who the decision-makers are," said Jensen, whose group claims to have made steady progress integrating Broadway productions and hopes to achieve the same in TV and movies. "Extra effort has to be taken."

Two years ago, NBC decided to take that sort of action. The network began requiring each new show to include at least one minority in its cast. Then-entertainment division chief Warren Littlefield, who was behind the initiative, says now he was tired of "having to stand up in front of TV critics and defend something that I couldn't ultimately defend." According to Littlefield, the reaction was mixed.

"Some producers felt it was inappropriate, that the characters didn't belong," he recalled. "Others said, 'Yes, we'll step up.' It was really a Band-Aid. What you have to do is go deeper in the process, when the shows are being conceptualized. The antenna has to be up at all those phases."

Concerns About Jobs Behind the Camera

A key part of that would entail bringing more minorities into the creative process behind the camera, integrating writing staffs as well as executive suites. While some studios operate programs to develop and recruit minority writers, the overwhelming majority of senior "show runners" are white, and minorities say they have difficulty being considered for writing positions on "mainstream" programs.

"If a series is written by a bunch of white people, that Hispanic character is going to be a white person's vision of what a Hispanic is," noted Karen Taussig, a talent manager who has represented many minority comics.

That is not to say producers--even powerful ones--have carte blanche to fill their shows with minority actors. It falls to the networks to ultimately choose what they want to buy. And this year, networks bought shows conceived and written in the image of the mostly white, youth-oriented dramas such as the WB's "Dawson's Creek" and "Felicity," which have proven they can deliver the young, white viewers advertisers want.

"We really are now in the age of narrowcasting," said Wells. "There's very few places where there's broadcasting. The networks are not thinking about getting more people into the tent; they are going after a certain audience, of a particular age and class."

D.L. Hughley, who stars in and co-created ABC's comedy "The Hughleys," one of the few shows on a major network constructed around an African American lead, agreed. "The people who run the networks and the studios are functioning in a world that doesn't exist anymore," said Hughley. "All they care about is going after the 18- to 49-year-old white male, and they're building all their programming around them."

And Then: How to Keep the Programs on the Air

The networks' economic drive to pull in a white audience--the dominant group in sheer numbers, currently representing more than 70% of available TV viewers--is never more sharply felt than in the development of multiethnic dramas. Even the most successful producers face an uphill battle getting--and keeping--a drama on the air if the cast is primarily made up of minority actors.

What success there has been in getting viewers to cross over and watch shows with ethnic casts and stories has historically come with sitcoms, from "The Jeffersons" in the 1970s to "The Hughleys" today. Dramas, however, have an abysmal record. Some of the dramas featuring African American leads in recent years include "Under One Roof," a 1994 series about a middle-class black family living in suburban Seattle, starring James Earl Jones, and "413 Hope St.," a Fox show about a youth center introduced in 1997. Both lasted only a few months.

"The great sadness for me is that whenever networks do a black hour drama, it's always heralded as a 'black hour drama,' which puts an onus on it immediately," Fontana said. "It becomes 'important.' It doesn't feel like entertainment. . . What happened with 'Homicide' is that it just happened, and we never talked about it."

Bochco and Barclay hope "City of Angels," which stars "L.A. Law's" Blair Underwood, will be able to break that pattern. The producers expect marketing efforts for the show, which debuts on CBS midseason, will focus on the program's drama, not its racial composition. And the network will no doubt play heavily on Bochco's long history of creating mainstream hits such as "Hill Street Blues" and "L.A. Law."

Fontana, at least, sees the current glut of shows featuring youthful white ensembles as merely a temporary setback to diversity--more a commentary on the TV industry's tendency to clone perceived successes than anything else.

"It's a patch that we will pass very quickly," he said. "It's going to last a season or two at the most. It's like everything else: One thing works, and they try to imitate it 16 ways, and they all fail."

GRAPHIC: PHOTO: On the set of "NYPD Blue": series star James McDaniel, Barclay and co-creator and executive producer David Milch. PHOTOGRAPHER: JERRY FITZGERALD

LANGUAGE: English

LOAD-DATE: July 23, 1999

July 23, 1999, Friday, FINAL EDITION

SECTION: NEWS;

Pg. 17A

LENGTH: 828 words

HEADLINE: Racism in network programming prevalent, but constantly denied

BODY:

I agree with USA TODAY's editorial titled "Fading to white" that deals with the neglect of advertisers at ABC, CBS, Fox and NBC to promote minorities on prime-time series (July 14).

It is a shame that racism against all nonwhites is prevalent but constantly denied. However, I am completely offended by the statement made by the advertisers, "off the record," that minority programs don't attract the "affluent White audience." This statement completely disregards all of the affluent African-American, Hispanic, Asian and Native American people who like to turn on their televisions and see people that relate to them in a positive way.

Granted that NYPD Blue, ER and New York Undercover are three popular shows that have multiracial casts, but all three are depictions of violence, chaos and destruction. If these shows are supposed to be images of society, with minorities displayed in shows only of violence, what are shows such as Friends and Seinfeld supposed to represent?

It is evident by the recent school shootings, bombings and numerous slayings mostly by whites that whites aren't all easy-going and innocent people. I truly think it is time for a reality check, not just for white Americans, but also for society as a whole.

America is not a place for a particular racial group but for us all. The same editorial says that "the network's color for the opening of the millennium will be white," but I hope the ratings will show the opposite as more minorities stop promoting and watching these types of shows and demand more shows that represent positive views of their cultures.

Chantal Clarke

Fairfield, Ala.

TV not racist; it's just worse

Your article in Tuesday's Life section missed a few key points ("Your set has lost its color").

First, some of the critics who find the lack of minorities in programs "glaring," are the same critics who give shows that feature minorities poor reviews. Reason? Most of those shows are not that great. This is also true of most new shows featuring "white" casts.

This is not a race issue, as the NAACP would have you believe. It has to do with TV's overall decline in the quality of its programming over the past 10 years.

Perhaps there should be more minority shows introduced. Fine.

But if they are not quality programs, what difference does it make? America watched The Cosby Show because it made us laugh. We watched Hill Street Blues because it made us think. These were successful shows because of their universal themes, not because of the racial makeup of their casts. Besides, if people feel a tremendous pain because they cannot relate to imaginary characters on a screen in their home, then that is truly the saddest aspect to this issue.

Tom Prest
Moab, Utah
TV out for profits, not racism

Let's face reality. Networks are in the business to make a profit; they are not an affirmative action program. The answer to what shows get on TV is very simple: what demographics they reach. The networks and production companies answer to their shareholders, and they demand a positive return from their investment. Networks should not have to select shows using a race ratio; they select what sells.

Your statistics that blacks make up 12% of the population yet watch 40% more TV than whites, only suggest that blacks may not have the purchasing power the advertisers want to reach.

Movies produced by Spike Lee and Oprah Winfrey directly targeting the black community have not been financial successes.

Instead of making this into a race issue, blacks should be proud to support Black Entertainment Television, which, I should add, is not in the business as a hobby.

Bob Cosby
Fort Worth, Texas
Solution: Watch less TV

I was amused by USA TODAY's article, "Your set has lost its color." First of all, is it really appalling, as Blair Underwood suggests, that only 10% of all characters on sitcoms and dramas aired by the Big Four networks are black? After all, with an overall 12% black population in this country, this hardly seems egregious.

I would think that the statistic that reflects 70.4 hours of television watched by black viewers, as compared with 50.2 hours by nonblack viewers, should be of more concern to black leaders. A 40% differential in television viewing may indicate that more worthwhile activities, such as studying, reading, conversing with children and family, or exercising are being ignored.

So instead of bemoaning the lack of minority representation in television programming, maybe NAACP president and former Democratic congressman from Maryland Kweisi Mfume and other critics should suggest that excessive television viewership may take time away from the real issues of the day. Whether you are black or white, television viewership should not be a substitute for living.

Edward Bielarski
Allentown, Pa.

GRAPHIC: PHOTO, B/W, NBC; Color of success: Keshia Knight Pulliam, left, and Bill Cosby were two of the stars of the groundbreaking hit, 'The Cosby Show.' It was a long-running NBC sitcom.

LANGUAGE: ENGLISH

LOAD-DATE: July 23, 1999

July 21, 1999, Wednesday, Late Edition - Final

SECTION: Section E; Page 7; Column 1; The Arts/Cultural Desk

LENGTH: 1170 words

HEADLINE: TV NOTES

BYLINE: By Lawrie Mifflin

DATELINE: PASADENA, Calif.

BODY:

Strength Gains For Wrestling

The first five days of the twice yearly Television Critics Association convention here might have been mistaken for a sociologists' gathering. Racism versus "colorblindness" dominated the interview sessions, thanks to the National Association for the Advancement of Colored People and its announcement on July 12, two days before the convention began, of a campaign to lobby for more ethnic diversity on prime-time television.

On the sixth day UPN changed the subject. Suddenly all anyone wanted to talk about was professional wrestling, which will expand from its cable niche with a two-hour Thursday night show on UPN called "W.W.F. Smackdown," starting on Aug. 26.

That sudden shift of focus was paradoxical because UPN, sixth among broadcast networks in the Nielsen ranking, has perhaps the best record on racial diversity, along with CBS. UPN's lineup includes "Moesha," returning for its fifth season; "The Parkers," a "Moesha" spinoff; "Grown-Ups," a new comedy starring Jaleel White (Steve Urkel on "Family Matters"); "Malcolm and Eddie," a returning buddy sitcom, and a new comedy called "Shasta McNasty," all with interracial or predominantly African-American casts.

But on Monday, UPN's day at the microphones, Dean Valentine, the network's president, fielded 4 questions on racial issues, 7 on other topics and 15 (not counting follow-up questions) on wrestling. Most questions dealt with the perceived violence, sexism and vulgarity of the decades-old spectacle, which, like the popular culture around it, has become more blatantly suggestive in its story lines and characters.

Although UPN will give the "W.W.F." show a TV-14 label, meaning not intended for those younger than 14, Mr. Valentine called the show "an incredibly mild form of entertainment," adding that "there's not a 'Rocky' movie made that isn't more violent than any 'W.W.F.' show."

Later he said that "Baywatch" was more sexist and "Walker, Texas Ranger" more violent. Still, he had trouble convincing the audience of critics that it was not sexist to have, as the "W.W.F." show does, a character called the Godfather, who struts on stage with a bevy of showgirls he calls his "hos" and whose signature phrase is "Pimpin' ain't easy."

"It's comedy," Mr. Valentine admonished critics. "Lighten up." Wrestling, he said, is comic-book-style entertainment, not to be taken terribly seriously. "We do not believe there is anything sexist or violent about the W.W.F.," he said. "Were it not for the fact that there is occasional bloodletting, it wouldn't even be TV-14; it would probably make it TV-PG."

Old Name, New Game

Entertainment executives are forever having to admit mistakes -- "Oops, that show didn't work; cancel it" -- but rarely are such admissions heard from the head of a top news organization. It happened last weekend, though, when

Rick Kaplan, president of CNN/U.S., announced a makeover of the 10 P.M. magazine program that had been his baby, "CNN Newsstand."

The name will remain, but "Newsstand" as three distinct programs, each a specific partnership with a Time Inc. magazine -- Time, Fortune or Entertainment Weekly -- is gone. Instead "CNN Newsstand" will appear five nights a week, combining live news updates with magazine-style reports, some of which will still be done in conjunction with various sister magazines.

The reason? Too few viewers, too many pre-emptions. Mr. Kaplan said that breaking news had forced him to pre-empt fully half the "Newsstand" programs in January, February and March, which had helped sink the "Newsstand" Nielsen ratings.

"It's real tough to have a breaking news story happening and then at a key time when people tune in say, 'And now, an hour of Entertainment Weekly or an hour of Fortune, as wonderful as those programs were,'" he said.

But breaking news is always an occupational hazard for a 24-hour news network. When Mr. Kaplan announced the start of "Newsstand," he said that CNN needed some high profile "appointment viewing" programs in prime time to shake the "news wheel" doldrums and to hold onto the audience of its highest-rated show, "Larry King Live" at 9 P.M.

So what has changed? "I'm hoping that I'm a little smarter than I was a year or two ago when I first came," Mr. Kaplan told reporters here on Saturday. "You can put a great mix of programs on an entertainment network, and people expect that kind of diversity. But CNN's audience is special, and they do expect news."

On CNN even the "appointment" programs like "Larry King Live" or "Moneyline" need to address the day's hot topics, he said, because CNN's audience expects that. "What we've learned is that we need to touch base with folks, so they know we're out there covering the news of the moment," he said.

One entry that will survive the revamping: "CNN and Time," which will appear on Sunday night at 9. That is the program that forced Mr. Kaplan and CNN to make perhaps their biggest admission of error ever: the retraction of a report on the Tailwind secret military operation in Vietnam, which appeared on the debut of the "Newsstand" series.

A 'Nightline' Dream

Ted Koppel said he hated the phrase but used it nonetheless: he wants "Nightline" to remain "cutting edge." So ABC has given Mr. Koppel and his partner, Tom Bettag, the "Nightline" executive producer, eight 10 P.M. slots on Thursdays starting next week to attempt this, with a series called "Nightline in Prime Time: Brave New World."

Reported by the unconventional and sweepingly inquisitive Robert Krulwich, the eight programs tackle seemingly weighty subjects -- the wisdom of cloning, possibilities of life on other planets, the absorption of computers into human brains -- in decidedly unweighty and provocative ways.

Mr. Krulwich uses performance artists, computer gadgetry and even a house band (They Might Be Giants, who appear in each episode) to illuminate his subjects. "I've always been jealous of the people who made the 'other' side of television," Mr. Krulwich said. "Shows like 'Homicide,' 'Seinfeld,' 'The Sopranos' because they can shoot the moon, creatively, inventing situations, inventing complexities."

Not that he wants to "invent" news. But Mr. Krulwich said that the formats for presenting news topics to viewers have become routinized and predictable, with certain expected rhythms, tones of voice and story arcs. He wanted to break that mold, he said, and to "try to do what the best guys in Hollywood do, and be as daring, as complex, as original as we can be." He added, "How far you can expand the style of storytelling and still have it feel like a news show?"

This results in a series that, if successful, could be added to the ABC prime-time lineup at midseason. If nothing else, the series has helped to reinvigorate Mr. Koppel and Mr. Bettag, whose contracts expire next year. Both said they intended to stay at ABC News.

"We're more deeply invested in 'Nightline' than we've ever been," Mr. Bettag said.

GRAPHIC: Photo: The Rock, left, and Stone Cold Steve Austin on "W.W.F. Smackdown," to be shown on UPN.
(UPN)

LANGUAGE: ENGLISH

LOAD-DATE: July 21, 1999

THE TV COLUMN

Lisa de Moraes

Networks Scramble to Add Minority Actors to Fall Lineup

PASADENA, Calif., July 29

Holy catch-up! Faster than a speeding bullet, NBC and ABC suits have been racing to add minorities to their prime-time schedules since announcing their nearly all-white lineups back in May.

More powerful than a locomotive has proved the NAACP's threat to take legal action against the broadcasters—though some executives insist that their decisions to cast minorities predate the NAACP's news conference earlier this month.

NBC, appearing today and tomorrow, announced it's cast five minority actors on various programs, including sitcoms

"Suddenly Susan" and "Jesse" and dramas "ER" and the new "Law & Order: Special Victims Unit." Also promised are two minority characters on "West Wing," but they've not been cast.

NBC suits also announced fast-track sitcom projects from African American producers Keenen Ivory Wayans and Yvette Lee Bowser. Wayans's show will be about an interracial family—he's black, she's white, they each have kids. Bowser's will probably be about African American sisters, though there's no set concept yet—even though NBC Entertainment President Garth Ancier promises it'll be on the air this coming season.

See TV COLUMN, C7, Col. 3

PHOTOCOPY
PRESERVATION

THE TV COLUMN

Lisa de Moraes

Major TV Networks Rush to Integrate Fall Lineup

TV COLUMN, From Page C1

ABC, which trotted out its executives at the summer TV press tour here on Tuesday and Wednesday, is adding six minority roles to its prime-time shows, including two characters on "Sabrina, the Teenage Witch," one each on new dramas "Wasteland" and "Once & Again" and two on midseason shows "Bellevue" and "Talk to Me."

The ABC and NBC days of the tour were markedly different from those of CBS. CBS was transformed from the beleaguered-geezer network—whose shows the critics almost never wrote about and whose season win they barely acknowledged—to the very hip, ethnically diverse network. CBS Network CEO Leslie Moonves reveled in it. His lineup, after all, includes the midseason "City of Angels," which will star a mostly minority ensemble cast, has many minority writers and is being produced by Steven Bochco and Paris Barclay, a well-respected African American producer.

Fox fell somewhere in between. During its press tour session, Fox Entertainment Group President Doug Herzog announced that one minority cast member would join new drama series "Manchester Prep." But he already had a few people of color cast on his fall schedule, including a police lieutenant and a Hispanic female cop in major roles on "Badland," a Hispanic role on its "Party of Five" spinoff and a disabled best friend on "Malcolm in the Middle." Earlier this week, a coalition of Hispanic groups announced its own plans for a week-long boycott of the four big networks to protest stereotyping and few roles for Latinos.

But NBC West Coast President Scott Sassa was really in a jam. Last January, he'd promised the TV critics that his lineup for fall would be more diverse. He failed to deliver and knew they would be gunning for him. So he started his session this morning by reminding them that he's Asian American. He said that when he was a child he



Clark Johnson, left, and Michael Michele on NBC's "Homicide." Keenen Ivory Wayans, below, is readying a sitcom about an interracial couple.



FILE PHOTO

got really ticked off that David Carradine played a Chinese man on the TV series "Kung Fu." Then he commended the critics—sure to play well—for their "vigilance" in covering the issue at the tour, which he said "certainly moved things along."

"It would be totally disingenuous to stand up here and say we did this on our own," Sassa acknowledged.

And yet ABC and NBC executives have had little to offer in the way of explanation for their very-white new-show rosters. ABC Entertainment Chairman Stu Bloomberg, for instance, suggested it was the fault of the May rush to cast shows all at the same time.

"You're looking for the best casting possible and sometimes in the speed of that you don't recognize the larger picture. And once you then see the composition of your cast, we realized that we had to make some changes," he said.

Barclay, during his session for CBS's new "City of Angels," proposed a very different theory. "Most of the people who develop and oversee network television shows are white males who live in Malibu, Brentwood or Bel Air," he said. "They don't know a lot of black people and they're not interested in really writing those kinds of characters. They never grew up with them; they're not

familiar with them."

And Kevin Williamson, of "Dawson's Creek" and "Scream" fame, seemed to confirm Barclay's theory. Williamson, at the tour to plug his new ABC drama series "Wasteland," says he's been "enlightened" by the NAACP's action. He went back and introduced an African American character in the pilot episode instead of later in the season, as originally planned.

"We went back and . . . did a day of reshoots . . . when all the kaboboo happened with the NAACP, making me and, I guess, everybody else, aware of it, which was really cool," Williamson said.

But other producers were furious that their shows were being used by the networks to indicate a major response to the criticism.

That includes film and TV producer Ed Zwick, who is doing a new drama series for ABC called "Once & Again," starring Sela Ward.

He says the African American character being introduced after the pilot episode had always been intended for the series.

"I have some very strong feelings about this whole movement that's gone on because it's very important to say what our history and tradition has been when it comes to casting. It has to do with appropriateness," Zwick said.

"In the course of 10 years, I've cast Denzel Washington as the lead in three movies. Twice, not because he was a black actor but because he was a great actor. Once because he was a great actor and black actor, because the subject was about black men. But I did a movie recently called 'Shakespeare in Love,' where I did not cast Denzel Washington, not because he wasn't a great actor or a great Shakespearean actor but because it wasn't appropriate to cast him."

"We want to cast according to the vision we have, and not submit to any agenda or pressure or redress of the failings of pop culture," Zwick said. "We do it according to our heart, our art."