

households that watched, as measured by the A.C. Nielsen Co. A share represents the percentage of actual sets-in-use tuned to a particular program when it aired.

88 shows with a 9.8/18. The debut of the NFL on Fox Friday night, featuring an exhibition game between the Denver Broncos and the San Francisco 49ers, tied for 66th with a 6.5/13.

The honeymoon is over for midsummer replacement shows "One West Waikiki" and "Hotel Malibu" on CBS. Last week "Waikiki" placed 14th and "Hotel Malibu" finished 21st. This week the series placed 42nd and 49th, respectively.

The baseball strike proved to be a ratings fiasco for ABC, which was forced to preempt its Saturday night baseball schedule. A repeat of the 1991 movie "Earth Angel" finished 80th and viewers answered a resounding "Who cares!" to the documentary "What Really Happened to Adolf Hitler?," which tied for 78th.

And "Queen Latifah & Friends" on Fox finished 86th.

KEANU TO DO THE DANE

Date: August 20, 1994

Publication: The Boston Globe

Author: Matthew Gilbert, Globe Staff

This summer, Keanu Reeves arrived on the Hollywood fast track when "Speed" became box-office gold. This winter, the 29-year-old Toronto-born actor will get serious and attempt the lead role in a stage production of "Hamlet" at a Winnipeg regional theater. Since Reeves signed on, reports the Manitoba Theatre Centre, devoted fans from as far away as Argentina and Australia have called for tickets.

Drummer casts off Pearls before time

Drummer Dave Abbruzzese has left Pearl Jam, sources close to the band report. This poorly timed departure could jeopardize Pearl Jam's expected appearance at the Sept. 18 Farm Aid concert in New Orleans with Neil Young, Willie Nelson and John Mellencamp, as well as any touring connected to their new album, tentatively due out Oct. 1.

Rank	Rating	Share	Network	
1	15.0	Grace Under Fire	26	ABC
2	14.7	Frasier	25	NBC
3	14.0	Home Improvement	25	ABC
4	13.9	Seinfeld	24	NBC
5	13.3	Roseanne	23	ABC
6	12.7	20/20	25	ABC
7	12.6	Jane's House	22	CBS
8	12.5	60 Minutes	27	CBS
9	11.9	Dateline NBC (Thurs.)	21	NBC
10	11.8	Murder, She Wrote	22	CBS
11	11.5	Ellen	19	ABC
12	11.4	Dateline NBC (Tues.)	20	NBC
	11.4	Murphy Brown	20	CBS
14	11.1	One West Waikiki	20	CBS
15	11.0	Full House	21	ABC
16	10.7	Wings	20	NBC
17	10.6	Northern Exposure	19	CBS
18	10.5	Love & War	18	CBS
19	10.4	Sister, Sister	19	ABC
	10.4	River of Rage	18	CBS

RERUNS RULE AS ABC WINS THE WEEK

Date: August 17, 1994

Publication: The Washington Post

Author: John F. Maynard

In a week chock-full of repeats, ABC won the primetime ratings race with a 9.5 rating and an 18 share. CBS was second with a 9.2/17, followed by NBC with an 8.6/16 and Fox with a 5.9/11 for the week ending Aug. 14.

Sixteen of the top 20 programs were repeats. The four exceptions were ABC's "Ellen," "20/20" and "Turning Point" and NBC's Thursday edition of "Dateline NBC."

ABC's Monday night telecast of the preseason football game between the Washington Redskins and Buffalo Bills finished 28th out of

Rank	Rating	Share	Network	
1	17.4	Home Improvement	30	ABC
2	16.2	Grace Under Fire	27	ABC
3	16.1	Seinfeld	27	NBC
4	15.8	Frasier	26	NBC
5	14.0	60 Minutes	30	CBS
	14.0	Roseanne	24	ABC
7	13.2	Murder, She Wrote	24	CBS
8	12.5	Ellen	21	ABC
9	11.8	20/20	22	ABC
	11.8	Wings	21	NBC
11	11.6	Ghostbusters II	20	ABC
12	11.4	I Can Make You Love Me	19	CBS
	11.4	Murphy Brown	19	CBS
14	11.1	Dateline NBC (Thurs.)	20	NBC
15	10.9	The Secret	19	CBS
16	10.8	Love & War	18	CBS
17	10.7	Mad About You	21	NBC
18	10.6	Turning Point	19	ABC
19	10.3	Hangin' With Mr. Cooper	19	ABC
	10.3	Northern Exposure	18	CBS

'Northern Exposure' actor frozen out of show

Dr. Joel Fleischman will no longer reside in Cicely, Alaska. Sources told the New York Post that actor Rob Morrow is being written out of the TV series "Northern Exposure," about to enter its fifth season. Two years ago, Morrow refused to report to the set until the producers hiked up his price per episode. "The producers have bitter memories of Rob's holdout," a source told the Post. "You could say they are finally getting their revenge." Once the focus of the show, Morrow's role has been increasingly downsized. Maybe Morrow and "NYPD

Blue's" departing actor David Caruso should make a movie together.

CARUSO HEADED TO BIG SCREEN

Date: August 22, 1994

Publication: The Boston Globe

Author: Susan Bickelhaupt, Globe Staff

David Caruso, who's leaving the TV police drama "NYPD Blue," is losing no time making the switch to movies. He reportedly has signed a \$2 million deal to star in the movie "Jade." Caruso will begin working on the film after finishing a four-episode run as co-star of ABC's police drama, according to yesterday's New York Daily News. Not venturing far from the police front, Caruso will play a San Francisco district attorney who investigates the murder of a prominent socialite. But he's the former lover of the suspect, a psychiatrist.

Morrow exposes report

"Northern Exposure" actor Rob Morrow is pooh-poohing published reports that his Dr. Joel Fleischman character was being written out of the coming season of "Northern Exposure" as retribution for his demanding a raise two seasons ago. "Don't believe everything you hear," Morrow said in a statement issued by a spokeswoman. "If I believed everything I heard, I couldn't get out of bed in the morning." Universal, which produces the series, said that Morrow continues "under contract."

MORROW TO EXIT 'N. EXPOSURE'

Date: August 23, 1994

Publication: Chicago Sun-Times

Rob Morrow, who got into a nasty salary dispute with producers at "Northern Exposure" two years ago, will be written out of the CBS drama this year.

His contract ends in July, but Morrow and producers want him out earlier. There's talk he could leave as early as the seventh episode of the new season.

Morrow, who plays a New York physician dispatched to a rural Alaskan town, made few friends during his last contract dispute. Producers MCA Universal sued him but later dropped it after both sides reached an agreement.

Monday, September 19, 1994 6-01
Dinner at Seven-Thirty
77805 88

'EXPOSURE' IN NEW YORK TO START SIXTH TV SEASON

Date: September 19, 1994

Publication: Albany Times Union

Author: Dusty Saunders Scripps Howard

"Northern Exposure" kicks off its sixth year tonight with a storyline dealing with Joel Fleischman (Rob Morrow) unknowingly taking an ancient Indian herb that sends him on a journey that shows him what his life might have been like in New York if he'd never gone to Cicely.

Joel's "experience" as a New York doctor includes many of his friends from Cicely. Joel is trying to convince his chief of staff (Ruth-Anne) to make him a partner, while his lawyer wife (Shelly) is hosting a party to make a good impression. Meanwhile, their governess (Maggie) looks after their two children. Also on hand are Chris, a famous photographer who is incapable of expressing himself; Holling, a well-known singer with acute agoraphobia; Ed, a cold corporate raider; and Maurice as Joel's struggling doorman.

Such a storyline might have been a good time to write Morrow, who's leaving the series, out of "Northern Exposure." Writers could have kept him on his "trip" forever.

Morrow's departure will come later. Like David Caruso of "NYPD Blue," he'll pursue a movie career, now that he's seemingly found success in Robert Redford's upcoming film "Quiz Show."

Morrow didn't win a lot of friends on the series two years ago when he got involved in a nasty salary dispute with producers. He'll be replaced by another "doctor."

CHECKING OUT CICELY

Date: September 19, 1994

Publication: The Boston Globe

Author: Susan Bickelhaupt, Staff

Another star says goodbye to TV. Rob Morrow will definitely leave "Northern Exposure" in the middle of this season, TV Guide reports. Producers of the Emmy-winning CBS show have denied reports of Morrow's departure,

but the magazine said this week that according to a source close to the show, Universal will let him out of the rest of his contract without a fight. Morrow plays Dr. Joel Fleischman and co-stars in the new movie "Quiz Show." He apparently wants to pursue more film work. David Caruso, the star of "NYPD Blue," also is leaving TV this season to pursue film work.

SCANDALOUS SUCCESS

Date: September 22, 1994

Publication: Albany Times Union

Author: Ray Mark Rinaldi Staff writer

It's Yom Kippur, the holiest day on the Jewish calendar, and Rob Morrow the guy who regularly makes Judaism an issue on prime-time television is working away like this is any old Thursday. A full day of interviews are on the schedule and, holiday or not, it'll be one push with the press after another.

That's how it is for Morrow these days. He's got a film to promote, a film that could be a career maker, and he's leaving little to chance. If this product hits, he can waltz away from his regular gig on television and be a real movie star.

This is something Rob Morrow wants very badly.

"I'd like to spend my life making movies. I like everything about them," said Morrow. "Movies, for me, were what literature was for a lot of people. I dropped out of school. I didn't pass a test. Movies gave me a sense of the larger world and the conceit to imagine, 'What if?'"

It's not that television is so bad, he is careful to stress. His five years on TV's "Northern Exposure" did, after all, make him rich and famous. It's just that series acting isn't a whole lot of fun.

"I knew early on I'd never be happy sitting in one place doing the same thing all day long," said Morrow, 31. "A series, ultimately, has an amorphous quality to it; you're just trying to come up with something to do. It's frustrating."

Morrow, known best to the masses for his Emmy-nominated Dr. Joel Fleischman character, seems to have a decent chance of getting his way. The film "Quiz Show" looks

like a winner, and Morrow, along with co-stars John Turturro and Ralph Fiennes, is getting raves.

The film revisits the story of television's great game show scandal, in which producers of the question-and-answer program "21" were caught leaking answers to certain contestants before the program aired.

As the movie plays it, this was a monumental event. The quiz shows were amazingly popular. They made regular folks an actual part of a growing phenomenon, and the masses tuned in to watch their own kind win the big money. The scandal was a turning point in postwar history, a time when innocence was lost.

Turturro plays Herbie Stempel, the working-class guy who is made a star and then forced off the program by the producers. Fiennes is Charles Van Doren, the mannered society genius who, with the same insider help, succeeds him.

Morrow is cast as Richard Goodwin, a low-level federal investigator who smells trouble and knows this is the type of case that could make his career.

This is no simple cops-and-criminals film. The story never really focuses on heroics; instead, it centers on how the scandal changes each character. It's the kind of part actor's love.

"Quiz Show" is actually loosely based on the real Goodwin's book "Remembering America: A Voice from the Sixties." Morrow spent time with the author, getting his version of what actually happened and working on some of Goodwin's mannerisms and speech. He viewed Goodwin's home movies, which captured the former investigator back when he was a young college graduate working in Washington.

The research gave him a sense of what the man he transformed into a movie character was really like.

"Yes, he was motivated by ambition, but he has a clear sense of right and wrong and patriotism," said Morrow, who adds, "But he was not a saint."

Morrow sensed the richness of the part from the start. A deadly serious actor with a

background that spans from Broadway theater to commercials, Morrow saw it as the big screen role he was waiting for. He lobbied to win it, did screen tests and went through several call-back meetings.

The part was worth it, he says now. So was the opportunity to work with Academy Award-winning director Robert Redford, whose expertise has been proven through such acclaimed films as "Ordinary People" and "A River Runs Through It." Best of all, Redford is an actor and in a business where few people are known as nice guys he has a reputation for taking care of his own on the set.

"He would stop by our trailer, come in and hang out. He's a sensitive guy," said Morrow. "An actor can get lost in the shuffle, and he knows that."

That kind of coaching is important to Morrow. Nothing, he insists, comes easy for him. Getting through each scene is trying.

"The work itself is hard for me. Paul Scofield (who plays poet Mark Van Doren) skated through the movie like a Zen master," said Morrow. "For me it's hard, but I enjoy it."

Morrow said that on one occasion Redford reset a whole shot because the actor was unhappy with the work he did the day before and wanted to try again.

Morrow may not have to be so patient himself when it comes to his own career. News reports this week have him leaving "Northern Exposure" in the middle of the current television season so he can pursue his big screen ambitions. With his performance in "Quiz Show" a sure bet for attention, TV's Dr. Fleischman may finally be getting his wish escaping Alaska for something much, much better.

• PRIME TIME •

It's Definite: Morrow Bowing Out



Rob Morrow:
So long to Cicely.

Say farewell to Dr. Joel Fleischman. Conflicting reports aside, *Northern Exposure* star **Rob Morrow**, who was slapped with a \$5-million lawsuit the last time he tried to quit, will leave halfway through the new season. "He's out of here," declares a source close to the series. This time, Universal is said to be letting him go without a fight, even though he's under contract for the full season. When rumors surfaced this summer that Morrow—now starring in the feature film "Quiz Show"—was taking a hike, fans responded with angry letters, and a denial was issued. *Exposure* producers are introducing two new characters, Dr. Phillip Cooper and his wife, who move to Alaska to escape big-city life. —Mark Schwed

TV GUIDE/41

Monday, September 26, 1994 6-02
Eye of the Beholder 77801 89

THE TV COLUMN

Date: September 27, 1994

Publication: The Washington Post

Author: John Carmody

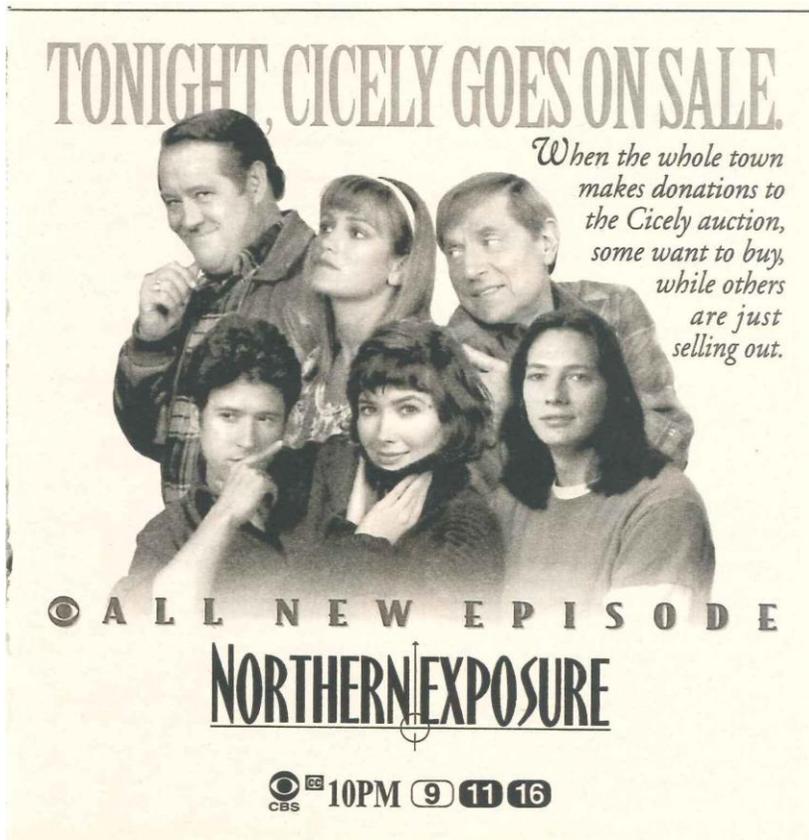
The concept for "Northern Exposure" was lifted from a screenwriter, a Los Angeles jury agreed yesterday, awarding Sandy Veith \$7.3 million in damages ...

The jury found that MCA Inc. and its Universal City Studios unfairly helped develop Veith's 1981 script "Coletta" into what eventually became the CBS hit drama series "Northern Exposure," which debuted in July 1990 ...

Veith's lawyers contended that the story line of their client's screenplay, written while Veith was under contract at Universal, was "virtually identical" to the story line of "Northern Exposure" ...

The jury was convinced that Universal executives familiar with the concept conveyed its ideas to Joshua Brand and John Falsey around 1988 while the Emmy Award-winning writing pair were under contract at Universal, an attorney for Veith said, according to the Associated Press ...

But Louis Petrich, an attorney for MCA and Universal, said Brand and Falsey developed



"Northern Exposure" independently, and based it in part on experiences of a friend of theirs ...

He said the similarities between the stories were "sheer coincidence."

An appeal is being considered ...

PAUL PROVENZA CAST ON UNIVERSAL TELEVISION'S QUIRKY HIT 'NORTHERN EXPOSURE'; ROB MORROW WILL DEPART THE SERIES MID-SEASON

Date: September 28, 1994

Publication: PR Newswire

UNIVERSAL CITY, Calif., Sept. 28 /PRNewswire/ -- Versatile actor and comedian Paul Provenza has signed on to play the role of Dr. Phillip Cooper on "Northern Exposure," announced today by series executive producers, David Chase, Andrew Schneider and Diane Frolov. Provenza will join the long-running series as Cicely, Alaska's new health care professional in the episode, "Sons of the Tundra," set to film in October and scheduled to air on Nov. 21 on CBS.

Rob Morrow will depart the series this January on good terms to pursue other projects. Chase, Schneider and Frolov explain, "We felt that Rob's desire to move on with his career presented us with an exciting opportunity to change the dynamics on the show after 100 episodes. Fortunately, we were also able to use his departure to write some wonderful shows before his final episode."

The show at inception focused on the cultural adjustment of Dr. Joel Fleischman, played by Morrow, an inveterate New York doctor who had a struggle relating to the inhabitants of a small Alaskan town. Ironically enough, in an upcoming episode entitled "Up River," Joel truly finds himself. While this episode will not be Morrow's last, it is a defining moment in the character development and is scheduled to air Nov. 14. At this time, his last scheduled appearance as a series regular will be in the episode entitled "Horns," which is set to air on Jan. 9 and will be the series' 100th episode.

The new character will feature Provenza as Dr. Phillip Cooper who relocates from Los Angeles with his journalist wife Michelle, yet to be cast, to find paradise and a life that is

lived. Phil Cooper is an energetic, tightly wound man in his late thirties seeking an adventure and most assuredly gets one.

Classically trained at the renowned Royal Academy of Dramatic Arts, Provenza brings to the role a decade of experience in both acclaimed comedic and dramatic works. His vast range has landed him roles as the writer, producer and star of Comedy Central's innovative comedy/talk show, "Comics Only," and starring with Keanu Reeves and Andy Griffith in the highly acclaimed CBS movie-of-the-week, "Under the Influence." As a stand-up comedian, Provenza has graced stages in virtually every major comedy venue in North America.

Since its summer debut on CBS in July of 1990, "Northern Exposure" has garnered 39 Emmy Award nominations, receiving the award for Outstanding Drama Series in the 1991-92 season. With its fourth consecutive nomination for Outstanding Drama Series this year, "Northern Exposure" is bestowed with the honor of having been nominated in this category in every eligible year. Created by Joshua Brand and John Falsey, series stars include Morrow, Janine Turner, Barry Corbin, Darren E. Burrows, John Cullum, Cynthia Geary, John Corbett, Elaine Miles, Peg Phillips and newcomer Provenza.

THE TV COLUMN

Date: September 29, 1994

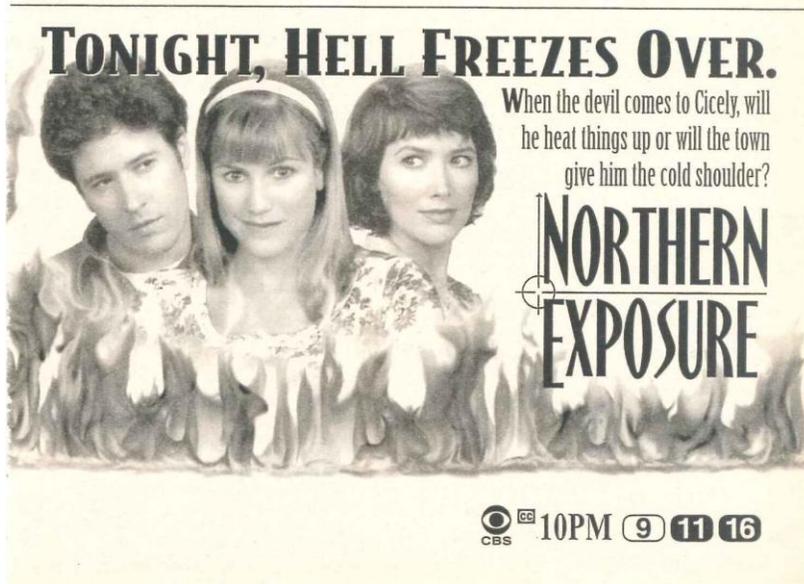
Publication: The Washington Post

Author: John Carmody

CBS Entertainment confirms that actor-comedian Paul Provenza will join "Northern Exposure" as Cicely's new "health care professional" as of the Nov. 21 episode of the Monday night series ...

Provenza will play Dr. Phillip Cooper. Dr. Joel Fleischman (Rob Morrow), whose failure to grow up has been getting on our nerves for some time now, won't leave the show until January. But the producers, apparently anticipating Captain Airwaves's criticism, promised yesterday that scheduled for the Nov. 14 episode is a "defining moment in the character development" of Dr. Joel, in which, they say, he "truly finds himself" ...

The producers said they "were able to use his departure to write some wonderful shows



before his final episode." David Chase, Andrew Schneider and Diane Frolov, the series's executive producers, all agree that Morrow is "leaving on good terms" to pursue other projects and that "Rob's desire to move on with his career presented us with an opportunity to change the dynamics on the show after 100 episodes" ...

While Dr. Joel hailed from New York, Dr. Phil comes from Los Angeles with his journalist wife (oh-oh!) Michelle "to find paradise and a life that is lived."

Phil's described as "an energetic, tightly-wound man in his late-thirties seeking an adventure." We don't like him already. And Airwaves says he wonders if Ms. Cooper

knows about Maggie the bush pilot who Airwaves thinks "is a real babe" ...

Provenza starred with Keanu Reeves and Andy Griffith in the CBS movie "Under the Influence" and was the writer, producer and star of Comedy Central's talk show "Comics Only" ...

MCA LOSES 'NORTHERN EXPOSURE' LAWSUIT; STUDIO SAYS IT WILL APPEAL DECISION, ALSO NAMES PAUL PROVENZA TO REPLACE DEPARTING STAR ROB MORROW. (BRIEF ARTICLE)

Date: October 3, 1994

Publication: Broadcasting & Cable

Author: Coe, Steve

<i>Monday, October 03, 1994</i>	6-03
<i>Shofar, So Good</i>	77804 90
<i>Monday, October 10, 1994</i>	6-04
<i>The Letter</i>	77803 91
<i>Monday, October 17, 1994</i>	6-05
<i>The Robe</i>	77802 92

Monday

9PM
11PM

Program grid is on page 132
October 17, 1994

(MTV) ROCKS THE ROCK 1:00 658833
A video-game competition held at Alcatraz in San Francisco Bay.

(NTK) I LOVE LUCY—Comedy (RM) 595765

(TMC) MOVIE (CC)—Thriller 1:30 ★★ 817185
"Jason Goes to Hell: The Final Friday." Jon D. LeMay, Kari Keegan, Kane Hodder.

(TNN) MUSIC CITY TONIGHT 1:30 466340
Ralph Emery, Ricky Lynn Greg.

(USA) WWF WRESTLING (CC) 1:00 849098

(WOR) MOD SQUAD—Crime Drama 1:00 533611

9:10 **(COM) FRENCH & SAUNDERS** 79536611

9:30 **(9) (13) LOVE & WAR (CC)** 48901/82369
Jack and Dana (Jay Thomas, Annie Potts) vacation together on a Mediterranean isle, but they each have different ideas of what to do while there. Marjorie: Randeel Heller. Bartender: Russ Fega. Merchant: Tom Mardrosian.

(11) MURPHY BROWN (CC)—Comedy 40369
Murphy convinces Corky that a dinner party will help her affection-starved marriage. Will: Scott Bryce. Audrey: Jane Leeves. Secretary No. 40: Lauren Mitchell. Corky: Faith Ford.

(COM) VACANT LOT 3947524

(NTK) BOB NEWHART—Comedy 821727

10PM **(5) (15) (WGN) (WOR) NEWS 1:00**
18611/43307/83949

(9) (11) (13) NORTHERN EXPOSURE (CC) 1:00
Shelly makes a deal with a "devil" in hopes of bringing legalized gambling to Cicely; Ed bumbles Joel's clinical tests on an experimental pill to cure the common cold—a pill that some subjects claim has given them uncommon abilities; and Chris gains new popularity when he brings a co-host—a wooden dummy—on his show. Shecky Greene appears as himself. Roger Brewster: Charles Martin Smith. Shelly: Cynthia Geary. Ed: Darren E. Burrows. Chris/Esau: John Corbett. Hayden: James L. Dunn.

(20) STAR TREK: THE NEXT GENERATION (CC)—Science Fiction 1:00 90833
Hunting for clues about a wreckage of an Air Force ship, the Away Team lands in the Hotel Royale, where Riker, Worf and Data are cut off from the Enterprise and can find no exit. Texas: Noble Willingham.

(32) NATIONAL ARTS—Interview 1:00 10659

(50) INFOMERCIAL

(54) HUNTER—Crime Drama 1:00 41949
McCall shoots a burglary suspect, whose partner grabs the man's gun and escapes, making it look like McCall hit an innocent man. David Lane: Robert Miranda. Adele Roberts: Maggie Fosswell.

(63) ROBIN'S HOODS (CC) 1:00 2348746

(A&E) LOVEJOY—Mystery 1:00 202543
Lovejoy delegates a job to Eric, who gets conned; and paintings Lovejoy sells to a gallery owner are pronounced fakes.

(CNN) NEWS—Sotol/Battista 1:00

(COM) POLITICALLY INCORRECT 9166814

(DSC) GREAT FIGHTING MACHINES OF WORLD WAR II—Documentary 1:00 217475
Topic: Allied tanks.

(ESN) OSHKOSH FLY-IN COMPETITION 1:00 688949
Taped Aug. 7 in Oshkosh, Wis.

(FAM) 700 CLUB—Religion 1:00 660678

(MTV) TO BE ANNOUNCED 1:00

(NTK) MARY TYLER MOORE (CC) 118765

(SHD) MOVIE—Thriller 1:25 5760746
"Body Chemistry II: The Voice of a Stranger." Gregory Harrison, Lisa Pescia.

(USA) SILK STALKINGS (CC) 1:00 842185
Chris and Rita investigate when the patriarch of a wealthy Palm Beach family is murdered.

10:05 **(TBS) MOVIE—Crime Drama 2:00** ★★ 8561104
"The Organization." (1971) Police detective Virgil Tibbs (Sidney Poitier) investigates the heist of \$4 million in heroin. Filmed in San Francisco. Valerie: Barbara McNair. Pecora: Gerald S. O'Loughlin. Gloria: Sheree North.

10:15 **(HBO) MOVIE (CC)—Adventure 2:10** ★★ ★★
"The Fugitive." 92228678

(MAX) MOVIE (CC)—Crime Drama 1:40
"Quick." 34411611

(TNT) MOVIE—Western 2:00 ★★ ★★ 5101017
"The Naked Spur." (1953) Hard-hitting tale of three men who go after an outlaw to collect a reward. James Stewart, Robert Ryan. Tate: Millard Mitchell. Anderson: Ralph Meeker.

10:30 **(50) TOP COPS** 412681
A Cleveland officer recalls confronting a man threatening his family with a gun; a Philadelphia officer recalls spotting a stolen car.

(COM) KIDS IN THE HALL—Comedy 9175562

(DIS) MOVIE—Adventure 1:40 ★★ 2863272
"Prince Valiant." Robert Wagner.

(NTK) MARY TYLER MOORE (CC) 194185

(TMC) MOVIE—Science Fiction 1:25 ★★
"Carnosaur." 4652843

(TNN) CLUB DANCE 1:00 828611

11PM **(2) (4) (8) (9) (11) (16) (25) NEWS :35**

(5) (64) MARRIED . . . WITH CHILDREN (CC)
—Comedy 66746/93814
Mistaken identity turns Al into a PI, hired by a femme fatale (Traci Lords) who's expecting a bequest from her uncle (John Randolph). Bruce: David Sederholm. Dallas: Ron Leavitt.

(20) IN THE HEAT OF THE NIGHT (CC)—Crime Drama 1:00 86765
Parker's stepfather (Pat Hingle) becomes a murder suspect. Parker: David Hart. Johnny: Rus Blackwell. Carolyn: Meredith Brasher. Clemens: Daryl Cohen. Jamison: Hugh O'Connor. Sweet: Geoffrey Thorne.

(32) ITN WORLD NEWS 62524

(15) NEWZ—Comedy 33366

(50) NEWHART (CC)—Comedy 475098

(63) FAMILY ENRICHMENT 1:00 9167494

(A&E) LAW & ORDER—Drama 1:00 430524

(BET) ROC—Comedy 820659

"(Chris Stevens {the deejay on the show} speaking to Holling and Shelly):

"Marriage ... it's a hard term to define. Still, there's no denying the fact that marriage ranks right up there with birth and death as one of the three biggies in the human safari. It's the only one though that we'll celebrate with a conscious awareness. Very few of you remember your arrival and even fewer will attend your own funeral.

"When you pick a society, any society - Zuni, Ndembo, Pennsylvania Dutch - what's the one thing that they all have in common? Marriage.

"It's like a cultural handrail. It links folks to the past and guides them to the future. That's not all, though. Marriage is the union of disparate elements, male and female, yin and yang, proton and electron. What are we talking about here? Nothing less than the very tension that binds the universe. You see, when we look at marriage, we're looking at creation itself.

"I am the sky, says the Hindu bridegroom to the bride, you are the Earth. We are the Sky and Earth united."

Ken goes on to describe the magic of the ceremony in tones that could have come from the writers of the show itself. He closes:

"Thanks to all those who have wished us well, and to all the people with whom we have shared a love for a little town on the cusp of the Alaskan Riviera."

Monday, October 31, 1994 6-06
Zarya 77719 93

Monday, November 07, 1994 6-07
Full Upright Position 77806 94

E! ENTERTAINMENT TELEVISION'S 'E! NEWS DAILY' HIGHLIGHTS MONDAY, NOV. 14-THURSDAY, NOV. 17

Date: November 10, 1994
Publication: PR Newswire

LOS ANGELES, Nov. 10 /PRNewswire/ -- "E! News Daily," anchored by Steve Kmetko and Bianca Ferrare, (airing Monday through Thursday at 9:30 p.m. ET/PT), offers the most

POSTED: 'NORTHERN' NUPTIALS

Date: October 20, 1994

Publication: The Washington Post

Perturbations, pleasures and predicaments on the information superhighway:

Teri Murphy of Arlington flagged a delightful CompuServe forum dedicated to the TV show "Northern Exposure." So impassioned are the show's followers that when Ken Holuta and Lori Jensen married in a small Michigan town last month (they met online two years ago), they not only posted an account of the event, they incorporated language into their

ceremony from the marriage of Holling and Shelly - the two characters on the show who run the pub.

Here's a portion of the Oct. 5 posting to fellow "Mooseketeers":

"The mayor, who had never watched 'Northern Exposure' (can you imagine!), was nonetheless a real trouper when it came to adding the following passage from Holling and Shelly's wedding to the traditional wedding vows. Since we hadn't told anyone we had added this to the ceremony, it came as quite a surprise.

in-depth coverage of timely topics and provides up-to-the-minute accounts of breaking news, industry trends, controversies and personalities in entertainment. The special reports for this week include:

Monday, Nov. 14

"Bob Seger Profile"

"E! News Daily" talks with Bob Seger about his new album that features the legendary rocker's greatest hits as well as some new tunes. Seger also talks about how his music has influenced the sounds of today.

Tuesday, Nov. 15

"Rob Morrow Profile"

"E! News Daily" interviews the former star of the popular television series, "Northern Exposure," Rob Morrow. Morrow talks about his book, his upcoming projects and how he feels about his departure from the show.

MORROW GETS EXPOSURE IN FILM

Date: November 11, 1994

Publication: Chicago Sun-Times

Author: James Endrst

NEW YORK Rob Morrow is in the middle of his great leap.

And he's smiling that familiar, self-satisfied smile of his - all crinkles around the eyes.

And why not? After four years on CBS' "Northern Exposure" as the ever-irritable Joel Fleischman - the New York physician who found himself indentured to a tiny town in Alaska called Cicely - Morrow is preparing for his happy escape, a farewell episode for the character scheduled for February.

"It's beautiful," Morrow says during an interview at the hotel where he's promoting his book of behind-the-scenes snapshots called "Northern Exposures" (Hyperion, \$9.95, paperback).

"I can't think of another instance in television where they've done it so beautifully," he says. "Usually, if a character is going to go, either he doesn't show up at the beginning of the season, or they kill him off - something abrupt. But because we've had enough time

to plan it, they're doing what I call 'the greening of Joel.' He kind of goes up river a la Joseph Conrad's 'Heart of Darkness' and goes native for a period of five or six episodes."

What's most satisfying, he says, is a sense of evolution. "It would have been so disappointing to me to have him get on a plane and go back to New York," he says.

Morrow, of course, is in the midst of his own professional evolution. Having received rave reviews for his starring role as Richard Goodwin in the critically acclaimed "Quiz Show," he's making feature films his full-time job.

He admits to some healthy fears about leaving television, even though making movies always has been his dream.

Though Morrow doesn't apologize for his well-publicized squabbles with the producers of "Northern Exposure" - sometimes over money, sometimes over creative choices - he steps away, he says, "with sadness."

And indeed, his affection for the show and his fellow cast members is evident in the family photo-album motif that holds his book together.

For years, the New York-born actor has spent time in between acting jobs taking photographs - a hobby he picked up from his father.

"I think I picked it up, consciously anyway, because there's so much downtime as an actor," he says. "And the idea of having something that I could do without having to get anyone's permission, approval or finances was just something I wanted to explore aesthetically."

Morrow says he used to give the photos he took of his colleagues as gifts.

"The thing about 'Northern Exposure' was that I'd been here for 4 1/2 years, and so the book was thicker than anything I'd ever had, and I thought people who watched the show would like it. It's basically just a commercialized version of my own personal moments."

But there was something else going on.



"I think it was preparing me to learn how to frame a world," says Morrow. He also wrote, produced and directed a short film called "The Silent Alarm," which had its premiere last spring at the Seattle Film Festival. (Morrow lives in Seattle, not far from Roslyn, Wash., where "Northern Exposure" is filmed.)

If he were to take a photograph of his life right now, a psychological self-portrait, "it would be a blur," he laughs. "It would be utterly soft focus and look like I had Tourette syndrome."

But Morrow would be smiling, even through the separation pains.

"The reason I'm leaving is because I feel I have nothing else to offer," he explains. "I'll have done 100 shows when I finish, and the joy of acting for me is playing different characters and creating different characters. I feel that the only reason I'm hanging around is to make a lot of money - not that I don't want to make a lot of money - but if that becomes my priority, I think the creative edge that I need will disappear, and I'll lose what I cherish, which is the work."

So Dr. Fleischman will leave. But before that happens, Dr. Phillip Capra (Paul Provenza) will move in (on Nov. 28).

Capra will be an older, married (to actress Teri Polo) and more upbeat character than Fleischman - which executive producers David Chase, Andrew Schneider and Diane Frolov say will give the show a shot in the arm.

"We wanted a very optimistic character," says Frolov by telephone, "a character that would bring that kind of energy to the show."

Had Morrow been happy to stay, however, the producers say they would have been happy to have him. Though Schneider admits, "There were some stressful times last year because Rob was not happy and wanted to move on."

"It's scary," says Morrow, who is working on his next movie deal. "It's frightening because it's a comfortable situation. But I've got to take that risk."

'EXPOSURE' SETS STAGE FOR MORROW'S EXIT

Date: November 14, 1994
Publication: Chicago Sun-Times
Author: Lon Grahnke

Tonight's (STAR) (STAR) (STAR) 1/2 episode of "Northern Exposure" begins the story line that will ease Rob Morrow and his character, Dr. Joel Fleischman, off the CBS series.

Morrow, currently starring in Robert Redford's film "Quiz Show," is leaving the whimsical weekly drama to pursue movie roles.

Last week, Fleischman proposed to pilot Maggie O'Connell (Janine Turner). In tonight's "Up River" program (9 to 10, Channel 2), Joel has fled Cicely and his medical practice to live

with Native Americans in a remote Alaskan village.

The self-exiled doctor tells Ed Chigliak (Darren E. Burrows) why he left O'Connell. Maggie and Joel clashed over shotgun safety and bathroom etiquette when they tried living together.

"You exhaust me," Maggie tells Joel in a flashback. "There's just too much of you, and it's always working so hard. . . . I need somebody who can let go a little."

Back in Cicely, Ruth-Anne Miller (Peg Phillips) realizes that she has fallen in love with trapper Walt.

The Nov. 28 "Sons of the Tundra" episode will introduce Dr. Phillip Capra, played by comedian Paul Provenza, and wife Michelle (Teri Polo) as new members of the "Northern Exposure" ensemble. Capra will replace Fleischman as Cicely's doctor.

Monday, November 14, 1994 6-08
Up River 77807
 95

CBS SERIES MAY MOVE NEXT MONTH

Date: November 19, 1994
Publication: Chicago Sun-Times
Author: Lon Grahnke

At least three CBS series will fill new weekly slots after the fall sweeps end Nov. 30, according to the current buzz in the television industry.

Citing unnamed sources, the Hollywood Reporter predicted that "Chicago Hope" would leave its current niche (8 p.m. Thursdays, Channel 2) and take the "Northern Exposure" slot (9 p.m. Mondays) in December.

Executive producer David E. Kelley, creator of "Chicago Hope" and "Picket Fences," has campaigned vigorously to get the Monday mooring for his new hospital drama.

Adam Arkin, who played the recurring character of cranky chef Adam in "Northern Exposure," left that series last spring to co-star as neurosurgeon Aaron Shutt in "Chicago Hope." During a July press conference, Kelley offered to make a trade with the "Exposure"

producers: one guest appearance by Arkin in exchange for the "Northern" slot.

In other predicted moves: "Under Suspicion," a new police drama, would shift from 8 p.m. Fridays to 8 p.m. Thursdays. Gene Barry's revival of "Burke's Law" would return at 8 p.m. Fridays. The Hollywood Reporter's sources did not say when "Northern Exposure" would air. But one scenario has CBS canceling Connie Chung's "Eye to Eye" news magazine; Dan Rather's "48 Hours" taking the "Eye" slot at 9 p.m. Thursdays, and "Exposure" replacing Rather's news magazine at 9 p.m. Wednesdays.

As of Friday, CBS was declining to comment on any unannounced schedule revisions.

'EXPOSURE' A WELCOME CHANGE ACTOR HAPPY TO LEAVE LOS ANGELES

Date: November 28, 1994
Publication: Albany Times Union
Author: Associated Press

LOS ANGELES Paul Provenza isn't coy about his delight at taking over as "Northern Exposure's" new doctor. Or at fleeing traffic-bound, smog-shellacked Los Angeles.

The actor made the nearly 1,200-mile car trip from L.A. to Washington state, where the CBS series is filmed, in a nonstop 16 hours, picking up a \$200 speeding ticket along the way.

"I called a friend of mine on my cellular phone as I was crossing the California border," Provenza says. "I held it up and went 'Hear that? that's the sound of me leaving California.'"

"He said he never heard me happier."

Such contentment makes for a snug fit with the character of Dr. Phillip Capra, a fed-up Angeleno who picks remote Cicely, Alaska, as his new home.

He and wife Michelle (Teri Polo) arrive tonight at 10 on WRGB TV (Channel 6).

Capra is as ready to embrace the tiny hamlet as indentured physician Joel Fleischman (departing series star Rob Morrow) was to stomp on it.

Fleischman was repaying the state of Alaska for financing his medical education, and begrudged nearly every moment even with lovely Maggie O'Connell (Janine Turner) around for romantic tussles.

Morrow himself increasingly seemed a reluctant Cicelian, and the actor is off to pursue a movie career (watch you don't bump into the red-haired cop on your way out.) His last appearance on "Exposure" comes in February.

Dr. Capra, on the other hand, is "somebody who's venturing into the unknown willingly . . . so it's a whole different set of attitudes," Provenza says.

"I'm at a point in my life where I don't know what's next, but I want to challenge myself to do things I haven't done before," he said. "So it's really easy to get a handle on this material."

Even better, "Northern Exposure" has a wily blend of drama and comedy that meshes with Provenza's background as a stand-up comedian and actor.

The Bronx native "I grew up in a scene from 'Raging Bull.' Just kidding. I grew up in a real New York Italian-American family" started at the Improv comedy club in New York at age 16 and performed in off-Broadway plays.

He was last on stage as '60s activist Abbie Hoffman in "The Chicago Conspiracy Trial" in Los Angeles.

His TV credits include "Empty Nest," in which he played "the boyfriend of the girl. I played the boyfriend of the girl in a lot of sitcoms."

As difficult as joining a six-season-old ensemble series can be, Provenza believes he's made the right decision.

"I can't think of a better written show. It's just so layered and so rich . . . I read scripts and I think this is so funny, so off the wall. But there's not a joke anywhere in the script; it's really funny played."

He and Morrow, who overlap for several episodes, got along just fine on the set, Provenza said.

"The crew were kind of funny," he said. "There was this feeling of 'Thunderdome'

what would happen? Is Rob going to be all of a sudden proprietary? Is he going to be magnanimous . . . Am I going to feel intimidated?"

"So nobody knew what to expect, but we hit it off great. I found him to be really professional and very giving," he said.

The friendly, quick-witted Provenza says he didn't slide into the series quietly. He introduced himself to the crew, made jokes and lunch dates: "It's kind of like being at camp and you want to get to know everybody."

And how did he prepare for his doctor's role? "I have been practicing colorectal surgery for many years, so I felt real comfortable with the part."

Let's face it, the man is downright giddy with joy. Even a fire in his Los Angeles condominium which forced him back to the city for a quick damage assessment couldn't dash his spirits.

"I wasn't devastated by the fact that all my stuff is ruined. I didn't really care. My cats are the only things I cared about," said Provenza, 37, chatting in a Los Angeles deli before flying back to Washington.

Two days later, with Provenza and uninjured Siamese pals Romeo and Molecule now tucked into a Seattle apartment, he describes the view.

"I'm looking at the Space Needle and I guess that would be Elliott Bay. And I don't know what mountains those are, but they're pretty damn impressive."

And they don't remind him one bit of Los Angeles.

<i>Monday, November 28, 1994</i>	<i>6-09</i>
<i>Sons of the Tundra</i>	<i>77808 96</i>
<i>Monday, December 12, 1994</i>	<i>6-10</i>
<i>Realpolitik</i>	<i>77809 97</i>

CICELY'S LOSS MAY BE CAST'S GAIN ON 'EXPOSURE'

Date: December 15, 1994

Publication: Albany Times Union

Author: Daniel Cerone Los Angeles Times

HOLLYWOOD "Northern Exposure" has always been the story of a fish out of water.

For five hit seasons on CBS, the eccentricities of Cicely, Alaska, have been refracted through the eyes of Joel Fleischman, a confirmed New Yorker reluctantly stuck in the isolated Alaskan town to repay the state for his medical scholarship.

Rob Morrow, the actor who plays Fleischman, was similarly bound to his TV contract. But over the summer he successfully fought to get out in order to pursue film roles. When last seen, Fleischman had abandoned his obsessive ways and moved up river to hang loose with natives in a primitive village.

So what do you do when the fish gets away?

You haul out a couple more from the drink. In the Nov. 28 episode, comedian Paul Provenza and actress Teri Polo are introduced as Dr. Phillip Capra and his wife, Michelle, an urban couple who are sick of city life. Capra gives up his flourishing practice in Los Angeles to search for paradise lost on the frozen tundra.

Rather than lament the departure of Morrow, the producers and cast of "Northern Exposure" seem downright effusive over the rare opportunity in episodic television to change course.

"Ironically, now that Rob's leaving, it's helped the show," said Janine Turner, who plays Maggie O'Connell, Fleischman's off-and-on-again romantic interest. "Before, the show almost seemed to be written episode to episode. This year, they're having to give some thought to character arcs, and they had to really think about how to get Fleischman off the show. So the scripts are more zany and exciting and full of life."

Fleischman isn't gone yet. The character will appear in every episode of the series until his final farewell during the February ratings sweeps. For the next several weeks, he will remain in the small fishing village as different characters take pilgrimages to visit him and say goodbye.

"The trouble with television is that characters can't change and don't change," said executive producer David Chase. "This is a good opportunity for us to have Joel change,

so all this hasn't been for nothing. And in the same way, the show can possibly change."

"Northern Exposure," while still quite successful, could nonetheless use a slight transfusion. Its ratings are down about 11 percent this season, and fans have been complaining for more than a year that the characters have stopped developing. The writing had its moments, many said, but the episodes became darker and moodier, with less of the eclectic music that was the show's trademark (two record albums have been released with songs used on the series).

"They still pull an ace out of their hat on occasion. But those occasions are getting further and further apart," one fan, Gerry Ashley, wrote on a "Northern Exposure" computer bulletin board recently. "This is precisely why I feel that the end of the Joel and Maggie plot line (as sad as it is for some of us) offers a chance for the show's rebirth. Sure it won't be the same show. But the way it's been lately, that's good news."

In the past, O'Connell was mostly a counterpoint to Fleischman, as well as a periodic romantic entanglement. With Morrow leaving the show, the producers finally had a chance this season to bring them together they got engaged only to realize that they were simply too different to cohabit. O'Connell's spurning of Fleischman sent him off on his journey of self-discovery.

"I have an episode with him right out of 'Heart of Darkness,' where I travel the river to find him and have an encounter with him that is really profound on me," said Provenza, who was last seen hosting "Comics Only" on Comedy Central. "His departure is really integral to the show not just serviceable."

In Morrow's wake, Turner lobbied the producers, the studio and the network for a return to her old, quirky, headstrong character, and she got it. (One fan on the Prodigy computer service referred to the character of the last few seasons as "Maggie Lite.")

In coming weeks, O'Connell will become mayor of the town and a major player to rival Maurice, thanks to a financial inheritance she receives. There are also plans for a romance with the philosophical disc jockey Chris Stevens, played by John Corbett, who grows

suddenly attracted to her upon seeing a gavel in her hand.

Turner said she now feels "refreshed and inspired" going to work, compared with last season, when she felt "repressed and trapped." In the past, most of Turner's scenes were with Morrow, who reportedly gained a difficult reputation on the set.

"Before this, I haven't had much of a chance to work with (Corbett)," Turner said. "I've never had more fun on the set. It's kind of like getting out of a bad marriage you don't know how good it can be till you leave."

Turner was angry at first when she learned that Morrow was quitting without having told her. He is in negotiations to play a public defender representing Sharon Stone on death row in "The Last Dance," to be directed by Bruce Beresford. Like Morrow, who has been fielding film offers since appearing in director Robert Redford's "Quiz Show," Turner became a movie commodity after starring opposite Sylvester Stallone in "Cliffhanger." But, out of loyalty, she decided to remain with the series until her contract runs out after next season, provided that her role was beefed up.

In the meantime, the town of Cicely will now be treated by a new doctor, whose wife is a travel writer for in-flight magazines. The producers regularly explored Fleischman's Jewishness; now they will delve into Capra's Catholicism.

And, while the characters of "Northern Exposure" are no longer fresh to viewers, they will be fresh to the two newcomers, who can provide perspective and commentary, the producers say.

Wednesday, January 04, 1995 6-11
The Great Mushroom 77810 98
Wednesday, January 11, 1995 6-12
Mi Casa, Su Casa 77811 99

NETWORKS SHUFFLE PROGRAMS, BUT PRODUCE FEW WINNERS

Date: January 11, 1995
Publication: Chicago Sun-Times
Author: Lon Grahne

Three CBS sitcom premieres, two new Fox comedies and major January schedule

shuffling by ABC and CBS failed to produce any Top 20 finishes for the 13 series involved.

Cybill Shepherd's "Cybill" led all series debuts in last week's prime-time Nielsen ratings. Her adult comedy, following "Murphy Brown" in the revised CBS Monday lineup, placed 21st among 96 programs for the seven-night period ending Sunday.

The week's most popular entertainment program was "Seinfeld," in which Kramer's first name (Cosmo) was revealed.

Moving from Thursdays to Wednesdays, ABC's "PrimeTime Live" finished 22nd and won its time period, beating NBC's "Law & Order" and "Northern Exposure."

Moving from Thursdays to Mondays on CBS, "Chicago Hope" rose in the weekly rankings from 51st to 27th.

Fox's new Sunday comedy-sketch series "House of Buggin'" ranked 60th.

Banished from Mondays to the CBS Wednesday wasteland, "Northern Exposure" plunged to 66th.

Pushed by CBS from Wednesdays to Thursdays, Dan Rather's "48 Hours" sunk to 70th.

NORTHERN EXPOSURE TO BROADCAST LANDMARK 100TH SHOW ON JAN. 18

Date: January 13, 1995
Publication: PR Newswire

UNIVERSAL CITY, Calif., Jan. 13 /PRNewswire/ -- "Northern Exposure," which premiered on CBS in the summer of 1990, is celebrating the broadcast of its 100th episode on Wednesday, Jan. 18, 1995, at 10 p.m./ET on CBS.

The 100th show, entitled "Horns," finds Joel (Rob Morrow) still living in a remote village when he learns that the extra year added to his contract with the State of Alaska was a bureaucratic goof. Yet, he realizes that although he is free to leave, he still has more work to find his inner self. Meanwhile, back in Cicely, Maurice (Barry Corbin) is bottling 70-million-year-old water which causes some unusual behavior when residents take on the characteristics typical of the opposite sex. Since the very first episode that brought

inveterate New Yorker Joel Fleischman to rugged Cicely, Alaska, "Northern Exposure" has garnered 39 Emmy Award nominations with the honor of having been nominated for Outstanding Drama Series in every eligible year. Still frequently landing in the top 25 of the Nielsen's in its sixth season, the show added two new characters this fall, Dr. Phillip Capra and his wife Michelle, played by Paul Provenza and Teri Polo.

Created by Joshua Brand and John Falsey, "Northern Exposure" is executive produced by David Chase, Diane Frolov and Andrew Schneider. Series stars, include Rob Morrow, Janine Turner, Barry Corbin, Darren E. Burrows, John Cullum, Cynthia Geary, John Corbett, Elaine Miles, Peg Phillips and newcomers Paul Provenza and Teri Polo.

"Northern Exposure," broadcast on a new night in 1995, Wednesdays, at 10 p.m./ET on CBS-TV, is produced by the Finnegan-Pinchuk Co. and Brand/Falsey in association with Universal Television, distributed by MCA-TV.

*Wednesday, January 18, 1995 6-13
Horns 77812 100*

FOREVER YOUNG // RADICAL PROPOSALS TO HELP THE NETWORKS REINVENT THEMSELVES

Date: January 22, 1995
Publication: Chicago Sun-Times
Author: Lon Grahнке

Network executives are trying to think young with the same old ideas.

In today's broadcast-television business, advertisers don't care if CBS wins every Sunday night in Nielsen's household ratings. Media buyers who spend \$300,000 for 30 seconds of commercial time don't want to know how many people are watching a weekly sitcom, drama or newsmagazine. They want to know who is watching.

Companies that pitch their products in prime time want to reach the 18-49 audience and the 25-54 market. Advertisers figure that young adults haven't set their buying habits, so they are more likely to be swayed by a TV commercial during one of their favorite shows.

Unless you're selling medicine or luxury cars (so the prevailing logic goes), you don't need viewers 50 or older - even when they're wealthy and well-educated. So most advertisers would prefer NBC's "Frasier" sitcom, a young-adult favorite, to Angela Lansbury's hit mystery "Murder, She Wrote" - even though her CBS series has a higher season-to-date average in Nielsen's household ratings.

ABC replaced David Caruso with Jimmy Smits and "NYPD Blue" rose in the ratings. NBC replaced Michael Moriarty with Sam Waterston and "Law & Order" drew more viewers, especially among women 18-49.

CBS is phasing in actor-comedian Paul Provenza as Rob Morrow's replacement as the new doctor in Cicely, Alaska, but "Northern Exposure" is losing viewers at an alarming rate. Why? Because the casting change wasn't radical or controversial.

'PRIMETIME' REBOUNDS IN NEW SLOT

Date: January 25, 1995
Publication: Chicago Sun-Times
Author: Lon Grahнке

After moving to Wednesdays three weeks ago, ABC's "PrimeTime Live" has been winning its 9-to-10 time period vs. NBC's "Law & Order" and "Northern Exposure" on CBS.

*Wednesday, February 01, 1995 6-14
The Mommy's Curse 77814 101*

IT'S TV RATINGS SWEEPS TIME, SO NETWORK LINEUPS ARE DIFFERENT

Date: February 1, 1995
Publication: Albany Times Union
Author: Rick Du Brom Los Angeles Times

HOLLYWOOD Underdog NBC, pumped up by its new blockbuster "ER" and no longer an industry joke, is making a further bid for re-emergence with an aggressive lineup in the February ratings sweeps that begin this week.

Top-ranked ABC is pretty much standing pat, confident in its lineup of hits led by "Home Improvement." And CBS, hoping that viewers will become more aware of its move of the slumping "Northern Exposure" from Mondays to Wednesdays and will keep the series alive

is still desperately seeking other shows to attract younger viewers favored by advertisers.

The sweeps, which begin Thursday and run through March 1 one of four months during the year that help set ad rates also indicate a growing network belief in figure skating as a major attraction. Last year, the rivalry between Nancy Kerrigan and Tonya Harding at the Winter Olympics in Norway helped liftsagging CBS to its third consecutive victory in the season's ratings.

At least on paper, NBC looks to have the most eye-catching sweeps programming, much of it centered around its constantly expanding base of power on Thursday nights, led by "ER" and "Seinfeld."

The freshman medical drama "ER" not only was No. 1 in ratings two weeks ago, and not only pulled an astounding 38 percent of viewers out of about 60 percent for all of the Big Three networks but also is averaging the highest share of the audience per episode among all series, 31 percent, since the season began.

Tonight, for instance, NBC is sure to get off to a big sweeps lead, beginning with an hour special of "Mad About You" that flashes back to the start of the marriage of the principals (Helen Hunt and Paul Reiser) and guest stars Lyle Lovett, followed by an hour of "Seinfeld" that recalls highlights of the show's first 100 episodes, and then of course "ER."

The regular lineup now preceding "Northern Exposure" on Wednesdays is near dead in the ratings. CBS Entertainment President Peter Tortorici says he's concerned about the ratings of two shows, "Hearts Afire" and "Love & War," but, at this point anyway, he has hopes for the two new comedy entries, "Women of the House," starring Delta Burke, and "Double Rush."

Tortorici, defending his "Northern Exposure" switch which saw the new medical series "Chicago Hope" taking its place on Mondays says, "When you move a show like ("Northern Exposure") to a night where you're not strong, it takes time for the audience to find it."

CBS and NBC are neck-and-neck behind ABC in the ratings. But CBS is last among all four

networks, including Fox, in the competition for viewers 18 to 49 years old. Despite the dependency of "Northern Exposure" on this group, is CBS thinking of dumping the series?

"We're trying to build a schedule," says Tortorici. "One of our priorities was to rebuild Mondays, which was slipping." CBS once had a top Monday lineup, anchored by "Murphy Brown" and "Northern Exposure."

ACTORS TO HONOR CBS' 'EXPOSURE'

Date: February 2, 1995
Publication: Chicago Sun-Times

The CBS series "Northern Exposure" will receive an award for its "outstanding portrayal of the American scene" at the annual Screen Actors Guild Awards ceremony Feb. 25.

The show won the honor for its portrayal of American life "with particular emphasis on seniors, women, people with disabilities and ethnic minorities."

The SAG awards ceremony, which will hand out 12 trophies for outstanding television and film performances, will be broadcast live on NBC.

MAIL — (BARRY CORBIN)

Date: February 5, 1995
Publication: Chicago Sun-Times

An open letter to anyone interested or involved in the projected demise of "Northern Exposure."

On Wednesday, Jan. 18, "Northern Exposure" aired its 100th episode. The only things I could find in the press concerning this milestone were: an article by Rick DuBrow in the Jan. 14th edition of the Los Angeles Times talking about how difficult it will be for this gentle show to survive, and a positive review in the Daily Variety by John McCarthy in which he refers to "audience erosion." I had intended to stay (publicly) silent on this subject, but these articles and many letters to the Internet in which the writers ask plaintively: "What have they done to my "Northern Exposure?" have convinced me that I owe it, not only to myself, but to a lot of people who still have affection for the town of Cicely and its

residents, at least an attempt to do something to save it from oblivion.

As Sam Rayburn was fond of saying: "Any jackass can kick down the barn. It takes a carpenter to build one. Unfortunately, the jackasses seem to have taken over the barnyard. I have spoken to practically everybody I can think of about our dilemma and, as is the custom in '90's America, there's no shortage of blame-making and finger-pointing, but you'd be more likely to find a horned toad in the middle of Puget Sound than you would be to find anybody who would take any responsibility for anything.

Please indulge me while I put my (biased) perspective on it. When "Northern Exposure" premiered in the summer of 1990, the only people who thought it was anything other than a throwaway summer replacement were the critics and the audiences. CBS held us in such low esteem that they not only didn't pick us up for the fall, when they finally did pick us up, it was not for 13 episodes (as was required by contract) but for eight. Because we all believed in the show, we agreed to come back in spite of this breach. It was not until the first 16 shows were rerun in the summer of 1991 that CBS got behind us and actually picked up a full season.

For the first three seasons, "Northern Exposure" was something like a fine house being constructed, brick by brick and board by board, by careful and loving craftsmen. When the building was done, these same craftsmen began the job of landscaping and filling in. We did not always agree where each staircase, bathroom, or rosebush belonged, but we had a common vision and we all were pulling in the same direction.

Sometime last season or the season before (I can't put my finger on exactly when it started) the deconstruction process began. We started by removing a brick here and a brick there, eroding the foundation slightly. Instead of plots springing from these wonderfully complex people, the characters have become more stereotypical tools of the plots. Confrontation has too often replaced conflict, and what was once an organic zaniness has now become, more often than not, eccentricity for the sake of oddity. Add to this the problem of Rob's leaving (handled, in my opinion, in the worst possible way) and the integration of two new characters (played by

two wonderful actors: Paul Provenza and Teri Polo, who, also in my opinion, have been given no help in the scripts) and we have an understandably weakened show.

Into this gap of vulnerability steps CBS. What do they do to rescue us from oblivion? They air the first episode of Dr. Fleischman's interminable exit from the show on the first Monday night in December and then proceed to preempt us for the next three weeks. As if this weren't enough, when we finally do come back in January, we're on Wednesday nights with no promotion! Call me paranoid, but this don't smell like a bunch of people with our best interests at heart.

I have been told that the "Network" (how's that for anonymity?) insisted that Dr. Fleischman be written out in a way that would only make sense if it were a spinoff attempt. I've been told that CBS must concentrate its promotion budget on its new shows and not to worry because "Northern Exposure" is established. I've been told the moon is made of green cheese! What I have observed is: when a long-running show hits an inevitable slump, the "Network," the studio, the writers, and the producers all get behind it, rework it, revitalize it, refresh it, and try to win back the audience. Look at "MASH," look at "Cheers," look at "Dallas," and dozens of others. In our case, we've been dumped in the metaphorical desert without food or water and told to survive. Why? I have no idea. What's the prognosis? Without help, we can't survive.

If you feel as I do, that it is worth saving, please write to Peter Tortorici and Howard Stringer at CBS and ask them to either put us back in our Monday night slot, or, at the very least, publicize us so the audience knows where we are.

Barry Corbin, who portrays Maurice Minnifield on "Northern Exposure"

JOEL FLEISCHMAN BIDS FAREWELL TO CICELY, ALASKA ON FEB. 8

Date: February 6, 1995
Publication: PR Newswire

UNIVERSAL CITY, Calif., Feb. 6 /PRNewswire/ - After more than 100 wondrous episodes and five acclaimed seasons as Dr. Joel Fleischman, Rob Morrow's departing episode of "Northern

Exposure" will air on Wednesday, Feb. 8 at 10 p.m./ET on CBS.

"The Quest," written by executive producers Diane Frolov and Andrew Schneider, follows Joel and Maggie (Janine Turner) on a magical, Arthurian search for the mythical Jeweled City of the North. Trudging through the snow following a cryptic map from the 1700s sketched on animal hide, they metaphorically slay a dragon in the form of a Japanese soldier and are granted a boon of sushi. In the end of the quest, the final bridge to cross is guarded by a belligerent gatekeeper, portrayed by recurring guest star Adam Arkin ("Chicago Hope"). The episode is a brilliant and touching exit for Morrow who left the series on good terms in November to pursue other projects.

Since the very first episode that brought inveterate New Yorker Joel Fleischman to rugged Cicely, Alaska, "Northern Exposure" has garnered 39 Emmy Award nominations with the honor of having been nominated for Outstanding Drama Series in every eligible year. The show added two new characters this fall, Dr. Phillip Capra and his wife Michelle, played by Paul Provenza and Teri Polo.

Relocating to Cicely, Alaska from the fast-paced Los Angeles is not exactly a smooth transition for the couple even though the move was by choice. In a future episode, Phil and Michelle invest in land and have the sudden, horrible realization that they have signed their lives away to live in the desolate wilderness. Likewise, the townsfolk of Cicely who had learned to love Dr. Fleischman over the years must learn to appreciate a different style of health care as well as friendship. Chris especially doesn't take to Phil immediately and sues him for malpractice, but soon realizes that he truly misses Joel and is taking out his hurt on Phil.

Created by Joshua Brand and John Falsey, "Northern Exposure" is executive produced by David Chase, Diane Frolov and Andrew Schneider. Series stars include Rob Morrow, Janine Turner, Barry Corbin, Darren E. Burrows, John Cullum, Cynthia Geary, John Corbett, Elaine Miles, Peg Phillips and newcomers Paul Provenza and Teri Polo.

"Northern Exposure," broadcast on a new night in 1995, Wednesdays at 10 p.m./ET on CBS-TV, is produced by the Finnegan-Pinchuk

Co. and Brand/Falsey in association with Universal Television, distributed by MCA-TV.

Wednesday, February 08, 1995 6-15
The Quest 77813 102

'EXPOSURE' IN DANGER // NEW TIME SLOT, STALE SCRIPTS PUT SHOW ON ROPES

Date: February 8, 1995

Publication: Chicago Sun-Times

Author: Ginny Holbert

Tonight, Joel and Maggie lace up their mukluks and venture into the snow-swept Aleutian Islands in search of Keewaa Aani, the mythical Jeweled City of the North. It's the long-awaited "Northern Exposure" episode in which the bagel-loving, spear-fishing physician finally bids adieu to Cicely, the mythical city of prime time.

But after one of the longest and most elaborate goodbyes in the history of television, there's at least one Cicelian who has had it with the spiritual quest of Dr. Joel Fleischman. That would be Barry Corbin, who has played the ornery and independent Maurice Minnifield since "Northern Exposure" (9 to 10 tonight on WBBM-Channel 2) debuted to critical acclaim almost five years ago.

"That was the biggest blunder ever," said Corbin of the way the "Northern Exposure" producers turned the departure of actor Rob Morrow into an extended inner journey for Dr. Fleischman. "While the 'Kung Fu' spiritual quest might be interesting to some people, I don't see any point in it. To me, what they've done is take this character who is leaving and spent fully one-third of each show on his preparing to leave. And now the audience doesn't fully believe that he's leaving."

Corbin's complaint might sound like the sour gripes of a guy who's not getting enough good scenes, but the truth is that the veteran character actor has every reason to fret about the future of the show.

"Northern Exposure" had a few seasons as one of the best dramas on television. Despite its remarkable lightness of being, the series was charming, fresh and often profound in its clever treatment of cosmic topics such as life, death, love, religion, history and art. Even its

creative, eclectic use of music - from Cajun tunes to rock 'n' roll standards, was enough to make it stand out.

But now, after a slip in quality, ratings and a near-fatal time change, the series is on the endangered list. (The dramatic blow came earlier this season when CBS moved "Northern Exposure" to Wednesdays, where it now loses to NBC's streamlined legal drama "Law & Order.")

Recently, Corbin risked the ire of his bosses when he sent an open letter to television critics blaming CBS for moving "Northern Exposure" and for failing to promote the series in its new time slot. But Corbin also admits that the series is no longer the gentle miracle that it once was. He concedes that the writers seem to be running out of ideas, the fantasy sequences often run amok and the characters are sometimes forced into unlikely actions.

"The deconstruction process started to happen about a year and a half ago," Corbin said in an interview. "Any show hits a slump at some point. It happened to 'Cheers,' 'MASH.' It happens to all the good shows. And 'Northern Exposure' is the hardest kind of show on television to write consistently, because we don't have a fight to cut to or a murder to go to. We're a character-driven show, and we rise or fall on the strength of that."

Yet Corbin believes that the show can survive its mid-life crisis. "Northern Exposure" needs creative re-tooling, he says, but first it needs support from the network.

And I, for one, would hate to see Mr. Corbin out looking for work.

Since its debut, "Northern Exposure" has been a cool oasis in the overheated landscape of prime time. While excellent dramas, such as "E.R.," "NYPD Blue," "Homicide" and "Law and Order," probe the stress and violence of big city life, "Northern Exposure" creates a kinder, gentler alternative.

Cicely, unlike any place on earth, is a modern, multicultural village where you can still run a tab at the general store, where civic controversies are handled at real town meetings and where yuppie refugees mingle with witch doctors, old ladies, beauty queens,

former astronauts and aspiring Native American filmmakers. It may not look much like reality, but every society needs a few good myths.

FAREWELL, DR. FLEISCHMAN

Date: February 8, 1995

Publication: The Record

Author: VIRGINIA MANN

Biographical: ROB MORROW

Five years ago this July, "Northern Exposure" began as a summer series, with quintessential New Yorker Dr. Joel Fleischman on a plane bound for Alaska. He thought he was heading to a big-city hospital.

Ha!

The destination, of course, turned out to be dramatically, deliciously different.

In the tiny, surrealistic town of Cicely, Fleischman encountered the kind of eccentrics who could make Manhattan's weirdest weirdos look normal. With no way to run -- he was, after all, contractually obligated to the state of Alaska for financing his medical education -- Fleischman made the best of things.

Quite often -- especially in the earlier seasons -- his fish-out-of-water struggles made for marvelous television.

Tonight, the annoying, endearing Fleischman -- played by Rob Morrow -- leaves Cicely for good. Like David Caruso of "NYPD Blue," Morrow wants to move on to movie roles. Last fall, he did a fine job in Robert Redford's "Quiz Show." (There seems to be a fleeting reference to that movie in tonight's episode.)

No doubt Morrow has also sensed what many "Exposure" fans have felt: that the once-great series is no longer consistently great. For a long time, I had to see it every week. But that hasn't been true for a couple of seasons now. And since its move to Wednesday nights this fall, the ratings have plummeted.

But tonight's episode seems like old times, and not only because Adam Arkin -- now starring in CBS' "Chicago Hope" -- makes a brief reappearance. It's classy, sometimes

touching, and most of all it's a fitting send-off to a character, and an actor, who has always been the main reason I watched.

The show's producers have asked critics not to reveal too many details about Fleischman's departure, and that seems only right.

Briefly, Fleischman is determined to find a lost, probably mythical city of the north, and Maggie O'Connell (Janine Turner) accompanies him on the journey. Meanwhile, back in Cicely, Chris-in-the-Morning (DJ Chris Stevens, played by John Corbett) files a malpractice suit against Dr. Capra (Paul Provenza), Fleischman's replacement, which initially seems silly. Even that subplot, however, becomes part of a Fleischman tribute.

In a way, Fleischman's been living on borrowed time in Cicely. Early on, Morrow came very close to leaving "Northern Exposure" over a contract dispute. But unlike Caruso and the "NYPD Blue" producers, Morrow and his bosses were able to reach an agreement. For a while, the writers seemed to be punishing Fleischman for Morrow's impudence, but eventually, or at least sporadically, they came to their senses and started writing good stuff for this fine actor.

Along the way, Morrow was nominated for several Emmys. And "Northern Exposure" was richer for his presence.

Tonight's "Northern Exposure" is so very different from the abrupt, rather cold and anticlimactic swan-song episode that "NYPD Blue" writers fashioned for Caruso. As if articulating the feelings of devoted viewers, "Northern Exposure's" writers essentially wish Fleischman -- and Morrow -- god speed.

HIT SHOWS MISSING THE MARK

Date: February 12, 1995

Publication: The Record

Author: VIRGINIA MANN

"Seinfeld" rides high in the ratings, but is something going wrong with the show about nothing?

Has "Northern Exposure" become overbaked Alaska? And should "Murphy Brown," CBS' venerable comedy, consider retirement?

And what about ABC's "Roseanne?" Has the loud-mouthed comedian of the same name said everything she has to say?

A number of readers raised those questions in our recent prime-time poll, after we asked, "Have you noticed a serious decline in quality in a hit series, or a series you once loved?"

Over and over, the same four series -- "Seinfeld," "Murphy Brown," "Northern Exposure," and "Roseanne" -- kept popping up.

We waited a couple of months to see if the plots had improved or reader sentiments had shifted.

For the most part, neither changed.

The networks were reluctant to address those gripes, and in some cases, they pointed to ratings that are still high.

The Feb. 2 episode of "Seinfeld," for example, finished second in the Nielsens that week, yet it was cited by dozens of disappointed readers, who described the series in terms like "dull," "cartoonish," "repetitive," "predictable," and, as Terry Schuster of Fair Lawn said, "not consistently funny" anymore.

"Seinfeld is becoming bland," said Hortense Keilson of Tenafly, who especially didn't like the last hour-long show honoring the 100th episode.

In our poll, Matthew Samra of Fair Lawn cast votes for "Seinfeld" as best entertainment series and best comedy (new or old) -- and said it was the one show he'd watch if he could only watch one -- however, he said he sensed a serious decline, explaining, "Kramer should be a supporting character, not the focus." (He did, however, like the 100th episode show.)

Carol Saam of Upper Montclair wrote, "The characters have become boring caricatures instead of just quirky people." Last week, she said she was still watching and enjoying the series, "but not as much as before."

Judith Yachechak of Bergenfield said "Seinfeld" has gotten too "whiney...especially

with the character of George."

And Joanie Turner of Westwood feels the topics on "Seinfeld" lately are "a little too strange."

And what do the folks at "Seinfeld" have to say for themselves?

NBC referred the query to the series' outside publicist, who could not be reached for comment by deadline. However, in the Feb. 4 TV Guide, a profile of Jerry Seinfeld made lengthy reference to the many harsh assessments that "Seinfeld" fans are exchanging on the Internet this season.

In that article, Seinfeld shrugged off the criticism and maintained that his sitcom is as funny as ever. However, he added that "any TV series has a rise, a peak, and a fall. And that's why I'm probably not gonna do the show that much longer. Because it's inevitable. You can't change the basic situation or the basic characters. And after a while, you've seen it."

At least one reader, by the way, has amended her negative review. Initially, Jo Anne Green of Paterson wrote, "Over the past four or five years, this was my favorite show. However, this season has been a total disappointment." On Thursday, however, Green said, "I thought the first couple of shows this season were horrible, and then they went into repeats, and I was very disappointed. But the last three or four shows have been a lot better."

According to many readers, "Murphy Brown" is another trouble spot. The topics, some said, are getting "strange," "monotonous," or "silly." Other assessments: The show -- which finished in 50th place in last week's Nielsens -- feels old, they said, and Murphy's character is wearing out her welcome.

Rich Appel of Wayne has grown tired of the sarcasm and name-dropping.

"Her character has become so cliched, sort of a self-parody," Appel said last week. "I know she [Candice Bergen] wins the Emmy every year, but I don't know how or why. There's so much overacting on the show.

"And I think back to when it first came on the

air, it was the freshest, hippest thing. I still go back and watch the pilot every now and then, and it was so great. Now, the plots are thin and just don't hold my interest. I think the show went downhill after the whole Dan Quayle thing."

Recently, there has been a new round of news stories about Candice Bergen's decision to leave the series after the 1995-96 season (an announcement Bergen actually made almost two years ago).

Appel notes, "I've been thinking, could the show even have a spinoff? I'm not even sure if anybody else on the show could get by with their current characters."

Marcella Stiefel of Englewood bemoans the fact that there are "fewer references to politics and current events." Last week, she added, "It was my favorite show, but it has gone downhill."

Barbara Mack of Fort Lee, wrote, "Murphy's motherhood offered some interesting story lines, but her child is almost completely ignored, and it's a big loss losing Eldin."

She hasn't changed her mind.

"I do think the show has lost a lot over the last year or two because of various changes, and indeed, I do think the show misses Eldin," she said.

Lynn and John Bruggemann of Wyckoff agreed that the departure of Eldin the house painter -- played by Robert Pastorelli, who is now starring in "Double Rush" -- was a serious blow. "It has lost its comical edge," they said. "It's a little predictable and running out of original story lines."

Yet another problem area spotted by readers: "Northern Exposure," which has, in fact, also plummeted in the ratings (to 61st place in the week ending last Sunday) since its recent move to 10 p.m. Wednesdays from its longtime Monday berth.

"They've gotten off the track of a central theme, and are too way out now," said Peggy Carlson of North Brunswick. And while she mostly liked last week's episode, in which Dr. Joel Fleischman left for good, Carlson detested one of the subplots -- about

Holling and Shelly's attempts to woo a restaurant critic (Teri Polo's new character).

Susan Brauer of Palisades Park expressed a similar view.

"It seems like the writers go off on tangents and can't tie into a story line," she originally wrote. Last week, she said she has since stopped watching the show. "I've completely lost interest," she said.

In the opinion of Lorraine L. Davidson of Ringwood, "What was once endearing and magical is now forced and heavy-handed ... There's a fantasy or dream sequence in every episode, and the show is becoming a parody of itself."

The fourth problem area, readers said, is "Roseanne" -- which is still a top 10 series. (It was No. 8 in the most recent Nielsens.) Here, the words, "shrill" and "heavy-handed" came up a lot.

"The show has lost a lot of the spark that it had in previous seasons. Everything seems to revolve around Roseanne this season, and frankly, it's boring," said Karen Chappell of Saddle Brook.

"'Rosanne' is just not as funny as it was," said Jean Van Handel of Matawan.

"It used to have more real-life, down-to-earth jokes. Now, it's just stupid, not even funny, one-liners. I'm very upset. It used to be my favorite show," Tammy Moore of Haledon wrote a few months back. Her opinion has not changed. "I used to run home to see it, but I'm starting to not even care," she said, adding, "I still do watch the reruns."

Like Jerry Seinfeld, Stiefel, our Englewood reader, was philosophical about such things. The downward trend of a hit show, she said, is almost "inevitable."

*Wednesday, February 15, 1995 6-16
Lucky People 77817 103*

'NORTHERN EXPOSURE' STAR TAKES ON THE NETWORK OVER SHOW'S TREATMENT

Date: February 16, 1995

Publication: Albany Times Union

Author: Mitchell Diggs Scripps Howard

The way Barry Corbin sees it, his turf is threatened by the processes of a corporate giant. And much like Maurice Minnifield, the high roller and former astronaut Corbin plays on "Northern Exposure," he has vowed not to go down without a good fight.

"Northern Exposure," the quirky CBS drama about the residents of a fictional Alaska town, has struggled in the ratings since it moved to Wednesdays last month. The acclaimed series moved from its longtime spot at 9 p.m.

Mondays to make way for "Chicago Hope," which got pummeled earlier in the season by NBC's "ER."

Since the move, "Northern Exposure" has lost about a quarter of its audience and has ranked third in its time slot, behind ABC's "PrimeTime Live" and NBC's "Law & Order." Corbin figures the show has only a 50-50 shot at being renewed for another season.

The biggest problem is that the network has not properly promoted the show's move, he said in a recent telephone interview.

"They've got a right to put us where they want to, but they ought to publicize us when they do it," Corbin said in his familiar Texas drawl. "A lot of the people I talked to assumed we were canceled because of the way it was handled when we went to Wednesday nights. They pre-empted us three Mondays in a row in December and then put us on Wednesdays at the first of January without much on-air promotion or press promotion."

Frustrated with the situation, Corbin recently faxed copies of a two-page letter to CBS, the show's production company and television critics across the country. In the letter, he blasted CBS for not supporting the series and also voiced displeasure with the show's direction this season.

Corbin doesn't fault the network for the schedule shuffle. He simply thinks the move was handled badly, leaving "Northern Exposure" out in the cold.

"I think they're being proven right in their decision in that 'Chicago Hope' seems to be doing well there. But all I'm saying is that if you decided to plant part of your field in soybeans, you don't let your corn go to weed.

"To be quite honest about it, if we can't cut it where we are, then we probably don't have a strong enough base to be on the air. I don't know whether we do or not, but I'd like for the public to know that we're still there in case they do want to watch."

His complaints have ruffled feathers at the network, which remains firm in its support of the show, said Terri Corigliano, director of series publicity.

"Everyone at CBS, from publicity to on-air promotions to programming, has been 100 percent committed to that show from the day it premiered, and that has not changed," she said. "First of all, the expectations for 'Northern' on a Wednesday are quite different from the expectations for 'Northern' on a Monday. It has performed beautifully, improving 50 percent over its lead-in."

The show remains a contender for a slot on the 1995-96 schedule, and network promotion of the show has increased, she said.

"We're very proud of this show and everything it has accomplished. We love 'Northern Exposure.'"

Another concern of Corbin's is that the show's quality has slumped this season. Critics have complained that the show has become too bland and forced, lacking the freshness and intelligence that characterized previous seasons.

"It's a lack of direction," Corbin said. "The characters in the show have tended to become a little less, uh, forgiving. They've become a little more mean-spirited, a little small in their thinking."

"But also, there's a coherence (missing) to the scripts. The scripts used to have a great arc to them, but now the arc tends to be artificially put in them. The characters seem to be shoehorned into situations that they don't naturally fit in. In other words, the drama and the comedy springs from the situation rather than from character, and our show has always been a character-based show."

One cause for the script problems is that the characters have become familiar, making it difficult for them to surprise viewers. But the

solution is not to make the characters petty or to add contrived plotlines, he said.

"Speaking on behalf of the writers, this is the hardest kind of thing to write. We can't cut to a fistfight or a rape or a shooting. We can't cut to the chase. If our ratings drop off a little bit, we can't say 'Who shot J.R.?' or 'Who killed Laura Palmer?' What we're doing is telling human stories once a week, and that's very difficult to do."

Corbin has debated the issue with producers for most of the current season, and he thinks the upcoming episodes show improvement. Given time, the show can regain its legs, he said.

"If you look at any other show well, let's take 'Murphy Brown.' A couple of seasons ago, it kind of hit a slump, and they brainstormed and brought in some new people and got the thing going again, and it's better than ever. The same thing happened with 'Cheers' years ago. 'MASH' went through several crises that they weathered very well, and it proved to be even better."

The producers sent Corbin a letter taking him to task for airing the show's dirty laundry in public.

"What they don't mention in their letter is that I've been trying to do it in-house this whole season and met with resistance, so this is the only way I could think of to do it. Sometimes you've got to make some noise, and maybe you've got to make statements that are a little bit incendiary to get somebody's attention."

When the show's ratings fell, Corbin at first considered looking for new projects. But when fans began voicing concern that the series might be canceled, he decided to speak out.

"This show really means something to a lot of people. My own theory for that is that it's the only show on television that's a thoughtful, hourlong show that is not fueled, either primarily or tangentially, by violence. I can't think of another show that is not at least partially violence-run. Even 'Picket Fences' has the occasional murder. There's not another gentle show like this on television."

Concerned viewers can show support for "Northern Exposure" by writing to CBS Audience Services, 51 West 52nd St., New York, NY 10019. Or, send e-mail messages to CBS on the Prodigy computer network.

SCREEN ACTORS GUILD AWARDS

Date: February 19, 1995

Publication: The Washington Post

NBC will carry the Screen Actors Guild Awards live from Universal Studios in Hollywood on Saturday at 9.

George Burns will receive the 31st Screen Actors Guild Life Achievement Award. Edward James Olmos will present "Northern Exposure" with the first award for Outstanding Portrayal of the American Scene.

Other awards will go to winners in four film categories and eight television categories for work during 1994.

Outstanding Ensemble Performance in a Comedy Series

+ "Frasier"

+ "Mad About You"

+ "Murphy Brown"

+ "Northern Exposure"

+ "Seinfeld"

THE FIRST SCREEN ACTORS GUILD AWARDS WERE GIVEN OUT

Date: March 6, 1995

Publication: Broadcasting & Cable

The first Screen Actors Guild awards were given out in Hollywood on Saturday, Feb. 25. TV winners: male actor, TV movie or miniseries--Raul Julia, *The Burning Season*; female actor, TV movie or miniseries--Joanne Woodward, *Breathing Lessons*; male actor, drama series--Dennis Franz, *NYPD Blue*; female actor, drama series--Kathy Baker, *Picket Fences*; male actor, comedy series--Jason Alexander, *Seinfeld*; female actor, comedy series--Helen Hunt, *Mad About You*; outstanding ensemble drama--*NYPD Blue*; outstanding ensemble comedy--*Seinfeld*. SAG also gave its first award for "outstanding portrayal of the American scene," recognizing

a film or TV show that "best depicts the diversity of life in America." The winner was CBS's *Northern Exposure*.

Wednesday, March 08, 1995 6-17
The Graduate 77815 104

THE MEDIA BUSINESS: ADVERTISING; WANT TO BREAK INTO COMMERCIALS? GET ON A HIT TV SHOW LIKE 'SEINFELD' OR 'NORTHERN EXPOSURE' FIRST.

Date: March 8, 1995

Publication: The New York Times

Author: Stuart Elliott

IT'S certainly not news when a television star is signed by an advertiser to pitch a product. But in an unusual twist to celebrity endorsements, three popular series are contributing what seems a disproportionate number of cast members to the ranks of spokes-stars.

The actors appearing in "Murphy Brown" and "Northern Exposure" on CBS, and "Seinfeld" on NBC, are seemingly omnipresent, whether appearing in broadcast commercials and print advertisements or serving as voice-over announcers. But unlike other series, including "Ellen" or "Beverly Hills 90210," in which one or two cast members engage in ad work, almost all the regular performers on these three series are doubling as product peddlers.

Every regular from "Murphy Brown" is hawking something -- from long-distance services to upset-stomach remedies. Five principal cast members of "Northern Exposure" are promoting products as varied as automobiles and iced tea. And all but one regular cast member of "Seinfeld" is also a pitch-star, for products as disparate as salty snacks and hair coloring.

David Letterman recently mocked this with a fake book, "The Guide to the TV Commercials Made by the Cast of 'Seinfeld.'" "

It was 600 pages long.

"Every consumer tells you celebrities are paid shills," said F. Stone Roberts, chief executive of the Gotham Group in New York, which introduced commercials last month for the O-Cel-O Stay Fresh sponge with voice-overs by

Grant Shaud, the nervous Miles on "Murphy Brown."

"But when you have the right celebrity," Mr. Roberts added, "it produces results."

And the cast members from these three shows have been deemed the right celebrities.

"These guys are fabulous awareness vehicles," said Bill Gray, senior vice president and head of client service at Ogilvy & Mather New York, which uses Jerry Seinfeld to advertise the American Express Company's green charge card.

"You ask anyone what Jerry Seinfeld advertises and they'll tell you 'the American Express card,'" added Mr. Gray, who is executive group director on the American Express account. "And you ask anyone what Jason Alexander advertises, and they'll tell you 'Rold Gold pretzels.'" His reference was to the actor playing George on "Seinfeld," who appears in a campaign by DDB Needham Chicago.

Mr. Gray said that "the group we want to soften the ground with" -- that is, consumers being sought to carry the green charge card -- "says that Jerry Seinfeld and the card are a perfect fit."

That was a quality that recommended Candice Bergen, Murphy Brown on "Murphy Brown," to the Sprint Corporation and its agency, J. Walter Thompson San Francisco.

"We tend to have a technologically sophisticated, somewhat younger audience with somewhat of a female skew," said Tim Kelly, assistant vice president for corporate advertising, media and sponsorship at Sprint in Kansas City. "That synched nicely with the audience that follows 'Murphy Brown.'"

Indeed, that kind of demographic profile -- generally better-educated, higher-income viewers -- also matches the demographic profiles of many ardent fans of the three series.

"These stars speak to the baby-boom generation, the economic base of the population," said George F. Schweitzer, executive vice president for marketing and communications at CBS in New York.

And the characters they portray "are so identifiable, so engaging," he added. "They work on television, so they work in advertising."

For instance, "Northern Exposure" served as a showcase for the "communicative skills" of Janine Turner, who portrays the peppery pilot Maggie, said Jeff Hurlbert, general marketing manager of the Chevrolet division of the General Motors Corporation in Warren, Mich. Chevrolet and its agency, Lintas Campbell-Ewald in Warren, have used her in an important annual year-end ad campaign since 1992.

"Of all the individuals we looked at," Mr. Hurlbert added, "we were very impressed with Janine, because she did a good job in conveying the sincerity, honesty and believability we want."

Other similarly prized perceived attributes attracted the Clairol unit of the Bristol-Myers Squibb Company and its agency, J. Walter Thompson New York, to Julia Louis-Dreyfus, who portrays Elaine, the male-dominated cast's female foil, on "Seinfeld." The next in her series of commercials for Clairol's Nice 'n Easy line of hair-coloring products is due in April.

"Because of who she is, a celebrity on a sitcom, you're buying someone the consumer already likes and laughs along with," said Laurie Garnier, senior partner and group creative director at Thompson New York. "That's the value."

"The minute you see Julia," she added, "it immediately signals it's a humorous commercial."

Which other series might join this trio in appealing so powerfully to marketers in search of pitch-stars? Advertising executives cite as likely prospects "E.R.," "Friends" and "Mad About You," all on NBC. They have attractive young casts and are finding favor with the demographically desirable viewers who watch "Murphy Brown," "Northern Exposure" and "Seinfeld."

AWARDS RECOGNIZE NATIVE CONTRIBUTIONS

Date: March 9, 1995

Publication: Indian Country Today (Lakota

Times)

Author: Sonny Skyhawk

On Saturday, Feb. 11, the third annual First Americans in the Arts Awards Show was held at the Doubletree Hotel in Marina Del Rey, Calif. The long overdue recognition of performances by Native Americans has finally come to fruition.

Native Americans, representing most nations, were present in what has become a hot-ticket event in Hollywood, and many non-Indians in the industry also attended. Representatives of studios whose projects were being recognized were there as was the president of the Screen Actors Guild.

Leta Rector and I attended the ceremonies on behalf of Indian Country Today (see related story above). President Bill Clinton sent a letter of congratulations as did the Mayor of Los Angeles Richard Riordan.

"The performing arts enjoy a long and proud history in this land, informing and entertaining us, stirring our imaginations, stimulating thought and reflection, and changing the way we see our world. Native American artists have been a vital force in shaping this great tradition and these exceptional performers have added immeasurably to the rich tapestry of our common American culture. Best wishes to all for a memorable event," said President Clinton in his letter.

First Americans in the Arts, its Chairman Bob Hicks and all the dedicated people who contributed to a wonderful evening are to be congratulated for their fine efforts as they continue to refine this very important venue for our people.

Award ceremony highlights: Joanne Shenandoah presented and then accepted an award on behalf of R. Carlos Nakai for Lifetime Musical Achievement. Mr. Nakai was unable to attend because he was in Saskatoon for a recording session. Arlie Neskahi and the band Songcatchers provided the musical entertainment in an excellent presentation. Lois Red Elk, in accepting her award, was very humble and moving, thanking our people and those who came before us.

Tim Sampson and Elaine Miles, an item on

"Northern Exposure," accepted their awards together and were very funny, joking throughout their acceptance speech. Tim is 6'3" and Elaine is only about 4'1" which contributed to the humor.

I met Adam Beach, the Indian heartthrob from Canada, for the first time. I was very impressed by this nice, talented young man.

The Award for New Performer went to an equally talented and beautiful young actress, Sekwan Auger.

All in all, a very good time was had by everyone attending. Most were dressed in tuxedos or beautiful long dresses, and they arrived in those long limousines. Before I go any further, I would also like to mention Miss Indian USA, Lisa Trice, another outstanding representative of Indian people and a very beautiful young lady. There was also a very important presentation of a scholarship to Dean Bearclaw, a young member of the Crow Nation. He has a great future ahead of him. His relatives must be very proud as are we.

That is essentially what this event is all about, not only to recognize the achievements in performing of our Indian people, but also to help others through education and example and simply by saying, "You can do it too if you want it bad enough and have the initiative to go for it."

The performing arts is only one vehicle that can allow us, as Indian people, to communicate to others about who and what we are as a people. The pride and perseverance of our past, the tenacity and insight of the present, and the hope and future of tomorrow is what and who we are.

In today's mainstream society, we are doctors, lawyers, truck drivers, business people and members of countless other professions. Yet, with some rare exceptions, we are an invisible people, and unless we're wearing our regalia, we cease to exist in the eyes of the world.

Millions of people can be reached through the performing arts, and our people should acknowledge and support them. Yes, the messages of the past have been inaccurate, but let's not do away with the messenger. Let's replace him with one of our own. We as

Indian people need to become more involved in what that message consists of, and I believe that the performing arts can go a long way in determining how that message is delivered.

Wednesday, March 15, 1995 6-18
Little Italy 77820 105

SCREENING THE MAIL // TV OFFERS AMPLE FODDER FOR READERS' COMMENTS

Date: March 23, 1995
Publication: Chicago Sun-Times
Author: Ginny Holbert

Resisting the lures of voice mail, apathy and talk radio, many viewers still take the time to write. We can't publish all the letters, but here are a few excerpts, in which readers sound off about the uncertain future of "Northern Exposure," the increase in gutter language on TV, government funding for public television and other topics.

Janet Bozidarevic, West Chicago: I'm so mad!! When I read your column about "Northern Exposure" being in trouble, I had such a feeling of outrage, disappointment and betrayal.

Mr. and Mrs. L. Wenzelman, Homewood: Thank God Rob Morrow finally departed from Cicely! His long departure has almost ruined "Northern Exposure!" . . . The new doctor and his wife should fit in very well if the producers will just give them some publicity and a chance to perform. "Exposure" is literate, whimsical, offbeat and charming. Hope it can continue for some time.

Although "Northern Exposure" suffered from its move to Wednesday nights, it will be back with new episodes for May sweeps. CBS will look at the ratings then and decide whether it will be renewed or not. Viewers concerned about the fate of any show should write to the network presidents; we'll print their addresses on Monday's TV & Radio page.

Thursday, April 06, 1995 6-19
Balls 77816 106
Monday, April 24, 1995 6-20
Buss Stop 77818 107

MORE FOLKS ARE CALLING IT HOME

Date: May 14, 1995
Publication: Chicago Sun-Times
Author: Christopher Reynolds

HOMER, Alaska For such a small place, Homer, Alaska, looms large in popular culture. Or at least facsimiles of it do.

Cicely, a tiny, quirky and fictional Alaskan town not entirely unlike Homer, has been the setting of the television series "Northern Exposure" for more than four years. And there are the folksy books and Motel 6 radio commercials ("We'll leave the light on for ya") of Tom Bodett, a Michigan-bred, 12-year resident of Homer who has set many of his fictional stories in a tiny Alaskan community he calls "The End of the Road."

Before I left for Homer, I called Bodett to get an insider's take on his town.

Homer is like most small towns, Bodett said, in that "people know each other's business, and people tend to care about each other a little more because they know each other a little better than they do in bigger cities." But he also pointed out a compound distinction that does make Homer different: "The people who settled this land are still around," but now they've been joined by well-educated, simplicity-seeking immigrants from the Lower 48.

"There are more unused college degrees in Homer, than I've seen anywhere," Bodett said.

ROSLYN'S TV EXPOSURE COMES TO AN END

Date: May 25, 1995
Publication: Yakima Herald-Republic
Author: Wes Nelson

On an airline flight Wednesday, Barry Corbin turned away from his newspaper to a man who tapped him on one shoulder. "He said, 'I just love your show,'" said Corbin, who plays Maurice, a retired astronaut in the CBS show "Northern Exposure."

Make that played a retired astronaut.

"I stopped him and said, 'Here, read this,' " Corbin said Wednesday from Southern

California. Corbin himself had just read a story predicting CBS would announce Wednesday it had canceled the show, some of which is filmed in downtown Roslyn and the surrounding area. The show was a surprise hit when it first aired in December 1990.

The news was hardly a surprise to cast members such as Corbin or to the production crew, Pipeline Productions in Redmond. Phone calls from reporters were received with a certain expectation. "Oh, the bad news?" said a production company employee who identified herself as Sara.

"It wasn't a big surprise," she said. "It's the nature of the business. The main feeling is that we know one way or another." Melissa Harold, a publicist in Los Angeles, said the network offered Pipeline little information. "It didn't fit in with their new fall schedule," I she said.

Corbin said many on the show have "mixed emotions" and felt "burned by the network" this past spring when the show often was preempted in the spring. The show's considerable cross-section of fans have syndication to get them through the transition, but Corbin said he had hoped the show would go on.

Steve Moore, a Roslyn resident, didn't share that sentiment. "I'm just kind of glad to get rid of those guys," he said Wednesday. "Good riddance." Moore said production crews, particularly early on, often were arrogant and disrespectful.

"When they first came here they were really obnoxious," he said. "It was kind of like they just owned the place." Moore who lives off Pennsylvania Avenue in the downtown area, said he spent considerable time chasing bodies off his property, protecting his apple trees and getting cars removed from his driveway.

"After five years of that crap, my God," he said with a bitter tone. Letters to the production company and city officials largely were ignored, he said.

Roger Beardsley, whose wife Lea, led a petition drive in 1991 demanding - that crewmembers behave themselves, said matters improved when Pipeline Productions took over for CineNevada, the show's first production company. Spared of disruptions

from filming, many residents are certain to be happy over the show's cancellation, Beardsley said.

Others, however, feel a loss. "That's a bunch of jobs down the drain for several people," he said.

Mayor Jack Denning said Roslyn will survive, just as it did when the last coal mines closed in 1963 and when logging waned in the early 1990s. "We didn't rely on Northern Exposure to feed a town of 1,000," he said. "The community's been here 108 years. It's not going to die on the vine."

Tourism undoubtedly will remain strong, Denning said. The show put Roslyn "on the map, nationally and internationally." Film and television production companies remain interested, he said. Warner Brothers, which visited Roslyn last year, "promised me they will be back," Denning said.

Moore said he doesn't mind the presence of television or film crews - just arrogant ones. "If the attitude of the people was friendly ... one could enjoy something like that," he said. "It would depend on whether they didn't run their generator until 3 in the morning when people have to get up at 6 to go to work."

Denning said many of the town's businesses, such as the Roslyn Cafe and Brick Tavern, are sure to miss the show. "All of them have reaped benefits," he said.

Corbin said he'll take a bundle of good memories with him - and then some. He'll miss his character, Maurice, but "I'll take a lot of him with me," Corbin said with a certain glee in his Texan accent. "When I left the set - I probably shouldn't admit this but ... I brought his jacket with me," Corbin said. "I'm wearing his boots right now."

FAREWELL TO CICELY

Quirky treatment of 'Exposure' an ironic end to a graceful series

Date: May 25, 1995

Publication: Seattle Post-Intelligencer

Author: John Engstrom

ROSLYN, Wash. - For most of its five seasons, "Northern Exposure" thrived on quirk, but in the end it was quirky stuff that killed it.

Not the softly bent characters or gently twisted story lines, but the unbelievably quirky way CBS abused and then blew away a perfectly good series at a time when the troubled network was desperate for any show with a pulse.

After the TV version of folding, mutilating and spindling, CBS finally put "Northern Exposure" out of its misery last week, canceling the series when the network announced its fall schedule.



The end had been expected by everyone involved with the show, which was shot mostly in the Cascades foothills town of Roslyn and at a sound stage tucked away in a Redmond industrial park.

In an interview earlier this month, before she suffered a near-fatal rupture of her aorta, actress Peg Phillips described her parting when the series finished shooting what everyone suspected was the last episode.

"It was so sad," said Phillips, 77, who played Ruth-Anne Miller, feisty owner of Cicely's general store. "I had to leave in a hurry. I said, 'Goodbye, darlings, I've got to get out of here before I cry.'"

"A series just takes up your whole life. You form these attachments. And then it's gone. It was very, very difficult emotionally."

Three original episodes remain to air and CBS will show them sometime this summer.

The first two are not great, Phillips said, but the finale is better, shot much like a series farewell. Cicely's several couples each find a note of closure or a new beginning, and the final scene is a last look at Cicely/Roslyn as an old pickup truck drives down a deserted street.

It's a leave-taking as gentle as the show's arrival.

"Northern Exposure" slipped quietly as a moccasin tread onto the CBS schedule in July 1990 for a two-month summer tryout. No industry buzz preceded it, not even a whisper about this funny, feeling little show about the human condition as revealed when a Jewish New York doctor is forced into a fish-out-of-water relationship with the unusual residents of Cicely, Alaska.

Viewers gave it a few sniffs; some found themselves delighted.

CBS finally brought "Northern Exposure" back as a mid-season replacement the following April and it soon became a ratings-winner in the powerful Monday night lineup that helped CBS climb to No. 1.

For the next few years, the lives of cast members became entwined in the Seattle area.

Like any family, they had their ups and downs. There were marriages (Darren E. Burrows and Cynthia Geary, not to each other), a broken leg (Barry Corbin), gall bladder surgery (Janine Turner), connections to the local club scene (John Corbett), and work with local theaters (John Cullum). Several got national ads and commercial voiceovers.

Work on the set swirled around two of the most temperamental actors in the business. Rob Morrow (Dr. Joel Fleischman) leveled ego-centered demands for acting perfection. Turner (Maggie O'Connell) threw a stream of fits over things like her toy white

poodle, or a gray hair found (and unwisely mentioned) by a stylist.

"Northern Exposure" never cracked the top 10 in ratings for a full season, ranking No. 11 once and No. 16 twice, but it had a loyal following of the deeply devoted.

Memories of special episodes or scenes were treated like family jewels:

- When Chris catapulted a piano across the countryside in search of the perfect moment. [3.14 Burning Down the House]
- Ed's 75th birthday gift to Ruth-Anne - a beautiful, isolated gravesite, where they danced to celebrate life. [3.8 A-Hunting We Will Go]
- Maurice's bottled 70-million-year-old water that flipped townfolk into a sexual role reversal. [6.12 Horns]
- And especially the wonderfully realized tale of the town's founding by lesbians Roslyn and Cicely. [3.23 Cicely]

The show's ratings began to slip in the 1993-94 season, when new writers and producers couldn't keep the scripts up to standard.

Then came this past season, when CBS tossed "Northern Exposure" to the wolves.

Throughout, there was almost no promotion by the network. And the season began with the drawn-out departure of Fleischman over 13 increasingly boring episodes, ending with a disappointing resolution.

In the midst of this came The Move. CBS needed to save "Chicago Hope" from the bashing it was taking by NBC's "ER" on Thursdays. Suddenly in early January, with a wham-bam and not so much as a thank you, "Northern Exposure" was dumped onto Wednesdays, where CBS was horribly weak, while "Chicago Hope" inherited the cozy Monday time slot.

After Fleischman's disappearance in February, a new doctor and his wife were added to the show, but they never became more than shallow irritants.

It was the move to Wednesdays that ultimately doomed the show which might

have been dead anyway because of the callous CBS treatment and Morrow's farewell.

"Northern Exposure" ranked 25th when it was moved. It finished this season tied for 40th, down 3 million viewers a week from the previous year, a 22 percent drop.

While no new episodes will be made, the series remains available in syndication.

Nationally, reruns air on 190 stations covering 96 of the top 100 markets.

Though the official cancellation came Wednesday, the network and production studio had already called the cast and thanked them for their work. Goodbye gifts had been sent out to publicists who worked on the show. And an unofficial wake had begun.

"After the shooting was all done, I still would wake up in the morning and want to get up and drive through the gate and visit with my friends in the production office," said Phillips.

"I loved that, because, you know, we had the only completely nonviolent drama show on TV. How can they let it just end like this?"

How, indeed.

BARRY CORBIN

Date: June 25, 1995

Publication: The Boston Globe (Boston, MA)

Astronaut Maurice Minnifield on CBS' "Northern Exposure," will receive the Christa McAuliffe Planetarium Foundation Award July 8.

SUN SETS ON CICELY // BUT 'EXPOSURE' FANS GET BIT OF GOOD NEWS

Date: July 5, 1995

Publication: Chicago Sun-Times

Author: Ginny Holbert

When "Northern Exposure" premiered in the summer of 1990, it was a breath of clean arctic air in a smog-alert world. The setting was appealing, the characters were endearing and the stories were an artful blend of drama and comedy. The moose was cool, too.

But the Alaska town has fallen on hard times. Not only did CBS cancel the once-hot show,

but the population of little Cicely is declining. As Dr. Phillip Capra (Paul Provenza) laments in an upcoming episode: "I mortgaged my future for a ghost town!" (The irony is intended, I'm sure, since Provenza had the bad luck of joining the series just as it began its downward spiral.)

Fortunately, there's still a bit of good news for "Northern Exposure" fans. After a rerun of Rob Morrow's final show at 8 tonight, CBS will use the 8 p.m. Wednesday time slot to air three never-before-seen episodes. And in the muggy doldrums of summer TV, they're a refreshing reminder of why Cicely has always been such a nice place to visit.

From the beginning, the strength of "Northern Exposure" was its charming, stereotype-defying characters. Maggie (Janine Turner) is the intrepid pilot who is more secure in the air than in a relationship. Chris (John Corbett) is the sensitive, poetry-quoting ex-con who presides over a world-class music collection at the town's tiny radio station. Maurice (Barry Corbin) is the macho, gun-loving ex-astronaut who dotes on opera, fine antiques and a burly policewoman named Barbara. Young Ed (Darren Burrows) is a naive, Native American cross between Francois Truffaut and Gilligan.

But the best "Northern Exposure" character of all is not Maggie or Ed or even Dr. Joel Fleishman (Morrow). It is Cicely itself.

With its pristine setting, cosmopolitan citizenry and manageable size, Cicely is the large-scale version of the "Cheers" bar - a place where everyone knows your name. For stressed-out city dwellers or isolated suburbanites, the rugged pioneer town is the perfect civic fantasy - clean air, small-town friendliness and plenty of places to park. Moreover, Cicely is a place where individual differences thrive, where nature is respected, where art and literature are integral parts of daily life and where people get along.

Often, Cicely serves as a kinder, gentler microcosm of the lower 48. One upcoming episode - which tackles nothing less than conflict, multiculturalism and the meaning of civility, features an etiquette class given by the taciturn Native American secretary Marilyn. While Chris simply wants to learn how to waltz, Dr. Capra finds that he has committed several faux pas de deux in his ignorance of Indian culture.

In his own inimitable way, bar owner Holling Vincoeur explains that when you ignore the small details of life, civilization falls apart.

"Good manners are a tradition in Cicely," says Holling. "Living on the frontier, in a cultural mix like this . . . you don't make it a priority, etiquette goes right out the window. The next thing you know, people splitting each other's skulls with hatchets."

It's a good point - whether you live in Cicely or Chicago.

On July 26, in an episode emphasizing romance and reconciliation, "Northern Exposure" ends with a poignant tribute to the magical, mythical Cicely. Appropriately, since music has always been such a distinctive part of the show, the episode ends with a perfect, bittersweet song called "Our Town."

"Just like they say nothing good ever lasts," sings Iris DeMent. "Go on now and say goodbye to our town. Good night."

<i>Wednesday, July 12, 1995</i>	6-21
<i>Ursa Minor</i>	77819 108
<i>Wednesday, July 19, 1995</i>	6-22
<i>Let's Dance</i>	77822 109
<i>Wednesday, July 26, 1995</i>	6-23
<i>Tranquility Base</i>	77821 110

OUR TOWN

And ya know the sun's settin' fast
And just like they say, nothing good ever lasts
Go on now and kiss it goodbye
But hold on to your lover 'cause your heart's bound to die
Go on now and say goodbye to our town, to our town
Can't you see the sun's settin' down on our town, on our town
Goodnight.

Up the street beside the red neon light
That's where I met my baby one hot summer night
He was the tender and I ordered a beer
It's been twenty years and I'm still sittin' here.

And ya know the sun's settin' fast
And just like they say, nothing good ever lasts
Go on now and kiss it goodbye
But hold on to your lover 'cause your heart's bound to die.
Go on now and say goodbye to our town, to

our town
Can't you see the sun's settin' down on our town, on our town
Goodnight.

It's here I had my babies and I had my first kiss
I've walked down Main street in the cold morning mist
Over there is where I bought my first car
It turned over once but then it never went far.

And ya know the sun's settin' fast
And just like they say, nothing good ever lasts
Go on now and kiss it goodbye
But hold on to your lover 'cause your heart's bound to die
Go on now and say goodbye to our town, to our town
Can't you see the sun's settin' down on our town, on our town
Goodnight.

-Iris DeMent

CRITIC'S NOTEBOOK; A WISTFUL SENDOFF-CUM-WAKE FOR THAT PARADISE OF THE NORTH

Date: July 26, 1995
Publication: The New York Times
Author: John J. O'Connor

After five seasons on CBS, "Northern Exposure" comes to a close this evening. It's time. The show's distinctive whimsy began to grow perilously thin a year or two ago. Cast changes, most notably the departure of Rob Morrow, who played the central and somewhat irritating character of whiny Joel Fleischman, proved fatal. In tonight's wrap-up, several major players like John Cullum's Holling, Janine Turner's Maggie and John Corbett's Chris barely muster enough energy to put in brief appearances.

All of which shouldn't detract from the inventiveness and accomplishments of "Northern Exposure" at its best. When Joel, a New Yorker and recent medical-school graduate, arrived in the outpost town of Cicely, Alaska, to pay off scholarship obligations, a wonderfully offbeat community sprouted up in prime time. The barmy residents were the brainchildren of Joshua Brand and John Falsey, the creative team whose other credits include "St. Elsewhere."

Among the more prominent townfolk was Maurice (Barry Corbin), former astronaut, who practically owned the town but never could quite control it. Ed Chigliak (Darren E. Burrows), a local movie nut, dreamed of being Steven Spielberg or maybe even Fellini. Chris (John Corbett), a former convict, was the host of a radio program, playing hip music and reciting beautiful poetry. And through it all, each week, wandered a monumentally unimpressed moose. One memorable episode recounted in imaginative flashback how Cicely was founded by two lesbian lovers. This was never, obviously, "The Brady Bunch."

The final episode does manage to capture the fey charm of the series in its heyday. Maurice, planning to propose to the formidable Barbara Semanski (Diane Delano), has invited the entire gang to his place. Maurice yearns for a family compound, "kinda like what Jack Kennedy had." Nothing, of course, goes smoothly. Old Holling, said to be rutting, retreats to a bedroom with his young wife. Chris, bemoaning his Teflon wheel of life to which nothing sticks, gets drunk.

Into the midst of this pervasive unhappiness comes parachuting, like some figure in a Chagall painting, Rabbi Shulman (Jerry Adler), making yet another appearance on the series. Explaining that he hasn't used a parachute since D-Day in World War II, the rabbi is tired of weddings and bar mitzvahs and now wants to devote his life to pondering "the meaning of the burning bush." Consoling a young woman who has been told she must begin thinking for herself, the rabbi quotes an old Yiddish proverb: "When you don't know where you're going, every road will take you there."

Meanwhile, back at the house, an intense game of charades ends up with the answer: "The Bridges of Madison County." Relationships are adjusted, friendship renewed. A full moon hangs lovingly over the quiet town of Cicely. A sign in the store window says "Closed." A very special series departs gracefully.

Miscellany Hereafter

STALLONE CASTS ABOUT FOR YOUNG CAPONE PART

Date: August 1, 1995
Publication: Chicago Sun-Times
Author: Bill Zwecker

Will Sylvester Stallone be headed to Chicago for longer than just a quick stop at his Planet Hollywood here? Could be. Stallone is very interested in snaring the title role in a movie about the young Al Capone being put together by mega-producer David Brown. The film will be based on Laurence Bergreen's book *Capone: The Man and the Era*.

CASTING CALL: Once Rob Morrow left "Northern Exposure," the popular TV show seemed to lose steam and, of course, it's been canceled. Morrow, however, is on a roll, carving out a broader career as a movie actor. He got good reviews for "Quiz Show," and he just finished "Last Dance" with Sharon Stone. Now he's Down Under filming "The Island of Dr. Moreau" with Val Kilmer and, eventually, Marlon Brando.

SILVER STAR POW WOW & INDIAN MARKET SILVER STAR CULTURAL HERITAGE

Date: August 15, 1995
Publication: News From Indian Country
Author: Kathy "K.G." Guillen

Special to News From Indian Country

On the weekend of June 23-25 the Cultural Heritage concert kicked off. As we arrived at the Henry J. Kaiser arena, we immediately spotted Lawrence Martin. He came all the way from Sioux Lookout, Ontario Canada. Casually, he sat outside the front steps wearing a pair of shorts, Nike's, and a cotton shirt. The afternoon had been a sweltering 96 degrees, and little did we know then that the evening heat was about to intensify.

Our friend Chante, also an accomplished musician/vocalist who's newest release is entitled *Nightbird*, had previously met Lawrence so introductions were made and the usual casual conversation followed. As people began entering the arena, before long it was time for us to head indoors to find the good seat (somewhere around row 11) and the show began shortly after.

CHEERS 'N' JEERS

👍 CHEERS

And a fond farewell to... *Northern Exposure*? Sure, it's easy to shrug and say, "What's to miss?" especially in the wake of **Rob Morrow's** exit, a comparatively lackluster final season, and CBS's scattershot scheduling. But what many viewers seem to have forgotten (including a lot of former *Exposure* fans) is that for at least five seasons, Cicely, Alaska, was one of the coolest and quirkiest places ever to pop up in prime time. A place where people really believed in "live and let live," a place where anyone (no matter what their faults or idiosyncrasies) could fall in love, a place where a catapulted piano could become awe-inspiring public

art, a place with a good bar and a decent radio station—in short, a place where we all wish we could live. At its best, *Exposure* was the most magical, lyrical series ever to grace the small screen, and we doubt we'll see the likes of it again anytime soon.

👎 JEERS

To Bat Boy **Burt Ward**, for indecent exposure. In a trashy new tell-all titled *Boy Wonder: My Life in Tights*, the actor best known (only known?)

"Northern" lights: **Rob Morrow and Janine Turner**.

for his role as Robin in the kitschy '60s *Batman* series actually chronicles his life out of tights—and in bed with whoever happened to be handy. Ward gives lurid descriptions of his assorted sordid sexcapades with (he claims) *thousands* of female fans, not to mention his swinging sortie with eight, count 'em, eight ladies of the evening (listen up, **Hugh Grant**). How low does the Boy Wonder go? Well, he dedicates an entire chapter to the "beast in the BatTrunks," a euphemism that's best left as one in a family magazine. Wholly reprehensible!

👍 CHEERS

We predict, from fans of TV auteur **Dennis Potter**, who will be happy to learn that "Lipstick on Your

Collar"—the last project produced in Potter's lifetime—is coming to home video. For those not familiar with his name, Potter is the late British scriptwriter who attracted an avid stateside following for such unconventional fare as "Pennies from Heaven" and "The Singing Detective," seen here on public television. "Lipstick," which is not slated to be shown in the U.S., is due out this fall from New Video Group, and it's pure Potter: a 1950s romantic comedy about two clerks in the dreadfully dull War Office whose daydreams turn into hilariously extravagant music videos. Sort of like *Cop Rock*—only better.

👎 JEERS

To CBS, for adding a stunt of its own to a movie already chock-full of them: "Indiana Jones and the Last Crusade." A recent broadcast of the flick was slated to start at 8 P.M./ET, but Indy buffs who tuned in for a cheap thrill got a big chill when, at the appointed hour, CBS snuck in a 22-minute infomercial for the new Indiana Jones attraction at Disneyland. Talk about being taken for a ride! Even *we* were fooled—not a very good thing, given our penchant for pointing out such transgressions. ■



The Pomo Dancers came on stage, eleven in all with seven dancers, and the rest singers. The youngest dancer was introduced as the Spirit Dancer because we were told that he was totally deaf and danced by feel, and from the heart. His dancing touched many of our hearts that evening. It was a special and sacred feeling that these dancers from Round Valley, California were dancing on their own turf. Because of a few technical difficulties,

the shows' line-up was altered, and up next was Lawrence Martin.

He came on stage now wearing an elegant black ribbon shirt and jeans accompanied only with his guitar. His first number was the popular 'Elders' from his CD 'Wapistan' on First Nation Music label. Although many in the crowd were unfamiliar with his music, his songs were well-received. A number of new songs were in his set that will be in his

upcoming CD due out August on EMI records. A song called 'Anishinabe Child' was promptly dedicated to Chante, a song of recovery and strength. On a whole other level he went from that lyrically serious number to a lighthearted tongue-in-cheek one called 'Born Again Pagan' where the audience was encouraged to participate in shouting out those very words! Other songs included 'Turtle Island' 'Wawatey', 'Mushkeego' 'Wacheay' and my personal favorite 'Dance Elaine Miles of Northern Exposure, came on stage and said a few words. She was the Head Woman Dancer for the Pow Wow. She spoke softly as she always does, about her feeling on the show's cancellation. "Don't feel sorry for me, I'm happy now. I will be able to go to a lot more pow wows, I can spend time with my new baby, I can be with my mom and I no longer have to be 'Marilyn', I can be myself 'Elaine' !!" All good wishes for her and her family.

Keith Secola and The Wild Band Of Indians started their set with a progressive number entitled 'For Our Ancestors.' Following that was a song from the Hopi and Choctaw nation called 'Rabbit Dance.' Sung entirely in his Native tongue, was a melodic number called, 'Ojibwe Song,' followed by 'Fry Bread Song' where again we in the audience were asked to participate. Secola had us all doing fry bread making motions with our hands during the chorus. (I guess you're never too old to play pattycake!!) By this time the night was getting on, and it was time for that much promised dinner we offered Lawrence Martin earlier. I'm sure Keith Secola and the Wild Band of Indians continued entertaining with their strong set, and it's a shame that I had to leave without hearing the rest of their material.

But the howl of the late night called us, or maybe it was the growl of our stomachs. At any rate, we left in hot pursuit of a restaurant still open at this late hour. Driving all over the East Bay, we ended up in Alameda where we found a restaurant serving 'authentic Mexican cuisine' nearing 1 a.m. We sat, we ordered, we ate, and we laughed and got to know Lawrence. What I found was a highly talented musician, a dedicated father and husband, a humble and spiritual man who wants to share how he feels for Native people through his music... and for a Canadian/Cree, a very funny person. (HA!)

All in all, the weekend was a lot of fun filled with music and memories. I can bet Lawrence smiled occasionally to himself while on that long flight back home to Sioux Lookout, Ontario.

EXPOSING NORTHERN EXPOSURE: AN EXERCISE IN CREATING THEMES

by Kristin Wright and Julio Vigil

The Qualitative Report, Volume 2, Number 2, October, 1995
(<http://www.nova.edu/ssss/QR/QR2-2/wright.html>)

In qualitative research literature, several recent articles have been written which explore the relationship between clinical practice and qualitative research (Chenail, 1994; Gale, 1993; Moon, Dillon, & Sprenkle, 1990). In a similar vein, Talley, Strupp, and Butler (1994) also recently edited a book in which they question why research has previously failed to inform clinical practice. These authors attempt to bridge the communication between the research and therapeutic communities by presenting thought-provoking articles in which researchers and clinicians utilize the ideas of both professions (Chenail, 1994; Gale, 1993; Moon, Dillon, & Sprenkle, 1990; Talley, Strupp, & Butler, 1994). The consensus seems to suggest that the skills which researchers find helpful in their work may also be useful for therapists and vice versa.

As both family therapists and beginning researchers, we discovered that many of the skills which inform our therapeutic conversations with clients also serve us well in our work as researchers. Upon completing our first qualitative research project, we identified the ability to "hear," "find," or "create" themes out of the information which evolved in our work as a paramount skill. We, rather surprisingly, agreed that this skill is also primary in our work as family therapists.

Both family therapists and qualitative researchers generate a great deal of information in their work and are therefore faced with the arduous task of "doing something with it." We identify with colleagues who speak of the overwhelming

confusion they experience once expected to analyze the information they have collected. Ely (1991) refers to the researcher's discomfort sitting amongst mounds and mounds of data, contemplating, "What do I do with all of this?" (p. 140). So too, the family therapist toils over what to do with the wealth of information which evolves out of a family therapy session. Unfortunately, it is quite easy as therapists and as researchers to get lost in the content of information: unable to find or create an overarching theme or pattern that connects the data. And yet, it is this "chunking" of information into meaningful constructions that we believe is one of the most important skills for both researchers and therapists alike. The goal then for both professionals is to "find some way or ways to tease out what they consider to be the essential meaning" (Ely, 1991, p. 140) of the gathered information.

This "essential meaning" (Ely, 1990, p. 140) is what we understand to be a theme or pattern. Although we are cognizant of Leininger's (1985) distinctions regarding patterns and themes, for the purposes of this paper, we simply conceptualize the two terms as interchangeable. When referring to themes and/or patterns we are referring to the significant segments of interviewee/client stories which emerge over and over again.

We propose that the ability to create themes or patterns out of information does not come naturally and instead we suggest that this skill is one which requires constant nurturing and refining. It is through our own struggles and attempts to further develop this skill that we set out to find a fun way of practicing this ability. We especially wanted a way to practice our theme creating efforts without committing to the formal process of identifying a researchable question, performing interviews, generating data, taping interviews, transcribing interviews, etc. Therefore, we decided to create a playful way to practice the skill of categorizing information by analyzing a popular North American television series: *Northern Exposure*.

Northern Exposure provides an interesting challenge for researchers and therapists who want to enhance their ability to categorize information. Similar to an interviewee (or client) providing a story for researchers (or therapist), the writers of *Northern*

Exposure provide a story for viewers to make sense of. Unique to this series, is that in each episode the writers connect three stories under a more encompassing central theme. Therefore, the information we as an audience receive has already been processed, and our task is simply to try to identify the theme which the writers have suggested.

Typically, in each episode of *Northern Exposure* there are three vignettes or stories being carried out by the various characters of the series. By the shows end, there is an evolved overarching theme that supports a central meaning or theme which connects all three vignettes.

Northern Exposure

Northern Exposure takes place in the small town (population 839) of Cicely, Alaska (Nance, 1992). The weekly series began with the story of Dr. Joel Fleishman, a recent graduate of medical school who was recruited to provide medical care for the townspeople of Cicely in repayment for his student loans. Dr. Fleishman is a native New Yorker who finds himself trying to cope with life in the remote outdoors of "the last frontier."

The episode we analyzed began with Dr. Fleishman narrating a story to Ed, a young Native American who befriended Dr. Fleishman when he first arrived in Cicely. Ed has gone up-river to find Dr. Fleishman who previously left Cicely on a house-call. After providing medical attention to a baby in a remote village, Joel (Dr. Fleishman) decides to stay. Wanting Dr. Fleishman to return, Maurice (the town patriarch) sends Ed to bring Dr. Fleishman back to Cicely. In his narration of the episode, Joel tells three stories that help to explain why Joel has decided to stay in the remote village. What follows is our construction of Joel's narration and the three stories or vignettes.

Vignette One - Fireworks

This story begins with Joel moving into Maggie's home. Maggie is a young independent pilot who has shared a long-time love/hate relationship with Dr. Fleishman. In this vignette, the two of them are attempting to negotiate the nuances of living together and getting to know one another on a more intimate basis. The history of their relationship is marked by frequent arguing

concerning Joel's desire to control his external world versus Maggie's desire to accept things as they come. In this particular story, anytime Joel and Maggie become intimate with one another, a shotgun discharges. These incidents become problematic for Joel since he cannot explain why this is happening. In contrast, Maggie is not concerned with the "why," but simply relishes in the bizarre nature of these occurrences.

MAGGIE: Well, if there is a connection between you and me and the gun, I think that's kind of fun.

JOEL: Fun?

MAGGIE: Yeah.

JOEL: That's a turn on for you?

MAGGIE: Well, (laughs) yeah.

JOEL: Oh, that's great. Putting our lives at danger is an aphrodisiac for you. I'm living with a risk junky.

MAGGIE: I wouldn't paint it so negatively. You know, I just like surprises.

JOEL: Well, sorry. I don't. Having my car start in the morning and watching a good movie on cable is about as much surprise as I like.

MAGGIE: God. This is so like you. Everything has to be so controlled and safe. What is the point in living life like that?

Vignette Two - Falling in Love Again

In this story, Ruth-Ann, an elderly independent woman who owns the town general store experiences a great deal of confusion when confronted with the knowledge that she is in love with Walt, a local trapper. When Walt leaves to work his winter trap line, Ruth-Ann begins experiencing feelings that are reminiscent of teen-age love. Ruth-Ann becomes quite distressed when she perceives herself loosing control of her independent life as she knows it. Ruth-Ann visits Dr. Fleishman for a physical examination:

RUTH-ANN: I keep forgetting things, my mind wonders, sometimes I find myself standing in a room, and I have no idea how I got there.

JOEL: Well, your B.P. is good. It's 144 over 86.

RUTH-ANN: The mood swings. One minute I'm on top of the world and the next minute I'm sunk in despair. It's so oppressive I can hardly breathe... You know Joel I am 77. Now I can't expect to be as sharp as I was when I was 65. Maybe, I'm just losing my marbles.

JOEL: Oh, Ruth-Ann you're not senile.

RUTH-ANN: Who am I kidding? I'm not sick. I know what's wrong with me. And I never should have come here in the first place. I'm sorry I bothered you.

JOEL: Oh, Ruth-Ann.

RUTH-ANN: It's not a medical problem and it's not your concern. What difference does it make if you know. I'm in love Joel. I'm desperately in love with Walter. . . . I don't need this. I don't want this. The heart palpitations, the mindless daydreams, the horrible stirring in the pit of my stomach. Yuk.

JOEL: Can't you think of it as something positive.

RUTH-ANN: Positive, look at me. I'm a grown woman and I've been reduced to a needy, vulnerable, school-girl. Well, I'm going to fight. I'm not going to let it get the better of me. I'll be just fine without him.

Vignette Three - "Mi Vida Loca" (My Crazy Life)

The final story introduces Chris, the town philosopher and radio disc-jockey. Chris is having renovations done to his trailer in an attempt to organize "mi vida loca" (my crazy life). He hires a local contractor to complete the work; however, problems soon arise. When Chris attempts to control the contractor, the plans of remodeling quickly go awry leaving Chris in the pits of chaos and his trailer near ruin. At the episode's mid-point, viewers are left with the scene of Chris exiting his damaged trailer, looking around the outdoors, and screaming from the depths of his soul.

Theme Development - Part One

The excerpts presented above took us to the episode's mid-session. In an attempt to get more familiar with each of the character's stories, we continued to re-play each of the vignettes. At the time, we were not interested

in comparing the different vignettes, but simply wanted to note re-occurring ideas or words in each story. Individually, we noted our initial ideas regarding what we thought each character was experiencing. We then assigned one word headings or categories which seemed to encompass the story of each character. To see if there were any similarities and/or differences in what we had each come up with individually, we then discussed our thoughts with one another. At the mid-session of the episode, we had developed themes concerning "loss of control" and "life's transitions."

In vignette one, we agreed that Joel was struggling with the transition of living with someone after years of living alone and was feeling overwhelmed due to his life being unpredictable. His fears of the unknown were reinforced by the unexplainable gun-shots each time he and Maggie became intimate with one another. In vignette two, we noticed Ruth-Ann's frustration in realizing that she was in love with Walt and the loss of control she perceived this brought to her life. Lastly, vignette three illustrated Chris' failed attempt to achieve some level of stability and structure to what he perceived was an unorganized life. The common theme we constructed from the stories thus far revolved around each characters desire to maintain a feeling of control when their respective lives were in a state of transition. The words that we created to encompass these stories were struggle and transition.

At the episode's mid-session, we had some difficulty attempting to make a connection with the opening scene of the episode which involved Joel's telling of the story to Ed. This meta-perspective which Joel narrated evaded us. From our previous knowledge of how an episode typically evolves, we were hopeful that a connection would resonate for us later. Therefore, we returned to the data: the second half of the episode.

Vignette One - Re-visited

This story re-opens with Joel and Maggie talking about their differences. Joel apologizes for his previous "up-tightness" and explains that he knows he must change his ways:

JOEL: I know I gotta relax and be more open to what comes down the pike. I gotta be a more accepting and less controlling person...

MAGGIE: Living with you is something I really wanted, but it just isn't working. You exhaust me. There's just so much of you and it's always working so hard.... You have to move out.

JOEL: What?

MAGGIE: ...Look, you hold on to everything so tightly that your knuckles are white, and I need somebody who can let go a little.

Vignette Two - Re-visited

After spending her time writing poetry and listening to love songs while attempting to fight her feelings for Walt, Ruth-Ann announces:

RUTH-ANN: I tried. Lord knows, I've tried. I'm just no good without him. I give up. I surrender. Let fate do what it will.

She later goes to the radio-station and has a message sent across the air-waves to Walt telling him, "There's no dignity in love. Come home."

Vignette Three - Re-visited

Following the scene of Chris' primal scream, Joel visits Chris to provide some Xanax to help Chris with his insomnia. Chris announces he is no longer having difficulties sleeping and is over his previous feelings of anxiety. Chris then explains his "ah-ha" experience:

CHRIS: . . . Great lesson. Real watershed. Though, you know, a guy like me tries to get his space together. Put a three piece suit on it. The universe with its big ursine paw just slaps it down like a house of cards you know. Ruins everything. Next thing you know I'm homeless, cast out like some sap, kneeling in the mud.... Well, thing is Joel, what is a house, but a metaphor for the mind. Isn't that what it's all about. You gotta tear down the old before you build the new. You gotta lose your mind before you find it. The universe whacked my house, it was really whacking my mind. . . . Give up man. Throw out all those old plans and sink your face in the here and now. Whether it works out or not I'm a free man.

As the episode came to an end, the viewers were left again with Joel's narration to Ed:

JOEL: See, it struck me. There is something for me to learn from Chris and Ruth-Ann, right?

These people stopped struggling. They've given up the reins and basically opened themselves to whatever life handed them. . . . I never experienced such a sense of loss. Working so many years for something. Actually, kicking me out was probably the most loving thing she could have done for me although I didn't realize it until I came up here on a house-call.... At that moment, the experiences of the last week coalesced. To find myself I had to throw off the external trappings of my life.

Theme Development - Part Two

The excerpts presented above further illustrate a common theme which seemed to evolve in each story. The characters faced an epistemological crisis of sorts when they each acknowledged their own inability to control the turmoil they were experiencing in their lives. Ruth-Ann gave up control by accepting and acknowledging her feelings for Walt. Chris relinquished his need to control the renovations to his trailer, which he equated with his need to control his mind. By letting go of these feelings, Chris was able to accept the chaos in his life. Joel's way of giving up control was to leave Cicely. Unlike Chris, Joel's life was too stable. He was imprisoned within his own existence. Therefore, he chose to physically disconnect from everything that was controlling him: his job, his relationships, and his life in Cicely.

We suspected that the narration Joel provided throughout the episode contained an embedded message for Ed. Witnessing Joel living and learning the ways of the Native Americans, left Ed feeling alienated from his own culture. In their conversation with one another, Ed questions if he too should stay with Joel and learn the ways of "his" people. The stories which Joel narrates to Ed seem to illustrate that, like the other characters, Ed also is being controlled by his beliefs or expectations of how he "should" be. Because Ed strongly identifies himself as a Native American and witnesses Joel, a New York Jew, living the stereotypical "Native American" existence, Ed is trapped into believing that he also should be living a life more consistent with his heritage. For us, Joel's stories exemplify that each person must pick his or her own path in life and that the path one chooses may not be appropriate or fitting for another.

In retrospect, we attempted to look at how we developed the themes which evolved. We followed a conceptual template which our professor, Ron Chenail (personal communication, November, 1994) shared with us. To help look at how the ideas are connected, he suggested:

vignette ----- meta perspective
vignette ----- meta perspective
vignette ----- meta perspective

This simple template proved most useful when we picked an episode to analyze. With each story or vignette, we attempted to think about what message the writers were attempting to evoke. Once we came up with an idea for each story, we then attempted to connect the three. Of course, what we constructed as our theme was simply our construction. Similarly, when analyzing any data, either from a client or in an ethnographic interview, the themes that the researcher or the therapist develops speak only to that researcher. Another researcher may offer another description, another theme.

To many readers this exercise may seem a bit silly and even trite; however, we suggest it is these very type of playful exercises which encourage therapists and researchers alike to truly hone their craft. Thankfully, our colleagues have encouraged our attempts to be playful with theoretical ideas. Through this playfulness, we suspect our theoretical learning will become more than a remote discussion in a textbook and instead, will become integrated into useful and pragmatic ideas informing our work as researchers and therapists. This paper is our attempt to simply play at categorizing information and allow the readers to follow our process.

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SPRING FEVER

Guys have resurrected a medieval technology. Why? Because it is a challenge. Because it is a timeless marvel of engineering. Because you can hurl a gol-durned piano the length of a football field.

By Richard E. Meyer, *Los Angeles Times* (Reprinted from the *Washington Post*, 6/30/96)

The big arm began to move. The sling tightened. The coffin, gunmetal gray with gold-painted handles, shot straight up, so fast that John Wayne could hardly see it. The arm and the sling tugged the coffin into an arc, then flung it into the blinding blue sky over Rattlesnake Lake, there in North Bend, Wash. It climbed 200 feet, end over end, tumbling and flashing like quicksilver. John Wayne heard the hint of a whistle. Otherwise there was no sound. The coffin traced a graceful curve against hemlocks and firs that march up the side of Rattlesnake Ledge. In a haunting frieze, it lingered for a moment at an outcropping of volcanic rock near the top.

Then slowly it began to fall. Plastic flowers and an American flag tore from the coffin and hung in the air like a rainbow. The coffin hit the lake with a crystal splash. It sank. John Wayne could see it on the bottom, among the ruins of a village called Cedar Falls, flooded by a water project after the turn of the century. "Awesome," he muttered to himself.

Finally, however, the lunacy overwhelmed him. "A force of 20 G's," he chuckled. Then he laughed. When that coffin came out of that catapult, any dearly departed would have been squashed like a comma. The coffin was, in fact, empty, the event staged for television.

John Wayne Cyra, or John Wayne, as he prefers to be called in honor of his hero, is a "catapulteer." Less vaingloriously, he is a flinger. His is a world of people who throw things, and not just dishes. It is a world of war weapons, of siege machines, of catapults of all sorts, the most popular being a seesaw kind called the trebuchet. John Wayne and his peers use them to fling bowling balls, commodes, pianos, even small cars. "I get choked up," he says, "thinking about it."

It is a world where the deadly and the daffy dance. Early flingers hurled horses into enemy castles, especially dead ones infected with plague. They also hurled the heads of prisoners, corpses, even negotiators, whole and alive, with their rejected terms hanging around their necks an early form of shuttle diplomacy. It is a world crowded with inspiring people. One is John Quincy, a Texas dentist whose fond hope is to build the biggest trebuchet in history. Still another is Hew Kennedy, a British landowner who uses a trebuchet to hurl dead pigs, because they are "nice and aerodynamic." And still another is Ron Toms, a New York computer engineer who constructed a trebuchet with a chair on it. He flung himself into a river three times.

"Every once in a while," says Quincy, you really want to do something that is really out of the norm, something really stupid - and, by damn, we have found it."

TAKING FLIGHT

John Wayne Cyra, 49, comes to flinging naturally. "My whole life," he says, "has been like a Woody Allen movie." Nuns banished him from class for chewing gum, for writing X-rated limericks and for putting thumbtacks on their chairs. He finally got thrown out of school altogether. He joined the Air Force, trained as a paramedic, went to Navy diving school and volunteered for a top-secret 16-man spy satellite recovery team in the northern Pacific. He was a dead-on mimic, and he could imitate Walter Cronkite. After his Navy hitch, he got a job reading the news on a Honolulu radio station. He specialized in wacky stories. Finally he came home to Washington state. He drove trucks and bulldozers and built log houses, including one for himself.

One day four years ago, he heard gunshots. It was Skip, his neighbor, who had a bigger log

house and, unlike John Wayne, a telephone. That was where John Wayne got his calls. Whenever the phone rang for him, Skip would fire a few rounds into the air, and John Wayne would hike over.

This time, however, there was a visitor waiting. He was a location scout for a television show about Alaska called "Northern Exposure," and he wanted to shoot some scenes at Skip's place. On John Wayne's advice, Skip agreed, for a hefty sum, and John Wayne got to know the TV people well. The writers of "Northern Exposure" had created a quirky show. One character was a disc jockey who was partial to rock-and-roll, Walt Whitman and performance art. After reading about Hew Kennedy and his pig-flinging trebuchet in Great Britain, the writers decided that their disc jockey ought to hurl a piano. The production office told John Wayne it needed a catapult. It wanted one that would fling an upright piano 150 yards, and it wanted the catapult up and operating in 10 days. That sounded about as possible as tattooing a bubble, but John Wayne was game.

An important element was the weight ratio: With 10,000 pounds of counterweight, he decided on a foot of flinging arm for every 10 pounds of piano. For the trebuchet frame, his men cut 12 logs. They tied them together with steel straps. For the flinging arm, they built a 45-foot beam. On top of the frame, they installed a chromium-steel axle, and they placed the arm across it. On the short end of the arm, they filled a metal box with five tons of lead ingots. On the long end, they tied a sling. With a cable and a bulldozer, they pulled down the long end of the arm. Like a teeter-totter, the short end, weighted with the ingots, went up. With time to spare, the flinger was cocked and ready. The director wanted to film the first fling, but John Wayne reserved it for himself and for his crew. Besides, if his trebuchet flew apart, he did not want a lot of people to be hurt.

He selected a 450-pound log. He topped off a jug with gasoline, and he strapped the jug to the log with duct tape. He soaked a rag and jammed it into the mouth of the jug. One of his men lit the rag. "And we shot that baby. I saw 10,000 pounds of lead come down, and that log took off like the space shuttle. It pulled so many G's that the force ripped the jug off the log. A gallon of gas went straight

up. It was like the Fourth of July, man. It was great!"

Finally, with actors in place and cameras rolling, John Wayne flung a piano. "To see that piano go whoosh like a little pebble! It gets smaller in the distance, and the keys are flying off, dark keys and white keys.... The way they sprinkled through the air: Oh, it was beautiful! Then there was a humming, like a harmonica sound. Air was blowing through the piano... The best sound of all was when it hit: a piano just smashing to pieces all over the frozen ground... It's not a crash. It's a tinkly, air chime kind of taking!' sound. And then there's a little after-tinkle . . . a metallic clink-- clink. Then just dead silence."

John Wayne flung nine pianos in all; it took that many to satisfy the director's enthusiasm. All were uprights. Each weighed 450 pounds and sailed about 120 yards. From the nine flings, the director edited together a single flight. To Johann Strauss's "The Blue Danube," it aired in an episode that ran Feb. 3, 1992.

Next the writers decided that a good friend of their disc jockey would die and that his body would be sent to Alaska to be enshrined in a Volkswagen Beetle and flung into a glacial lake. So it was that the location scouts chose Rattlesnake Lake; it was pristine, the essence of Alaska. But it supplied Seattle with drinking water, and the city ruled out the greasy car. The writers had to settle for a coffin. John Wayne flung five coffins in all, until the director had plenty of film. The drama aired on Oct. 19 1992, to "A Whiter Shade of Pale," by Procol Harum.

THE REAL FLING

John Quincy is a Texan: He wants the biggest flinger in the world. Quincy, 47, is a graduate of the Air Force Academy, where he majored in physics. He left the Air Force and went to dental school. At the same time, he got a master's degree in literature. Today he has a dental practice. He lives in the country, near the town of Aledo, 12 miles west of Fort Worth.

One day Quincy and a friend Richard Clifford, an engineer and an artist, watched a film, "Monty Python and the Holy Grail." What impressed them was a scene in which a catapult flings a Holstein over a castle wall. Not long afterward, they, too, read about

Kennedy and his trebuchet in Britain. On an impulse, they flew over to visit. Kennedy flung a piano for them. Quincy and Clifford came home hooked. They founded Projectile Throwing Engines, Texas Division, whose motto was: "Hurling Into the 21st Century." They built a trebuchet with a 24-foot throwing arm. It was powered by 2,000 pounds of scrap iron, and it flung things 100 yards, sometimes farther.

They cocked it with a hand winch, but to fire it, they did something special. They set in motion a mechanical man that kicked a support that disengaged a blade that cut a rope that fired a battering ram that hit a lever that dumped some cat litter that turned a wheel that wound another rope that tugged a lever that triggered a crossbow that shot a pipe that set off a tiny catapult that threw a ball at a garbage can lid that tripped a guillotine that sliced another rope that dropped a weight.

Sometimes the weight fired the trebuchet. Other times it rang a bell "alerting," Quincy says, "another idiot" to fire it. They called it Baby Thor. Like kids with a new puppy, Quincy and Clifford started the International Hurling Society. They published a journal, called *Heave*.

What Quincy wanted most, however, was to have the biggest trebuchet in existence. So he and Clifford set about engineering it. This trebuchet is still on the drawing board. Their basic plan calls for a 110-foot throwing arm on an axle 40 feet above the ground. The arm will be powered by a weight box of no less than 15 tons. The frame will be steel, covered with wood and vines to make it look medieval. They call it Thor. The cost is projected at \$50,000, and money is scarce.

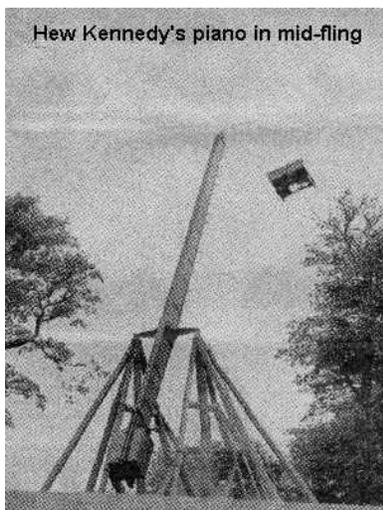
Undaunted, Quincy looks forward to seeing Thor throw "something the size of a cow about a quarter of a mile." Such talk has gotten him reported to animal rights advocates. It has not helped that he plans a scientific experiment: He wants to smear a cow with peanut butter and jelly, fling it 10 times and record how often it lands jelly-side down.

THE ARC OF TRIUMPH

In Britain, at Acton Round, 150 miles north of London, lives Hew Kennedy, the proud

godfather of all this. He is in his late fifties, a landowner with a considerable estate, nearly 700 acres, most of it in woods and rolling hills. Kennedy went to Sandhurst, the West Point of Great Britain, where he learned that Napoleon III had built a trebuchet and that it had not worked very well. "The French had done something wrong." He adds: "Of course."

In time, he talked a neighbor, Richard Barr, into building a trebuchet that would be the envy of the French and everyone else. After some false starts, they built one 60 feet high, on two A-frames fashioned out of the logs from 24 trees. Between the A-frames was an axle. On the axle pivoted a three-ton beam powered by a six-ton counterweight. It was in a field where Kennedy grazed sheep. He and Barr invited other neighbors, properly tweedy. The sheep grew understandably nervous. "None have been killed," Kennedy says, "but we have had some near misses."



To date, Kennedy and Barr have flung:

- Sixty pianos, most of them uprights but several grand pianos as well. "They accelerate up to about 90 miles per hour in about 2 1/2 seconds," Barr says, "which is about 14 to 20 G's." Each was tuned and concert-ready.

- A half dozen motorcars: Morris Minors, Hillmans, Austin Minis, even an Italian Lancia. "We like to throw the whole car," Barr says. "It's got to have the engine in it and the wheels on it." If the car will not run, they will not throw it. "Otherwise, there doesn't seem to be any point."

- Several dead cows, a dead horse and a lot of dead pigs. "A pig makes a good missile," Kennedy says, "because it is nice and aerodynamic, you know." Barr adds: "It's very amusing seeing a pig in a parachute."

The parachute was part of an experiment conducted by the Royal Air Force in Kennedy's sheep pasture to see if it was possible to hurl a man. "Fascinating," Kennedy says. "They spent three days at it, but it wasn't any good. "It did establish that the man would have been dead when he landed."

THROWING HIS WEIGHT AROUND

A computer engineer, Ron Toms was, perhaps significantly, still a Texan when he decided to build a trebuchet in a friend's back yard in the town of Kyle.

Instead of a sling, he and the friend, whose name is Chris, attached a chair to one end of the throwing arm. The chair rotated and had a stabilizer to keep it upright. To the other end, they tied three 55 gallon drums of water, weighing 1,600 pounds altogether. Then he, Chris and another friend hauled the trebuchet down to the Blanco River.

After flinging some boulders into the water, Toms, 35, climbed into the chair. Chris fired the trebuchet. Toms flew 30 feet into the air. He arced out over the river. "The thing about being thrown is that it takes you twice as long, because you have to go up and then come down," he says.

"Once I left the catapult, I was decelerating. It sounds obvious, but at the top of the arc, when my acceleration went to zero, the experience was something I didn't expect. It lasted for an instant, but hanging there in midair, 30 feet up, looking down at everything, with nothing but air everywhere, was an ethereal experience. It's a mysterious feeling. You are hovering, weightless and motionless. You actually have a forward component to your motion, but you're not going either up or down."

Oddly, it was comforting to start falling. That was a feeling he knew. So was splashing into the water. He came up laughing.

OWNER OF 'NORTHERN EXPOSURE' PIZZA PARLOR COLLAPSES AND DIES

Date: December 4, 1996

Publication: Seattle Post-Intelligencer

The owner of a pizza parlor seen on the TV show "Northern Exposure" collapsed and died Monday as fire destroyed the business.

Village Pizza was on Main Street in Roslyn, the town where the show was filmed. Roslyn, about 80 miles east of Seattle, was the setting for the fictional town of Cicely, Alaska.

The owner, Harry Balmer, collapsed while running about a half block from the business, fire Chief Gerald Tritt said. Balmer apparently suffered a heart attack. He was about 60 and lived in Roslyn.

The fire broke out about 6:15 p.m. Monday in the two-story, wood-frame building, which was about 100 years old. The roof and upper floor collapsed, and the building was a total loss.

A TOUGH CHICK MAKES A TENDER ROMANCE

Date: March 16, 1997

Publication: The Washington Post

Author: Harriet Winslow

You remember Janine Turner. She played feisty bush pilot Maggie O'Connell on CBS's "Northern Exposure" from 1990 to 1995.

"That will always be special in my heart," she said in her peppy Texas accent. "It will be a rare project that will top Maggie O'Connell -- she had such intelligence and such charm."

Nevertheless, from the moment the show wrapped, Turner was offered too many similar roles and wanted to avoid typecasting. Making the action film "Cliffhanger," released in 1993 and starring Sylvester Stallone, only made it worse. Aside from televised Chevrolet ads she made at the end of "Northern Exposure's" run, Turner opted for a lower profile. She decided to be selective, took six months off at her Texas ranch, then went back to work in 1996. Sunday at 9, she appears in the romance-western she hand-picked, "Stolen Women: Captured Hearts" on CBS. "All my offers were action-adventures and I ended up passing up on most of those. I

wanted something different," she said. "I wanted to avoid movie-of-the-weeks, so when they asked me what I wanted, I said a western." In "Stolen Women," Turner plays a religious pioneer named Anna who moves to the Kansas plains for an arranged marriage. There she and bratty friend Sara (Jean Louisa Kelly) are kidnapped by Lakota warriors, bent on revenge a year after Gen. Custer massacred their village. The abduction from a log cabin comes only one day after Anna's marriage to Daniel, a shy homesteader played by Irish actor Patrick Bergin. The cavalry is brought in, then Custer himself. A year goes by and Sara still loathes her captivity, but Anna is smitten with Chief Tokalah, played by Michael Greyeyes. The year is 1868. "Stolen Women" is a romance on the range. Turner said that the end of the script made her tear up, yet despite the love story, this movie also has the old-time Western premise of fighting men, played by William Shockley (Hank in "Dr. Quinn, Medicine Woman") as Custer, Dennis Weaver as a cavalry captain, Bergin as the lonely husband and Ted Shackelford as a preacher and Anna's brother. "Stolen Women" was filmed over 21 days last summer in rural Kansas. The movie has a lot of horseback riding, for which Turner is quite skilled. Born in Texas, she grew up on a ranch filled with cows and horses and now owns her own spread, "right at the spot where I started." Still, she had to brush up on riding bareback, which she hadn't tried since she was 8. And she learned to speak the Lakota language, she said. "I worked with a coach. It's pretty much the first time I spoke another language in character." Turner may be avoiding action-adventures, but she still picks strong women to play. "Stolen Women" is one of several current projects. Upcoming productions include TV movies "Curse of the Inferno" on Showtime, "Circle of Deceit" (as a fragile trophy wife) on ABC and "Pascagoula," a telefilm that William H. Macy -- up for an Academy Award for his supporting role in "Fargo" -- wrote and will star in for cable's USA Network. Turner will play "a con artist with a heart," she said. There is also a feature: Turner plays June Cleaver in "Leave It to Beaver" due out in August. "All the work I did in '96 won't come out until '97. And I look different in every single one of them," she said. "Which is what I wanted, so people would see no signs of Maggie O'Connell." She said she used to get so many comments about the length of her hair -- unusually short by

prime-time TV standards -- and in "Stolen Women" she wears long red extensions. With "Northern Exposure," she said, "People used to get very upset when I'd let my hair grow." Yet she'd get positive and negative comments from viewers, and once had a golfer yell his opinions on the green. (He wanted it long.) "You can never win," she added, "but it was fun to have a hair cut that was indicative of Maggie." Turner said she wanted to do a western partly because she relates to that period of the opening West. "My family came across on a covered wagon, through Tennessee to Texas," she said. "I'm intrigued with the strength and the will power to do that." And when she was young, she loved to read biographies of Americans including Pocahontas and Betsy Ross. So it fits that Turner got a big bonus from filming in Kansas: "I got to buy my horse in the movie!" She described excitedly how she bonded with the animal and recalled a scene in which she dismounts to pick up a Bible. "I'd walk two steps at a time and pause, then he'd take two steps and pause. Then when I looked left, he looked left. I looked at the wranglers and said, 'Did you see that?'" She begged the horse's owner to sell him, and now Coalie lives in Texas. Lately, Turner has added a human companion as well. "I'm single but I finally have a boyfriend now in Texas. I was working so much in Seattle {for 'Northern Exposure'} it was hard to settle down. I'm very happy."

CHANGING DIRECTION // AFTER 'NORTHERN EXPOSURE,' TURNER GOES WEST

Date: March 16, 1997

Publication: Chicago Sun-Times

Author: HARRIET WINSLOW

You remember Janine Turner. She played feisty bush pilot Maggie O'Connell on CBS's "Northern Exposure" from 1990 to 1995.

"That will always be special in my heart," she said in her peppy Texas accent. "It will be a rare project that will top Maggie O'Connell. She had such intelligence and such charm."

Nevertheless, from the moment the show wrapped, Turner was offered too many similar roles - she wanted to avoid typecasting. "All the work I did in '96 won't come out until '97. And I look different in every single one of them," she said. "Which is what I wanted, so people would see no signs of Maggie

O'Connell." Upcoming productions include TV movies "Curse of the Inferno" on Showtime, "Circle of Deceit" (as a fragile trophy wife) on ABC and "Pascagoula," a telefilm that William H. Macy - up for an Academy Award for his supporting role in "Fargo" - wrote and will star in for cable's USA Network. Turner will play "a con artist with a heart," she said. There is also a feature: Turner plays June Cleaver in "Leave It to Beaver," due out in August. And she'll reappear on television Sunday in the romance-Western she handpicked, "Stolen Women: Captured Hearts" on CBS. When "Northern Exposure" ended, Turner wanted to avoid type-casting. But making the action film "Cliffhanger," released in 1993 and starring Sylvester Stallone, only made things worse. Aside from televised Chevrolet ads she made at the end of "Northern Exposure's" run, Turner opted for a lower profile. She decided to be selective. After taking six months off at her Texas ranch, she went back to work in 1996. "All my offers were action-adventures, and I ended up passing up on most of those. I wanted something different," she said. "I wanted to avoid movie-of-the-weeks, so when they asked me what I wanted, I said a Western." In "Stolen Women," Turner plays a religious pioneer named Anna who moves to the Kansas plains for an arranged marriage. There she and bratty friend Sara (Jean Louisa Kelly) are kidnapped by Lakota warriors, bent on revenge a year after Gen. George A. Custer's troops massacred their village. The abduction from a log cabin comes only one day after Anna's marriage to Daniel, a shy homesteader played by Irish actor Patrick Bergin. The cavalry is brought in, then Custer himself. A year goes by, and Sara still loathes her captivity, but Anna is smitten by Chief Tokalah, played by Michael Greyeyes. The year is 1868. "Stolen Women" is a romance on the range. Turner said that the end of the script made her tear up, yet despite the love story, this movie also has the old-time Western premise of fighting men, played by William Shockley (Hank in "Dr. Quinn, Medicine Woman") as Custer, Dennis Weaver as a cavalry captain, Bergin as the lonely husband and Ted Shackelford as a preacher and Anna's brother. "Stolen Women" was filmed over 21 days last summer in rural Kansas. The movie has a lot of horseback riding, in which Turner is quite skilled. Born in Texas, she grew up on a ranch filled with cows and horses and now owns her own spread, "right at the spot where I

started." Still, she had to brush up on riding bareback, which she hadn't tried since she was 8. And she learned to speak the Lakota language, she said. "I worked with a coach. It's pretty much the first time I spoke another language in character." She said she used to get many comments about the length of her hair while in "Northern Exposure" - unusually short by prime-time TV standards - and in "Stolen Women" she wears long red extensions. With "Northern Exposure," she said, "People used to get very upset when I'd let my hair grow." Yet she'd get positive and negative comments from viewers, and once had a golfer yell his opinions on the green. (He wanted it long.) "You can never win," she added, "but it was fun to have a haircut that was indicative of Maggie."

AFTER EXPOSURE, TOWN IS OPEN TO NEW FUTURE

Date: March 28, 1997

Publication: The Seattle Times

Author: *Lisa Pemberton-Butler*

ROSLYN, Kittitas County - Two years ago, this Cascade mountain town was riding an economic boom. Tour buses lined the streets. Hundreds of visitors shopped for T-shirts, hats, magnets, postcards and just about anything else that had a moose or "Northern Exposure" logo on it.

From 1990 to 1995, Roslyn's historical storefronts were the setting for the television show "Northern Exposure." Landmark businesses flourished, and new specialty gift shops opened.

Then the show was canceled and everything changed. Last summer, far fewer tour buses stopped. The businesses that survived are struggling. Some of the shops are open only once or twice a week.

Dennis Sandage, co-owner of Central Sundries, which was filmed as Ruth Ann's General Store in "Northern Exposure," shakes his head and describes what many believe: "You look at Roslyn, and Roslyn is dying. It's hard to make a business here." Sandage and many others say a \$350 million destination resort proposed by Trendwest Resorts, a Bellevue development company, could turn things around, not just for a few years but forever. Supporters say it will strengthen the economy of Roslyn and nearby Cle Elum and

Ronald, former coal-mining and logging boomtowns nestled in the foothills about 85 miles east of Seattle along Interstate 90.

But others fear a large resort would destroy the area's small-town atmosphere.

Trendwest's main opponents, members of a Roslyn-based environmental group called the Ridge Committee, want the site to be kept as commercial forest land, with limited harvesting. Trendwest's plans call for 550 hotel rooms, 800 condominiums, more than 3,000 homes, several golf courses, public parks, hiking, bike and horse trails, campgrounds, a recreational-vehicle park, a restaurant and a conference center to be built over the next 15 to 20 years. The Ridge Committee said it accepts that some development will occur in the area and that some people will benefit economically.

But it wants to protect natural resources and the quality of life. "We think it would be irresponsible to write Trendwest a blank check and support whatever development they have in mind," the group said in a recent letter to residents. "We can't afford the taxes, the housing inflation and the mess that such an unrestricted romp would create."

Once complete, the resort could bring 300,000 to 400,000 additional visitors a year to the area, Trendwest says. Although opponents see that as a problem, many others see it as the last economic hope for an area devastated by the decline in coal mining and logging.

When its last coal mine closed in 1963, Roslyn was on the verge of becoming a ghost town, said longtime resident Mary Andler. Andler, 77, moved to northern Kittitas County in the 1920s, where her father, a Yugoslav immigrant, worked as a miner. She remembers Roslyn's heyday, during the World Wars, when more than 5,000 people lived there and worked in its coal mines. After World War II, demand for coal fell and several mines were closed. Now, the city's population is 936.

In Cle Elum and Roslyn, business is down 12 percent to 20 percent this year for hardware stores, grocery stores and specialty shops, said Ida Knutson, president of the Cle Elum/Roslyn Chamber of Commerce. A clothing store, real-estate office, arcade, gift shop and restaurant have closed in the past

two years, she said. Owners of a Cle Elum bowling alley, which collapsed under heavy snow last December, said they will not rebuild. The entire area needs more permanent jobs.

In February, the Kittitas County unemployment rate was 8.9 percent, compared with 6.2 percent for the state. The major employers are Kittitas County, the U.S. Forest Service, the state Department of Transportation, Plum Creek Timber and two manufacturing companies. Many people commute 30 minutes to Ellensburg or about an hour to Yakima. About 600 reportedly drive or carpool to the Seattle area daily; dozens more stay "on the coast" (a local term for anything west of Snoqualmie Pass) during the workweek and come home on weekends.

"We're shipping all the young people off, so you know, it's kind of sad," said Roslyn Mayor C. Dave Divelbiss. Divelbiss, 62, said any potential problems the town might face because of the resort - such as water, public-safety and traffic concerns - will likely be worked out during the environmental-impact study. As for the rest of Kittitas County, he said, "It's going to be a terrific boom to the county, and the schools will benefit tremendously." "Northern Exposure" didn't just bring in tourists. Its executives also paid for half the downtown garbage pickup, bought the town a new fire truck, hired Roslyn Police officers for security work and spent thousands of dollars on daily permits to film there, Divelbiss said.

Although business owners miss the television fame, they look forward to catering to resort visitors. "I think that Trendwest is going to bring a lot of life to our little town," said Andler, who manages the town's museum. The resort proposal already has ignited a commercial revitalization in Cle Elum, Knutson said. A gas station has added a convenience store. A carwash and an office-supply store have opened. Others are planning to build, expand, remodel or just clean up. For a town with 1,800 residents and only one traffic signal, these are big changes.

"People are thinking about it and starting to make the moves now, so that they're ready when, in fact, Trendwest starts operating," Knutson said. The company's track record is good. Trendwest has already built 19 smaller vacation resorts, marketed under the

Worldmark Resort name, at Lake Chelan, Leavenworth, Discovery Bay, Ocean Shores, Long Beach, Birch Bay, Whistler and Lake Tahoe, and in Hawaii and Mexico. It developed the Eagle Crest and the Running Y resorts in Oregon. Worldmark resorts run on a time-share format, where members purchase renewable credits to spend at any of the locations.

In 1996, Trendwest's annual sales hit \$100 million, said Mike Moyer, Trendwest spokesman. Moyer said the proposed resort could bring more jobs to the area than the Eagle Crest Resort, near Redmond, Ore., which is almost complete. Eagle Crest provides 380 full-time jobs, with a total annual payroll of more than \$11 million. Deschutes, Ore., County Commissioner Linda Swearingen credits the resort, owned by Trendwest's parent company, Jeld-Wen, for bringing a huge boost to the area's sagging economy. Jeld-Wen, the wood and window-manufacturing giant in Klamath Falls, Ore., purchased 7,400 acres along the Cle Elum River last October from Plum Creek Timber.

Kittitas County commissioners are expected to take about a year to review Trendwest's inch-thick book of applications. Meanwhile, the company is in the preliminary stages of its environmental-impact statement. Most people eventually expect the project to be approved in some form. People such as Knutson, Andler and Sandage speak of "when" the resort is built, not "if." County commissioners have described community support as overwhelming, saying about 95 percent of the letters they have received favor Trendwest's proposal.

Andler said she has always known Roslyn would become a destination town. About 30 years ago, she and her husband, Joe, opened The Freezer Shop, which was later sold and renamed the Roslyn Cafe. When they started it, most people told her the landmark business would never survive. Leaning over and lowering her voice as if to tell a secret, Andler recalled the conversations. "They says, 'You are crazy for investing in this town - it's going to be a ghost town.' "I says, 'No, it isn't.' "

TV GUIDE'S 100 GREATEST EPISODES OF ALL TIME

June 28 - July 4, 1997 Issue

#65 - NORTHERN EXPOSURE

August 30, 1990



Who wouldn't want to live in Cicely, Alaska, the most mystical oasis in TV history? Something unusual is always happening in this border town that brims with imagination, but never more than in "The Aurora Borealis." When Bernard (Richard Cummings Jr.), a befuddled accountant, motorcycles into town, he and Chris, the DJ (John Corbett), discover they share more than a few genes. Meanwhile, Dr. Fleischman (Rob Morrow), stranded in the wild, comes face to face with the region's feared and mythical "bigfoot," Adam -- who ends up grudgingly teaching the doctor how to cook Chinese dumplings.

ROSLYN PUTS ON ITS ALASKA FACE FOR A 'NORTHERN EXPOSURE' REUNION

Date: August 19, 1997

Publication: The Seattle Times, [Also appeared as Northern lights, camera and action: Roslyn rolling out the red carpet for "Northern Exposure" reunion - Yakima Herald-Republic, 8/21/97]

Author: Sherry Grindeland, Seattle Times Eastside bureau

Joel Fleischman's name graces the office window in Roslyn, but the doctor hasn't been in for more than five years. Today, Marianne Ojurovich operates Cicely's Gift Shop under the physician's shingle. That doesn't matter to fans of the defunct television series "Northern Exposure." They still visit the Eastern Washington set, seeking glimpses of the imaginary Alaska community of Cicely, not

medical advice. They come to the right place. Not only can they see a few props, but they find another diehard fan in Ojurovich. "It was a nonviolent program, a cerebral program," she says. "People liked the peaceful town of Cicely."

Back in 1995, Ojurovich and other town residents got fans to sign petitions urging TV executives to reinstate the canceled show. That didn't work. But the fans still come. Ojurovich has concocted another medicine to cure the "Northern Exposure" bug: a reunion. With the help of Larry Green of Bellingham, another fan and former show-business exec, she's producing Moose Fest, a "Northern Exposure" fan festival, this weekend. It will give fans a chance to mingle with a few of the cast members. Barry Corbin, Cynthia Geary, Elaine Miles and Moultrie Patten are scheduled for appearances.

Iris DeMent, who sang the haunting farewell "Our Town" on the final episode, will give a concert. It will also, says co-producer Green, be a chance for fans to celebrate some good "Northern Exposure" news: "The show has been picked up by A&E for reruns this fall," he says. In the two years since "Northern Exposure" died, the actors have continued their careers. Fans, however, still love-stricken for the series, call the actors by their "Northern Exposure" names. Miles even wears a jacket that reads, "My name is Elaine, I am not Marilyn," a futile effort to let people know she has her own life, separate from mythical Cicely, Alaska.

"I just tell people Marilyn has moved away," says Miles, who played Marilyn Whirlwind for five years. She lives on the Eastside with her 3-year-old son. "Tell people I'm a happy single mother," she says with a quiet giggle. Miles' voice changes from its famous soft tones to enthusiastic laughter as she describes her son. He's a "wild man," she says - into things and commanding her attention even when she's on the telephone. Miles does commercial work, appears on Canadian television and has parts in two films that haven't been released. Last summer, before the national elections, Miles traveled around the country for the National Conference of American Indians, encouraging Native Americans to register to vote. "If my dad were still alive, he would have been proud of me for getting involved," says Miles.

Another local actor, Grant Goodeve of Redmond, was Rick Peterson, one of Janine Turner's boyfriends on the show. When Goodeve visited a Bellevue automobile dealership last week, everyone joked with him about his statue and about being killed off the series by a falling satellite. (On the show, Maggie O'Connell memorialized the boyfriend with a life-size statue.) After the auction of "Northern Exposure" props, the statue ended up in the Bellevue car dealer showroom. It recently was moved to the Hollywood Schoolhouse in Woodinville.

"I even heard the statue went to Japan," Goodeve says. "It's a never-ending giggle over what has happened to the fake bronze statue." Professionally, Goodeve has been doing numerous things, particularly narration work. "I just came back from Israel, where I did a documentary, 'Love Stories of the Holy Land,'" he says.

Harry Pringle often is hailed as "Chief." He was Chief Henry Morningstar on the series, the president of the council elders. Today he lives in the Everett area and has two major projects pending. The pilot for one television series, "Dreamcatcher," has been shot and is making the rounds in Hollywood. It includes Native American spiritual teachings and legends. The other also draws on Pringle's Native American roots and is tentatively called "The Plainsmen." Like many actors, Pringle has a backup career. He installs carpeting between acting assignments.

Here's a rundown on some of the cast members: Barry Corbin played ex-astronaut Maurice Minnifield on the show. When "Northern Exposure" was being filmed - first in Bellevue, then in Redmond - Corbin lived in the Seattle area. He rented a house on the Eastside and then purchased a small horse ranch near Stanwood. Since the show ended, Corbin has moved back to his native Texas and has been making entertainment headlines for his one-act play, "Charlie Goodnight's Last Night" - which he will perform at Moose Fest - and for his role as C.D. LeBlanc in the New Orleans-based television crime show "The Big Easy."

Janine Turner was bush pilot Maggie O'Connell. She plays June Cleaver in the upcoming film version of "Leave It to Beaver." She, too, lives in Texas and is expecting her first child this fall. "Janine can't travel right

now because of the pregnancy," says Moose Fest producer Green. "She promised if we do this again next year, she will do her best to come."

Rob Morrow played Joel Fleischman, the New York doctor working off his medical school debt by caring for the residents of Cicely. These days he is directing and producing.

John Cullum portrayed Holling Vincoeur, the barkeeper who ran The Brick. Cullum has been doing stage productions. One, "Man of La Mancha," came to Seattle's 5th Avenue Theatre, where he received acclaim from both reviewers and fans for his Miguel de Cervantes/Don Quixote. He is now starring in a one-man show in New York.

John Corbett was Chris-in-The-Morning Stevens, the KBHR radio personality who rambled on-air about the meaning of life. He wore a mustache and had blond hair for last year's ABC-TV miniseries "Innocent Victims." Currently he's in "The Visitor," a Fox Network show that will debut this fall. The plot sounds as if it were lifted from tabloid newspapers: 50 years ago his character was abducted by aliens, and he has returned to Earth with new powers. Corbett still has Seattle ties. He remains a partner in the Fenix nightclub in Pioneer Square.

Cynthia Geary was the beautiful but sometimes daffy blonde Shelly Vincoeur. On the show she was Miss Northwest Passage and visited Cicely, where she fell in love with the much older Holling Vincoeur. Geary still lives on the Eastside with her husband. She's been in the CBS-TV movie "The Awakening."

Peg Phillips played storekeeper Ruth Anne Miller. A longtime Eastside resident, Phillips has a role in Steven Spielberg's upcoming film, "Dreamworks," and a guest spot on television's "Seventh Heaven," one of several TV appearances she's made recently. In her spare time, Phillips volunteers for the drama program at the Echo Glen youth rehabilitation center near North Bend. She has taught there and helps raise money for the 10-year-old program. Phillips was scheduled to be at Moose Fest, but has to be in California this weekend because of a family illness.

Adam Arkin was the wild and neurotic chef who had a breakdown on the show. He plays

Dr. Aaron Shutt on television's "Chicago Hope."

Darren E. Burrows won many hearts as Ed Chigliak, who combined the Native American past with the modern world. He and his wife live in the Los Angeles area and recently had a baby. He can often be seen on television in small parts.

Sandra Doyle didn't have a starring role on-camera but was well-known off-camera. She became famous as the show's resident caterer, and, along with caterer Rob Gray, was seen on television and in feature stories. Today Doyle runs Lucy's Taqueria at 5602 First Ave. S. in Seattle.

Morty the Moose ambled through downtown Roslyn during the opening credits and rapidly became the show's symbol. Morty died at Washington State University in January 1994.

'NORTHERN EXPOSURE' -- ROSLYN RETURNS TO THE PAST FOR MOOSE DAYS

Date: July 23, 1999

Publication: Yakima Herald-Republic

Author: Mike Rock

ROSLYN - This town's alter ego - Cicely, Alaska - comes out of the shadows again next week with its annual Moose Days celebration.

And this year the celebration will benefit the area arts community as well as bring throngs of loyal fans of the old "Northern Exposure" television show to town.

The town where the offbeat CBS comedy was filmed will play host to an expected gathering of at least 100 fans of the show from July 30 to Aug. 1.

"These are very adamant fans and they come from all over the world," said Susie Weis, the local coordinator of Moose Days. Indeed, people have signed up from Atlanta, Florida, Minnesota, California - even Great Britain - to make the pilgrimage to Roslyn.

"It's just amazing," Weis said. "Our little town is known all over the world, and the interest seems to be getting bigger and bigger." Weekend activities include discussions of various episodes of the show; a site tour led by Dan Dusak, who was the location

coordinator for the show; a "Running of the Moose" run/walk, with proper moose attire encouraged; and the "Day of the Dead" parade. The Sunday afternoon picnic also will feature a trebuchet.

"The catapult will be there; we'll fling some things," said Patricia Blankenship, another organizer.

Moultrie Patten, who played Walt in the show, is expected to attend Moose Days, as is James Dunn, who played Hayden Keys.

Weis said the main attraction of the show, which ran from 1990- 95, is that the characters were realistic.

"They weren't the typical Hollywood-type characters," she said. "They were people you would see every day. Some people in the show I could pick out in Roslyn right now." Proceeds from Moose Days will help support community arts in Roslyn. A nonprofit corporation, Friends of Roslyn, was started by a group of people online who enjoyed "Northern Exposure" and who wanted to do something for the community.

"The town is the focus of a lot of our attention," Blankenship said of the leaders of the corporation. "We love the town and would like to see it thrive, and keeping the arts projects in the town would be a wonderful thing." Among the projects up for funding through the corporation is a community theater and band, as well as the library.

Most of the organizing for Moose Days has been done online, and information on the festival is available at moosefest.com or by calling the Roslyn/Cle Elum Chamber of Commerce at (509) 674-5958.

LIFE AFTER 'NORTHERN EXPOSURE' BRINGS VETERAN ACTOR TO TOWN

Date: September 2, 1999

Publication: The Milwaukee Journal Sentinel

Author: Tim Cuprisin

Darren E. Burrows is not Ed Chigliak.

It's hard to remember that when you see the lanky, dark-haired veteran of five seasons on "Northern Exposure" -- a show that still airs in

reruns twice a day on A&E. It's even harder when you hear his distinctive twang, which doesn't come from a native Alaskan, but from a Kansas boy.

Burrows is in Milwaukee filming "Lady in the Box," a suspense movie being filmed in and around town. It's part of a post-"Northern Exposure" career that has included guest shots in "NYPD Blue" and "The X-Files" and a role in Steven Spielberg's big-screen "Amistad."

Still, you can't forget Ed.

"I was blessed to work on that show," says Burrows, who turns 33 this year.

"One of the big things that made that show so special was we never did a pilot. The big selling point was that we're gonna do eight episodes, it's gonna be the only original series on TV, so they sent us up there and didn't pay much attention to what we did."

The show debuted in the heart of rerun season, July 1990. The initial short run allowed the actors to develop their characters on their own.

"They definitely wrote all the words, but we were a long way from home. We just said them the way we wanted to say them," says Burrows. "By the time the pressure came on, I think sometimes it drove them kinda crazy, about them not understanding why it worked.

"One of the reasons I really enjoyed playing Ed was because I was forced on a daily basis to get in touch with the child inside of myself, and I think it's a child that we all have within ourselves."

He says he'd consider another regular television role, but working on "Northern Exposure" set the bar pretty high for TV series.

"I do have a family, so work is a good thing," he says. "But, boy, I kind of feel like I've done the best. Not to put it on a pedestal, but things like that don't come around very often."

Burrows' current role in the independent film project of Milwaukee native Christian Otjen is as a bartender at Barnacle Bud's who gets wrapped up in a mystery. Although other

movies have been shot in Milwaukee, this one's a rarity: It's set in Milwaukee.

"He's just a regular guy who has been born with a big heart and likes to see the good in everyone," says Burrows of his character.

"I think he's very disappointed when he's forced to also see the yuckiness in the world. I don't want to get into it too much because it's a mystery, and I don't want to give the mystery away."

For the record, "Northern Exposure" reruns bring Burrows about \$25 a day.

"There was a point when residuals were a big deal," he says. "But that's when there were three channels: CBS, NBC and ABC. Now, cable's taken over."

Coincidentally, one of his "Lady in the Box" co-stars is Apesanahkwat, the Menominee tribal chairman who had a recurring role on "Northern Exposure" as a wheeler-dealer building his dream house outside Cicely.

MIGHTY GLEN KULIK

by Jennie Louise Franke/ Published in the Motion Picture and Television Industry Magazine (January 2000)

Last year, the California Supreme Court upheld a 7.3 million dollar award in entertainment attorney Glen L. Kulik's "Northern Exposure" case. With interest, the case brought Kulik's client close to ten million dollars.

LANDMARK CASE: NORTHERN EXPOSURE

"The *Northern Exposure* case went to trial, and my client, Sandy Veith, won. The jury returned a verdict for 7.3 million dollars. The verdict was appealed all the way to the California Supreme Court. By the time the case was resolved, with interest, the payment was close to 10 million dollars.

"Sandy was a young writer/producer who had worked on several Norman Lear hits in the 1970s, such as *All in the Family* and *The Jeffersons*. He entered into a development deal with Universal in 1981 and wrote a pilot for a series called *Colletta*. Universal optioned *Colletta* in succession to NBC and ABC, both of whom ultimately passed on the project. At Universal's request, Veith signed a series of letter agreements extending Universal's right to sell the series through the end of 1987. At that point, when the series had not sold, we

argued the rights reverted to Veith. About a year later, Universal sold the Northern Exposure series to CBS.

"Both Colletta and Northern Exposure were about a young New Yorker, fresh out of medical school, whose education had been financed by a small rural community that needed a doctor. He young man was contractually bound to repay the debt by working in this small community for five years. Both projects began with the young doctor en route to his new life, only to discover the setting and conditions were not as anticipated, and he would be surrounded by quirky characters whom he could not escape. The same Universal executives who had championed Colletta were the persons who sold Northern Exposure to CBS.

"Veith prevailed against long odds. At the hearing on the post-trial motions, Universal was represented by four sets of lawyers, including labor law specialists, appellate specialists, and Writers Guild lawyers, who were arguing for and supporting Universal rather than for WGA member, Veith. The appeals, including a petition to the California Supreme Court, lasted longer than the original trial court proceedings. The opinion of the Court of Appeal was 65 pages long and upheld, among other forms of damage, 4.5 million dollars as the value of the lost screen credit on Veith's future career.

"Including appeals, the case lasted five years, and until the very end, Universal had never even made a settlement offer. Universal made me go to the studio to pick up the check - I didn't mind one bit."

'NORTHERN EXPOSURE' ACTRESS DECRIES STEREOTYPING IN U.S. — — ELAINE MILES

Date: March 4, 2000 **Publication:** Yakima Herald-Republic

PORT ANGELES, Wash. (AP) - Stereotyping and prejudice remain a factor in American life, says actress Elaine Miles, who played serene and inscrutable Marilyn Whirlwind on TV's "Northern Exposure."

"You'd think it would be gone by now - this stereotyping - but I don't think it ever will be," Miles told more than 300 people Thursday night at the fourth annual potlatch sponsored by the Lower Elwha Klallam tribe and the Port Angeles School District.

Miles, whose film credits include a role in Sherman Alexie's "Smoke Signals," said she

still carries the sting of racial comments made by other kids as she was growing up.

"It's still in my heart, the things that kids have said about me," said Miles, an Oregon resident of Cayuse and Nez Perce descent who grew up in Seattle. "It was hard for me in high school with all the non-Indian students."

Even now, Miles said she is sometimes asked if she lives in a teepee. Some people still believe all Native Americans are uneducated and poor, she said.

ROSLYN SEEKS TRUCK FOR FIRE DEPARTMENT

Thursday, November 1, 2001 10:00 PM PST

By MICHAEL GALLAGHER

ROSLYN — Voters will be asked to approve a general obligation bond to finance the purchase of a \$190,000 fire truck on the Nov. 6 general ballot.

"This is the first time Roslyn residents have ever been presented with a bond issue for a fire truck," said Larry Spear, Roslyn fire chief.

The Roslyn Fire Department is currently equipped with a 1981 Ford pumper truck and a secondary truck, a 1951 Howe. The Ford was donated to the department by the "Northern Exposure" production company in the mid-1990s. Spear said the Howe was purchased through donations in the 1950s.

The new vehicle would replace the Howe.

Taxpayers would be assessed an estimated 41 cents per \$1,000 of taxable property value for 10 years to finance the purchase. Using that figure, the owner of a home with a \$100,000 taxable valuation would pay \$41 a year. The levy would be taken off the tax rolls at the end of the 10 years.

Spear said the new truck would upgrade the Roslyn Fire Department's ability to respond to fires.

"Firemen are no longer allowed to ride on the back of fire trucks. We can fit two firefighters in the Ford and two in the Howe, three if we squeeze," Spear said. "The new fire truck can seat five."

Spear said the new truck would have air packs attached to the back seats.

"When the firefighter gets out of the truck, he'll have the air pack on and be ready to go into the fire," Spear said.

If voters approve the bond, Spear said the department would be reviewed in the spring in order to obtain a better fire rating for insurance purposes.

The new fire truck, combined with the city's upgraded water system, could lead to a lowering of fire insurance rates for homeowners. Spear said the rate is dependent on individual homeowners' insurance programs.

A fire department open house is scheduled for Sunday from noon to 4 p.m. to give the public an opportunity to view the department's facility and equipment.

'NORTHERN EXPOSURE' SHOW TAKES ON A LIFE AFTER ITS DEATH

Friday, July 19, 2002 10:00 PM PDT

By MICHAEL GALLAGHER

Somewhere Joel continues to fluster, Maurice bluster and Maggie to mourn the many boyfriends who passed away.

"Northern Exposure" not only captured the interest of the viewing public from 1990 to 1995 while broadcast on CBS but also laid claim to the hearts of a legion of fans who remain faithful to the show, if only on video.

After years of being repeated on the Arts & Entertainment channel, "Northern Exposure" is now shown at 2 a.m. on the Hallmark Channel. But videotapes of the program are available.

Many "Exposure" fans from across the world will travel Friday to Roslyn for the annual MooseFest, which continues with activities on next Saturday and Sunday.

The actors have gone on to other projects, but the scenic setting of Roslyn remains, changed little from its days as a television star.

The Roslyn Cafe mural remains a photo destination as people pose with big smiles in front of the distinctive camel. The name on the mural was altered to Roslyn's Cafe during filming. The apostrophe and s have been removed.

"It's still loved by people from all over the world. You should see our guest book," said Karen Hembree, co-owner of the cafe.

Down Pennsylvania Avenue, the fans flock to what was once Ruth-Anne's General Store — Central Sundries.

"I'd say about 70 percent of our traffic is connected to 'Northern Exposure'," said Erik Mathes, co-owner of Central Sundries.

During the holiday season, Mathes said, nearly half of the merchandise sold on the store's Web site is "Northern Exposure"-related.

Down the block from Central Sundries, the front window of Cicely's Gift Shop still carries the painted sign — "Dr. Joel Fleishman's office."

A photo journey through the downtown core is not complete without a stop in front of another Roslyn icon — The Brick Tavern sign on the corner of Pennsylvania Avenue and First Street. The Brick, in the show, was owned by the rugged Holling Vincoeur and was the community watering hole.

Across First Street is the spot where Chris Stevens, during "Chris in the Morning," watched over the comings and goings in Cicely, the KBHR radio station in the N.W.I. building. The set for the radio station remains, and the door still says "Minnefield Communications Network." Maurice Minnefield, a former astronaut, owned KBHR.

Another block down East Pennsylvania Avenue is the church constructed specifically for the show, which was

purchased by Marianne Ojurovich and moved to its present location on East Pennsylvania Avenue.

Scattered throughout the town are the private homes where scenes were filmed, Marilyn's little blue house on Fifth Street and Maurice's log palace on Brookside hill.

While businesses still report benefiting from the influx of fans, City Hall is seeing fewer people stop by asking for directions.

"We still see a few people, but not the large groups," said Maria Fischer, city clerk.

Fischer said more people now ask for information on historic structures in town and the city cemeteries.

Started with four

High-level negotiations were not needed to bring "Northern Exposure" to Roslyn.

"(Councilman) Jim Hathaway and I talked to them. Jim said to me, 'What do you think?' and I said I had no problem with it," said Jack Denning, who was Roslyn's mayor at the time.

The deal was for four episodes.

"I had no idea of the magnitude of what we were getting into," Denning said.

The show caught the fancy of Universal Studios.

During the course of filming, the show sparked controversy in the town. Many were excited about being the set for a TV show, but others complained about the disruption filming caused in the life of the town.

"It was a very vocal minority," Denning said of those who complained about show filming in town.

As mayor, Denning saw the benefits of having the show's crew in town.

"I was able to budget about \$50,000 of their money, and then there was the indirect money," Denning said. "The extras were able to buy used cars, take their kids out to dinner. The indirect money was fantastic."

One of "Northern Exposure's" most lasting legacy is parked in the Roslyn Fire Hall. Denning said he had been negotiating with a West Side fire department to purchase a used fire truck and had bargained the price down from about \$48,000 to \$12,000.

"I talked to Sean Grayson, who was the location manager at the time, if they would be willing to kick in about \$2,000," Denning said.

Grayson took the proposed to Universal Studios in California.

"He came back and said they couldn't do the \$2,000, but that they would buy it for us," Denning said. "The Universal people said it was the only place they could buy a million dollars worth of publicity for \$12,000."

Gathering of the tribe

Crystal Plesha, organizer of this year's MooseFest, said pre-sales of tickets have been the largest to date.

"We've sold about 60, and it always snowballs toward the end," Plesha said.

The festival is organized by a combination of local people and fans scattered about the country who coordinate efforts over the Internet.

Festival goers purchase a weekend package that includes dinners, tours and a film festival. An actor or two typically attends the festival, the most prominent being Barry Corbin, who played Maurice.

"We have the largest number of cast members coming ever," Plesha said. "We were lucky to catch Barry between gigs."

New to the festival this year is a small street fair. Plesha said one of her goals is to create more activities for local residents.

For the fans, the marquee event may be Sunday night's Big Feast II. Fans will be able to bid on the opportunity to interview, via speakerphone, cast members including John Cullom and Rob Morrow.

Proceeds from the dinner will go toward an effort to acquire the N.W.I. building which houses Minnifield Communications and the KBHR office.

What it means to town

Susie Weis of the Roslyn, a member of the Northern Kittitas County Chamber of Commerce, has helped organize festivals over the years. The program may no longer be prime time, but she thinks the festival has yet to reach its peak.

"It's an untapped cash cow," Weis said.

Weis said for Roslyn to benefit from it's "Northern Exposure" connection the city administration must become more supportive of developing tourism.

"Communities that have really successful events, like the rodeo in Ellensburg, work together," Weis said. "That hasn't developed in Roslyn."

Roslyn Mayor David Gerth said city administration is supportive of festivals, but did adopt a festival and event ordinance more than a year ago because of the costs to the city. Festival organizers must give the city 90 days notice and pay a negotiate fee to cover such things as police services needed for parade route closures.

Weis said "Northern Exposure" fans are the near equivalent of Trekkies — "Star Trek" fans kept interest in that program strong decades after the final original program aired.

Weis said Roslyn lives up to the fans' expectations.

"To them it's absolutely perfect," Weis said. "They love walking through the streets."

Weis said the Internet has kept the far-flung fans connected and the spirit of the show alive.

JOSHUA BRAND TELLS HOW IT WORKED: NX'S CREATION.

Wed Sep 4, 2002 5:33 pm

Message #12575 of 34081 Re: [My-Cicely]

"Nikita Davidovich." <nikita_davidovich_@...>

Dear Cicely,

It's an honour to share with you what has told me Josh about that point. I was brave and I asked about it to him... It wasn't easy to take that decision because I understand it's a difficult and uncomfortable question for him. I've been lucky, he accepted to answer and he did it with details.

Here you have his words:

Sandy Veith sued Universal television saying that "unbeknownst" to John Falsey and myself Universal suggested the idea for Northern Exposure based on a half-hour, unproduced script he wrote called "Colletta." John Falsey and I testified in court that we had never met Sandy Veith, we had never read the script "Colletta," and Universal television did not suggest the idea of the show to us. Our relationship with Universal was somewhat rocky, and anyone who knows us knows that their creative input was appreciated. (At one point I quit the show over the issue of Universal's creative involvement. They, fortunately for me, backed down.) To this day, I have never seen the "Colletta" script. John Falsey and I were not sued by Sandy Veith and he never claimed that we saw his script (probably because he knew we did not). Nevertheless, a jury believed him and thought that Universal did "whisper" in our ear things that came from his script. Universal is/was a big studio and Veith was a "little" guy. I don't know what his background as a writer is. You can check that out yourself if you're so inclined. John Falsey and I created five shows that ran on network television. "St. Elsewhere," "A Year in the Life," "Going to Extremes," "I'll Fly Away," and "Northern Exposure." Northern Exposure was, for me, the most personal of all the shows. It was very painful to have people think that somehow Sandy Veith had something to do with our show. As a point of information, Sandy Veith submitted his script to the Writers Guild of America for arbitration a year after the show came on the air. The Writers Guild determined that his "Colletta" script did not bear any resemblance to the Northern Exposure script and that he was not entitled to any credit. He submitted it again (you are allowed two arbitrations) with the same result. Unfortunately, the Writers Guild's determination was not admissible in court. That information was never presented to the jury. I don't know why. John and I didn't know about this until we were

informed about the results of the arbitration, years later, by the lawyer for Universal. I hope this addresses some of your questions. As for my friend, his name is Lance Luria, and I've known him since I was ten. We were and remain best friends. He had at that time a small practice in New York state. He was, as an aside, the guy who gave me the idea for St. Elsewhere. Best of luck with your dissertation.

Josh Brand

ACTRESS REALIZED HER DREAM ON 'NORTHERN EXPOSURE'

Date: Tuesday, November 12, 2002

Publication: SEATTLE POST-INTELLIGENCER TELEVISION CRITIC

Author: JOHN LEVESQUE

Fame would seem an appropriate reward for anyone who had lived through Pearl Harbor, polio, peritonitis, a ruptured aorta, several broken bones and the death of two children.

For Peg Phillips, it was probably inevitable, too.

Ms. Phillips, who died Nov. 7 at age 84, loved the spotlight. She knew when she was 4 that



Peg Phillips in many ways mirrored Ruth-Anne Miller, the character she played for six seasons on television, said Hal Ryder, a Cornish College of the Arts professor. "She was forthright, funny and direct."

she wanted to act.

Waiting 60 years to realize the dream only made the recognition more special.

Best known for playing crusty shopkeeper Ruth-Anne Miller on the CBS-TV series "Northern Exposure," Ms. Phillips died of pulmonary disease.

She is survived by two daughters, eight grandchildren, one great-grandchild and a legacy of using her celebrity to make a

difference. A son and a daughter preceded her in death.

The founder of a professional theater company and an organization that introduces the dramatic arts to incarcerated juvenile offenders, Ms. Phillips was remembered yesterday by friends and family as a spirited, plain-spoken woman who in many ways mirrored the feisty character "Northern Exposure" fans grew to love over six seasons.

"She was forthright, funny and direct," said Hal Ryder, a Cornish College of the Arts professor who directed Ms. Phillips in "Bell, Book and Candle" at the Woodinville Repertory Theatre in 1999, a year after Ms. Phillips created it on a shoestring and a dream. "She had a vision for a theater company, she had a vision for humanity and she conducted herself in that vision," Ryder said. "She wanted to treat people fairly, and she did."

Ms. Phillips' oldest daughter, the Rev. Elizabeth Greene of Boise, Idaho, said her mother, whose given name was Margaret, was born Sept. 20, 1918, in Everett.

One of three children of Charles and Myrtle Linton, she moved to California at 18 "to seek her fame and fortune," her daughter said.

That wouldn't occur until much later.

Before that, she was married and divorced twice. When her first husband, Daniel Greene, was stationed in Hawaii in 1941, she heard Japanese planes attacking Pearl Harbor. During her marriage to Chester Phillips in the 1950s, Ms. Phillips survived a bout with polio and a serious abdominal infection.

"The doctors said there was no question she was going to die," Greene recalled yesterday, "but she always said, 'It never occurred to me.'"

Instead, Ms. Phillips reared four children and worked for many years as a bookkeeper and accountant. She moved back to the Seattle area in the 1980s, enrolled in drama school at the University of Washington and settled in Woodinville.

Not long afterward, she was cast as Ruth-Anne in a new television series about quirky people in the small town of Cicely, Alaska.

Filmed on a sound stage in Redmond and in the Central Washington community of Roslyn, "Northern Exposure" lasted six seasons -- three of them in the top 20 -- and still can be seen in reruns on the Hallmark Channel.

Originally, Ruth-Anne was to be a recurring character, but viewer reaction to Ms. Phillips' energetic reading of the role was so positive that the producers made her a regular member of the cast. In a statement, CBS said: "Peg Phillips' memorable portrayal of Ruth-Anne Miller on 'Northern Exposure' left an indelible imprint with the millions of loyal fans of this groundbreaking series, as well as with everyone at the network who had the opportunity to know and work with her."

Ms. Phillips once told the Seattle Post-Intelligencer that she treasured the "Northern Exposure" experience. "The show was ahead of its time because it was simple," she said. "We had the best writers in the business, and that was the crux of the whole thing. Actors can only say what writers put in their mouths."

Shortly after wrapping the fifth season of "Northern Exposure" in 1995, Ms. Phillips was undergoing surgery on the sac around her heart when an aortic aneurysm ruptured. Had she not been on the operating table and under anesthesia, one family member said, she probably would have died. At Christmastime in 1999, she suffered a broken hip and a broken wrist when a car knocked her down in a shopping-center parking lot.

Having recently completed a guest appearance on "ER" at the time, Ms. Phillips said: "I like playing a patient much better than being one."

A memorial service is scheduled at 1 p.m. Saturday in the East Shore Unitarian Church, 12700 S.E. 32nd St., Bellevue.

In addition to Greene, Ms. Phillips is survived by daughter Virginia Phillips of Everett.

The family suggests memorial contributions be made to Woodinville Repertory Theatre, P.O. Box 2003, Woodinville, WA, 98072.

Marsha Stueckle, children's program coordinator at the theater, said Ms. Phillips would be thrilled to see the theater receiving widespread support.

"She knew the value of bringing theater to young kids and getting them hooked on the arts early," Stueckle said.

Stueckle described Ms. Phillips as a woman totally without pretense who treated everyone as an equal, including the many young offenders she worked with at Theatre Inside, a program she founded at the Echo Glen juvenile correctional facility near Snoqualmie. Intent on stimulating imaginations, Ms. Phillips saw drama as a way to teach cooperation and image building.

"There's nothing better for a person's damaged self-esteem," she said in 1994, "than to get up in front of people and have them applaud."

For a summer break, get some 'Northern Exposure'.(Suburban Living)(TV & Radio)

Date: May 20, 2004

Publication: Daily Herald (Arlington Heights, IL)

Author: Ted Cox

Remember when summer was a time not for rotten reality series on TV, but for quirky, whimsical programs, shows that didn't seem to have a prayer of succeeding, but that sometimes surprised with their staying power?

If you do - and even if you don't - it's possible in the digital age to relive those days by acting as your own network programmer. Which brings me to the release of the first season of "Northern Exposure," coming out Tuesday in a four-sided two-DVD set.

"Northern Exposure" just might be the ultimate summer replacement series.

When it debuted, on July 12, 1990, it had every appearance of a show CBS was simply burning off, just to get some sort of use out of the eight episodes that had been filmed. It was thrown into the fire of Thursday night, which even then was dominated by NBC, up against reruns of "L.A. Law," which was just about to win its second of three straight Emmy Awards as best drama series.

The show that would end that streak, one season later, proved to be none other than "Northern Exposure."

It was not just a great, but an influential series. Its fish-out-of-water premise - starring Rob Morrow as a New York City doctor living out a four-year term as an indentured servant in Alaska to fulfill the terms of his \$125,000 college scholarship - has been aped by countless series since.

Its cast of lovable oddballs and its flair for music - dig Richard Berry's original "Louie Louie" in the pilot, "Aware One" - are traits that live on today most evidently in "Gilmore Girls."

Yet that's the critic in me writing, looking for influences. The TV fan in me - and in you - is sure to be charmed anew by the program itself. As my wife said after we sat through the first episode, "This really was a great show."

In the pilot, Dr. Joel Fleischman arrives, golf clubs in tow, in Anchorage, prepared to serve his time in a relatively urban setting, at least by the standards of the wildest state in the union. Yet he finds himself reassigned to Cicely, a coastal village on the "Alaskan Riviera."

That is the regional label applied by Maurice Minnifield, the self-satisfied developer who, of course, turns out to be forever less than satisfied.

Character actor Barry Corbin found his calling in the role of the ex-astronaut. Notice the boastful understatement in his voice when Joel asks if he ever went into outer space and Maurice answers, "I took my ride."

Morrow too strikes the perfect tone - halfway between Woody Allen and a young Dustin Hoffman - as Dr. Fleischman. Endearing himself to one and all with a blistering tirade about how he can't live in this backwater hamlet, delivered on a pay phone at the local bar, he nevertheless finds the townspeople introducing themselves to him. To a person, they're not what he expects.

The bar, later known as The Brick, is owned by John Cullum's Holling, a dried-up old native Alaskan who has deceptive strengths - for instance, in stealing Cynthia Geary's Shelly, a former Miss Northwest Passage, away from Maurice.

John Corbett's Chris is the philosophical local disc jockey on KHBR (pronounced "Kay-Bear").

Darren E. Burrows' Ed is a film nerd with surprising pop-culture acumen - sort of an Alaskan Quentin Tarantino before there was even a Quentin Tarantino.

Elaine Miles is Marilyn, Joel's placid native assistant.

Peg Phillips is Ruth-Anne, the local store owner. Asked by Joel for a bagel and cream cheese, she replies, "What's a bagel?"

Of course, there's also Janine Turner's Maggie, the romantic interest, who immediately strikes up a conflict relationship with Joel.

In the show's one nod to TV convention, Maggie and Joel would have a teasing on-again, off-again relationship for years. Yet their conflicts were remarkably real and ferocious - again, see the knock-down, drag-out fights between Lorelai and her mother in "Gilmore Girls" as the closest current comparison - and there was also the matter of Maggie's "curse," that every one of her lovers was doomed to die. (Rick, who appears in the pilot, is not long for this TV world; he'll soon expire in a mishap with a falling satellite.)

The show was shot in the same area of Washington state as "Twin Peaks," and it reminds a viewer of that with a lampoon episode in the first season.

Yet, where "Twin Peaks" used small-town oddballs, more often than not, to create a sense of dread, "Northern Exposure" did just the opposite.

It saw the world as a wonderful place full of unique characters, and to this day it has a wonderfully humane feel to it. It respects its characters - and its audience.

The show wasn't an immediate hit in that first summer, but it generated such strong word-of-mouth and critical buzz that CBS brought it back the following spring, inserting it into the 9 p.m. slot locally on WBBM Channel 2 on its strongest night of the week, Monday. There, it was a top-20 hit for the next three years, winning the Emmy as best drama in 1992.

Created by Joshua Brand and John Falsey, "Northern Exposure" seemed effortlessly easy to write, yet the show's magic proved hard to bottle. Morrow was as difficult to please in

real life as he was in character, and left the show as soon as he could for the greener pastures of film, where he enjoyed one hit, "Quiz Show," before hitting a career drought.

Turner too had one hit, Sylvester Stallone's "Cliffhanger."

Oddly enough, Corbett has enjoyed the most success, as a heartthrob in "My Big Fat Greek Wedding," among others.

Without *Morrow*, the show faded quickly and disappeared after its sixth season. Yet those first eight episodes live on, as vital and disarming as ever, on DVD, where they're sure to be soon joined by the show's later, mature work.

So, when reality TV starts getting you down this summer - as it inevitably will - seek sanctuary in the DVD player and the town of Cicely, Alaska, in "Northern Exposure." Unlike cruel makeover shows and can-you-top-this gross-out competitions, it will make you feel good to be human.

COPYRIGHTS KEEP TV SHOWS OFF DVD

Date: March 1, 2005

Publication: Wired.com

Author: Katie Dean

WKRP in Cincinnati was one of the most popular television shows of the late '70s and early '80s, but it is unlikely ever to be released on DVD because of high music-licensing costs.

The show, which centered on a fledgling radio station with a nerdy news director and wild disc jockeys, had a lively soundtrack, playing tunes from rock 'n' rollers like Ted Nugent, Foreigner, Elton John and the Eagles.

For many TV shows, costs to license the original music for DVD are prohibitively high, so rights owners replace the music with cheaper tunes, much to the irritation of avid fans. And some shows, like *WKRP*, which is full of music, will probably never make it to DVD because of high licensing costs.

"The indication from the studios is that we may never see (*WKRP in Cincinnati*) because of all the music that would have to be licensed," said David Lambert, news director of TVShowsOnDVD.com, a clearinghouse of information on TV shows released on DVD.

"As the DJ spins the record as he's talking to Loni Anderson, if there is music playing even for a couple of seconds, then the people producing the DVDs would have to license it."

Fox Home Entertainment wouldn't provide an official release date for DVDs of the show.

"It's not totally dead in the water, but there is a huge obstacle of music licensing," said spokeswoman Shari Rosenblum. "It's being looked at and it's on the radar."

DVD sales are credited with driving studio growth, and TV shows on DVD have been a surprise -- and lucrative -- market, according to a September 2004 Merrill Lynch report. The report estimates that consumer spending on TV DVDs will grow from \$2.3 billion in 2004 to \$3.9 billion in 2008.

But serious fans want the whole show, not mangled scenes missing critical music.

"The fans don't want syndicated cuts. They don't want the songs replaced. They don't want anything censored for political correctness. They want to see it in the way they originally saw it broadcast, enjoyed it and fell in love with it," Lambert said. "You can almost always count on some music replacement. We've got entire theme songs being replaced."

There are plenty of examples, he said. The original theme song for the show *Married ... With Children* -- "Love and Marriage" sung by Frank Sinatra -- was replaced on the third-season DVD. Fans also complained when the song "Nights in White Satin" by the Moody Blues was missing from a critical scene in the *Wiseguy* DVD set. The second-season DVD sets of *Quantum Leap* and *Northern Exposure* both contain noticeable music replacements. And DVD distributors don't always reveal on the box cover that music has been replaced, either.

Only selected episodes from the first season of *Ally McBeal* have been released in the United States because of the high cost of music licensing. But in the United Kingdom, where different licensing deals have been struck, viewers can order all five seasons of the show.

"I think the studios are a bit shortsighted," Lambert said. "A lot of fans -- if they

understood the situation -- would gladly wait a little longer and pay a little more to get the complete, original version."

However, there are exceptions. *Moonlighting* is one of the success stories. After more than two years of lobbying by fans, the first two seasons of the show are scheduled for release this May with the music intact.

"I was unwilling to replace the music," said *Moonlighting* creator and executive producer Glenn Gordon Caron, who now produces *Medium*. "I felt that was integral to the show. That really stymied its video and DVD release for years."

At one point, Anchor Bay Entertainment, one of the DVD distributors that held the rights, suggested cherry-picking the episodes, releasing only those that didn't contain music.

"I said, 'That's absurd. I have no interest in you doing this,'" Caron said.

Navigating music licensing issues can be more difficult for shows where the music experience is central. The producers of one current show, *American Dreams*, went to extraordinary lengths to prepare the show for DVD.

American Dreams centers on a family in Philadelphia in the tumultuous 1960s. Motown tunes and folk songs play throughout. Two of the teenage characters regularly dance on *American Bandstand*, and the show includes some classic footage from the '60s show. It also re-creates the *Bandstand* experience, with modern stars like Usher playing Marvin Gaye and Hilary and Haylie Duff playing the Shangri-Las, among others.

For the release of the first-season DVD last fall, executive producer Jonathan Prince watched every episode again and rated the importance of every song in each episode. A "1" meant the song could not be replaced; a "5" was unimportant to the story.

Prince kept music he deemed critical to particular scenes, as well as performances of guest stars and music for the *Bandstand* dancers. But some background songs -- when the kids get ready for the prom, for instance -- were replaced with "cheaper needle-drops"

from the '60s. Prince said he doubted even hard-core fans would notice the difference.

"I'm a music freak. This matters to me," Prince said. "We probably kept 80 percent of our music."

"If they can't promise that the music is part of the DVD, you're going to have pissed-off fans," Prince added. Music is so critical to shows, it would be like "watching *90210* without Luke," he said.

JOHN CORBETT INTERVIEW

Date: January 15, 2006

Publication: The Intelligencer Wheeling News-Register

Author: By BETHANY A. ROMANEK Staff Writer

Wheeling native John Corbett gets a chance to kick back and relax a little this weekend while in town for a visit with family and friends at a farm he co-owns in rural Ohio County with his good friend Greg George of Wheeling.

WHEELING — Starring in popular TV shows and box office hits may have changed his life, but crossing the West Virginia state line still gives John Corbett goose bumps whenever he approaches Wheeling — the place he will always call home.

"When the (Sago) coal mining disaster was going down, I took that ride with everyone else," said Corbett, who played disc jockey Chris Stevens on the TV series "*Northern Exposure*."

"I knew I was coming here and I really missed it. When I crossed the line and saw the sign you are now entering West Virginia, it was a little 'goose-bumpy' for me. I saw West Virginia so much on the news, I got a little homesick. It feels good to be here."

Corbett stopped by his rural Ohio County farm this week seeking a dose of that "home sweet home" feeling before entering into another realm of the entertainment business — music.

"Music is something I have a passion for, but it is definitely not hidden," said Corbett. "I have been doing it for a long time. I would like to say I am a singer who has done some acting."

Dubbed the "John Corbett Band" because Corbett "likes the ring to it," his new group has opened for big names such as ZZ Top, The Charlie Daniels Band, David Allen Coe and others. The John Corbett Band plays country rock, and the members are excited to have completed recording of their first album, "John Corbett."

Corbett noted that he does not have a favorite song on the 12-track CD because they all are favorites.

"I am hoping that if people like the types of movies I am in and like me on some level, they will be interested in my music," he said. "We headline, too. We just got back from a Vegas run, and we are playing at Country in the Rockies in Nashville."

While music is currently the focus of Corbett's life, his list of previous accomplishments is endless. In the 1990s, his role on "Northern Exposure" netted him both Emmy and Golden Globe nominations. From there his career took off, landing him roles on the TV series "Sex In The City" and in hit films like "My Big Fat Greek Wedding" and "Raising Helen."

Corbett, who grew up in Wheeling, was back in town recently to visit friends, family and his 300-acre farm, located in rural Ohio County.

"My favorite part about Wheeling was growing up in the city," said Corbett. "In the 1970s, Wheeling was a pretty jumping town with an awesome nightlife. ... There was a lot of roaming around to do."

Corbett recalls climbing on rooftops, playing jail break and a version of hide-and-go-seek with greater stakes. He noted that at the time, 13th and 14th streets in Wheeling had more trees and that the area today looks more like a parking lot.

A 1979 graduate of Wheeling Central High School, Corbett first worked in a small carry-out store in East Wheeling.

"Everyone else was going to college," he said. "I had an opportunity. Some friends of mine, Gill and Moose and another guy, were going to California. They were going to drive out there and one dude bailed out and there was one space left in the Datsun pickup."

As Corbett looked back on the trip, he recalled that one person would sleep on a bean bag chair in the back of the pickup truck while the others would navigate and drive. Every six hours they rotated, and they stayed in a hotel only once while visiting the Grand Canyon.

"It was a long, strange trip," said Corbett. "I'll tell you what, I got to California and I fell in love with it. I stayed in California and I had never been outside of Wheeling, except for Pittsburgh once."

Corbett said God must have put California at the western edge of the continent for some reason.

"God laid it out right," Corbett said. "You can go swimming and one hour later be skiing. I made it my home since 1980."

While Corbett may have fallen in love with California at first sight, he didn't head west with the intention of acting. Instead, he got a job in a steel factory and devoted six years of his life to it. His career on screen started slowly following an injury at work.

"I went to a community college and discovered acting," said Corbett. "In high school I had no inclination of acting. I always thought I'd be in a band. In high school, I played in a band in the Wheeling area. I don't even know if we had a name. I don't even remember."

At the community college, Corbett took an improvisation class. He was living on disability checks from his accident and said he had no idea what he was going to do with the rest of his life.

"I was taking acting classes and I got signed up for a cosmetology class and studied hair dressing for a year," said Corbett. "I went to hair school by day and studied theatre at night."

Then Corbett received his chance at stardom, a Samsung Electronics commercial. By the time he was out of cosmetology school, the commercial was running on the air. A hair salon was Corbett's last regular place of employment.

"I had 50 national commercials in four years," said Corbett. "Some actors are lucky to get one one or two, but the commercials were

not fulfilling enough to put yourself on the line with no rewards. I was about to say this life is not for me when Universal saw me in a Jack In The Box (food chain) commercial and called me for a meeting."

A week later, Corbett was on a plane to Seattle, Wash. He credits the Jack In The Box commercial for changing his life because it gained him a spot on "Northern Exposure," the 1990s hit TV show.

"I wanted to act and have lines and scenes," he said. "Northern Exposure ran five years and I was living in Seattle, Washington. I lived there for 15 years."

The popularity of "Northern Exposure" helped land Corbett in big screen hits such as "My Big Fat Greek Wedding." This love story holds the title of No. 1 most successful romantic comedy ever made. The movie was produced by Tom Hanks and his wife, with whom Corbett said he is close friends.

"I think how lucky I am because of all of the movies I have gotten to do," said Corbett. "Doors just open up. I am like a friend to the world. I can go any place in the world and have a friend. It is a constant and unique thing."

Corbett now resides in Santa Barbara, Calif., and spends some time throughout the year at the "Corbett-George Ranch" in rural Ohio County.

"I just don't get back here as much as I would like to," he said. "There are some knolls here I would like to build a log cabin on and spend more time. It is different living in California. There is no connection to people and your neighbors."

He said he can come back to Wheeling and see people he has known his whole life, while in California he does not know who lives next door to him.

But when he returns to the Golden State, Corbett hopes to have as much success in the music business as he has had in television and films.

According to his Web site, Corbett's new CD blends Nashville songcraft with tight, combusive Southern rock arrangements. His material was written by top songwriters like Hal Ketchum, Jon Randall, Darrell Scott, Tim

Nicoles, Rivers Rutheford, Bernie Taupin and Mark Selby.

The album was recorded in Nashville with producer D. Scott Miller and Corbett's longtime musical partner, Tara Novick. The musicians come from a mix of country and rock backgrounds, with Black Crowes' drummer Steve Gorman and Music City bassist Mike Brignardello laying down a steel-belted rhythm behind guitarists Kenny Vaughan and Pat Buchanan, keyboardist Mike Rojas and steel guitarist Mike Johnson. Harmony vocalists include Sara Buxton and veteran soul-shouter Jimmy Hall, former lead singer of Southern rock 'n' soul greats Wet Willie.

Corbett's CD will be available in stores beginning Tuesday, April 4.

FALLING FLAT: MEN IN TREES IS NORTHERN EXPOSURE LITE--AND IT'S NOT THE ONLY NEW COMEDY THAT'S DEPRESSINGLY FAMILIAR

Date: October 9, 2006

Publication: New York

Author: Leonard, John

ALTHOUGH NOT QUITE Northern Exposure for morons, Men in Trees makes you want to climb one, just to get out of the way of the smirks. Anne Heche, channeling the ditz that made her so exasperating to Harrison Ford in Six Days Seven Nights, plays a big-city "relationship expert" and self-help author who ends up frazzled in a small town in Alaska after her fiance cheats on her. In this hamlet, there are many men, mostly strong and silent like tranquilized caribou, and few women, though they talk more. Plus, a bar, a radio station, a biplane, a fish-and-game biologist, and a skunk. The skunk explains a bathtub full of Anne and tomato soup. There is, however, no excuse for the charity bachelor auction.

You won't get up from Men in Trees dumber than when you sat down. But it is worth remembering that on Northern Exposure, between gay weddings and wheelchair Olympics, a marathon of hairy naked men ran through the dawn-stricken streets as if they were Pamplona bulls, and references were made to Nietzsche, Trotsky, Jung, and the Albigenian heresy. None of this will happen on Men in Trees. It's not just that TV is about TV, recycling whatever seemed to work

before. It's also that sitcoms worsen by the season. Imitation is a form of battery, brutalizing the original. Still, networks seek a boffo hit across the demographic spectrum, lowering their brows to do so. But suppose there isn't a mass audience anymore. It's been balkanized by cable.

IF MEN IN TREES is Northern Exposure for slow readers, Help Me Help You is Bob Newhart for psychobabblers. Recycled Ted Danson plays a shrink whose estranged wife, Jane Kaczmarek, is sleeping with a car salesman, whose daughter, Lindsay Sloane, dates a psychology professor old enough to be, ahem, her father, and whose group-therapy patients are the saddest sacks in the grocery store (antisocial, suicidal, closeted, furious). While therapists and psychiatrists are usually reviled in novels and films, they're often valorized on the small screen--from M*A*S*H to Monk, from Law & Order to The Sopranos--maybe because an intimate medium is predisposed to believe, like Freudians, that most of our ogres live at home, under the bed, instead of outside in the lousy weather of politics and history. But if you bring back Newhart, he'd better come with Suzanne Pleshette.

CLASS FOR BUILDING LOG HOMES HELD IN LOG HOME FROM "NORTHERN EXPOSURE".

Date: February 13, 2008

Publication: Business Wire

The Log Home Builders Association is offering a two-day class on building log homes from scratch coming up April 5(th) and 6(th) near Monroe, WA, at the infamous log home used in the filming of the television show "Northern Exposure."

SEATTLE -- The nearly 7,000-square-foot log home used in the filming of the television series "Northern Exposure" as the home of retired astronaut Maurice Minnifield (played by actor Barry Corbin) serves as the backdrop for a two-day class on building log homes, offered by the Log Home Builders Association (<http://www.loghomebuilders.org/>). The next class is scheduled for April 5th and 6th, 2008, at the world-famous location near Monroe, Washington.

In addition to teaching the craft of log home building, the Log Home Builders Association

shows students how to use pioneering techniques to build their home from scratch without a log home kit. Many of the association's students have built their log home without a mortgage.

The two-day class is offered periodically throughout the year to students who fly in from around the world to learn the craft of building their own log home. The cost of the class is included in the association's lifetime

membership fee of \$795 (\$695 each for groups of two or more).

To sign up for a class or to get more information about log home building, visit the association's web site at www.loghomebuilders.org or call the association at 360-794-4469.

About the Log Home Builders Association

The Log Home Builders Association has been teaching students to build their own log homes and log cabins from scratch since 1965 and currently has over 45,000 members throughout the world. The association was founded by Skip Ellsworth, a fifth-generation log home builder who is considered the world's foremost authority on log home construction.

Lifestyles

Moosed up

2008 Roslyn Moosefest

by Jim Fossett

ROSLYN - The first event of the festival featured a series of conference calls, each involving nearly 100 people.

Friday, July 25, Moosefest 2008 organizers rigged a telephone with a speaker inside the Roslyn Episcopal Church.

At 4:30 p.m., the crowd went silent while former Northern Exposure star Diane Delano began dialing ... other former Northern Exposure stars.

Delano played Sergeant Barbara Semanski, a state trooper described as "a rough and tumble, take-charge kind of gal."

The telephone marathon was part of Moosefest's annual three-day event.

Attendees came from all over the United States and Canada, Israel, and Italy.

Delano was able to reach several former stars, most notable among them lead actress Janine Turner, who portrayed Maggie O'Connell, the beautiful independent pilot and landlady who eventually became mayor of Cicely.

From her ranch in Texas, Turner answered Delano's upbeat and predominantly humorous questions about show business in general and motherhood. Turner spends most of her time these days, she said, raising a daughter.

Other Northern Exposure fans invited to Moosefest 2008 included William White, Rosetta Pintado, and Harry

Pringle.

White, who played the cook at The Brick, was seen walking the streets of Roslyn Saturday.

When the conference calls concluded, Roslyn Mayor Jeri Porter showed up to lend a hand serving fans their first supper in town, there at the church.

First Timer

Brian Council, a 37-year-old resident of Tempe, Arizona, took vacation from his U.S. Airways job in Phoenix to drive his wife, Katherine, and four-year-old son, Dylan to Roslyn for Moosefest.

Friday during the telephone marathon, while Dylan fussed with a jigsaw puzzle on the floor of the church, Council explained his attachment to Northern Exposure.

"I watched it in college," he smiled, "and have been watching re-runs on DVD ever since. My wife and I love the show. Love the idea of Roslyn."

"Once in 1991," he added, "I drove up here by myself to watch the filming of an episode, but Moosefest 2008 is a first timer for me and my family. We'll stay through Sunday and then take a tour around Washington. It's beautiful here."

Moosefest Olympics?

For those registered to attend Moosefest, Sunday concluded a weekend of walking



NORTHERN EXPOSURE STARS William White and Barbara Semanski yuk it up with fans Friday, at the Episcopal Church in Roslyn. When this photo was taken, the crowd of 80 or so was in the middle of a conference call with the series lead actress Janine Turner, at her Texas ranch.

Jim Fossett photo

tours of filming sites, a Northern Exposure trivia contest, a barbecue at Runje Park in Roslyn, a couple of suppers at the church, a cocktail hour, celebrity speeches, and a live auction benefiting Roslyn Revitalization.

Perhaps best representing the Northern Exposure mindset was the Moosefest Olympics held at Runje Park after the barbecue.

One of the nine organizers of the Olympics explained the game plan.

"We based events on Northern Exposure episodes," Minneapolis resident Kathy Posthumus said.

"For example, in one episode," she said, "Walt and Joel are sitting on a main street bench spitting seeds and talking about aluminum foil in their boots, so we staged a seed spitting contest."

"In another event," she laughed, "participating athletes flung little, vinyl cows. And of course, we had a moose dropping race, shutting little brown things with a spoon."

Posthumus said her involvement with Moosefest has

become ritualistic over the years.

"Even before it was Moosefest," she laughed, "I had to choose between the annual trip to Roslyn and a trip to Ireland. I went to Ireland, of course, but via friends going to Roslyn that year, I sent with them a photo of my face pasted to a stick, so I could be there. In group pictures taken that year - there I am, in almost every picture."

"Each Northern Exposure fan is a unique individual," said Candice Odell, of Austin, Texas. "We all do different things - have diverse interests. But when we gather, our differences dissolve. We come together as a community. We embrace the offbeat humor, common sense, and lifestyle of the TV show - and we accept each other for who we are. As I like to say, Moosefest fans are a finer people you could not meet."

Chimed one married couple, "Here in Roslyn, our Northern Exposure Mecca - we get seriously moosed up."

For more information, logon to www.moosefest.org.

7th Annual

"THE SOPRANOS": DAVID CHASE FESSES UP

Published: Wed, April 23, 2008, 9:04 AM
By: Variety

-- When one fan stood up and told Chase how much "Northern Exposure" had meant to him as a TV viewer and writer -- Chase was a scribe and exec producer on the seminal CBS show -- and asked to offer some insight about his experiences working on the series, Chase shot back, "I hated that show. I only did it for the money." Ouch.

TV WRITER SANDY VEITH DIES AT 60

Posted: Mon., Jan. 26, 2009, 2:06pm PT
By VARIETY STAFF

Scribe penned 'Jeffersons,' 'Maude'

Sandy Veith, who wrote for shows including "The Jeffersons" and "Maude" and won a court judgement for his creation of "Northern Exposure," died Jan. 4 in Miami, Fla, after a brief hospitalization for kidney and liver problems. He was 60.

Veith had a long career as a comedy producer and writer, serving as co-exec producer on "Starting Now," exec producer on "He's the Mayor," exec producer on "Never Again" and producer/writer on "Love, Sidney." He also wrote episodes of "Diff'rent Strokes," "One in a Million" and "A Year at the Top."

A 1990s court judgment found that he was entitled to credit and compensation from Universal as the creator of "Northern Exposure," which was based on a treatment and script he wrote for a series called "Colletta."

He is survived by his wife Kathy, a stepson and a stepdaughter.

CELEBRATE 'NORTHERN EXPOSURE' 20TH ANNIVERSARY IN ROSLYN

Updated Jul 12, 2010 - 7:59 am
By DAN RESTIONE
KIRO Radio

Twenty years ago Monday, the world was introduced to the quirky fictional town of Cicely, Alaska and it looks like quite a few fans have never left.

"Northern Exposure" debuted in 1990 as a summer replacement for CBS. After a slow start, the story of New York doctor Joel Fleishman trapped in a remote town filled with unusual people took off.

Over the next five years, the show picked up 57 awards and nominations during its run, including 3 Emmy's, 2 Golden Globes, and 2 Peabodies for its "depiction in a comedic and often poetic way, of stories of people of different backgrounds and experiences clashing" but that ultimately "strive to accept their differences and co-exist."

Kurt Letterman says that's the reason he's kept the fan fires burning all this time. "It's an ideal small town life," he says. "Different people who all pull together for the common good."

Canceled in 1995, the show's fans just couldn't leave it alone. So they organized "Moosefest," an annual event held in the western Washington town of Roslyn, where the show was shot. Letterman is the organizer of Moosefest 2010 and says he's expecting people "from all over the world, England, Australia, Croatia, and from all over the US." He says over the years, the hardcore have become friends, almost family, and while they might disagree on politics and religion and other issues, their love of the show is what brings them together year after year.

Roslyn became a tourist mecca for the fans back in 1990 and is still in the Northern Exposure business. At Moosefest people talk to the stars of the series, recreate some favorite scenes, and visit some of the filming sites, including the KBEAR radio studio- which hasn't been touched since the show was cancelled in 1995. It's the last intact piece of the set in the town.

But for fans like Letterman, the vision of Cicely and it's residents is something that will last. As Chris the DJ said, "If there is no reality, what do we have to hang our hats on? Magic."

Moosefest will be held the weekend of July 23rd.

20 YEARS AGO: THE PREMIERE OF 'NORTHERN EXPOSURE'

Date: Jul 13, 2010
Author: Tanner Stransky

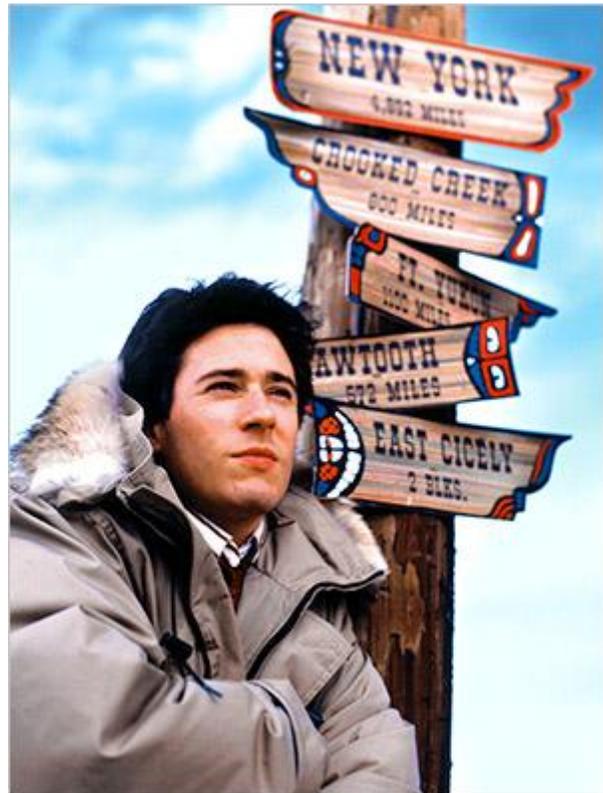


Image Credit: CBS/Landov

Expectations were low when CBS launched *Northern Exposure* in the middle of July, traditionally a TV dead zone. "I don't know whose idea it was to launch in the summer," says Rob Morrow, who starred as Joel Fleischman, a New York City doctor forced to relocate to tiny Cicely, Alaska, where he discovers a bevy of wacky townspeople, including love interest Maggie O'Connell (Janine Turner). "I don't think anyone had any idea what they had on their hands."

Critics took to the show's sweet, quirky sensibility, and the program quickly developed a cult following. Entertainment Weekly's Ken Tucker gave the first episode a B+, writing that *Exposure* "may well prove to be summer television's most likably eccentric series." CBS stuck with the show despite so-so ratings, eventually moving it from Thursday to Monday. Suddenly, the network found itself with a bona fide hit — something that became obvious, Morrow says, when engineers showed up one day to reinforce the flimsy set. "We were thinking, They made us work like that?" he recalls with a laugh. "Now they have an interest in us!"

The surging rating — and infusion of cash — allowed *Exposure*'s writers to take risks with story lines, which included prime time's first gay wedding. The show went on to win the Outstanding Drama Series Emmy in 1992, as well as two Golden Globes and two Peabody awards. "As a series, it has benevolence about it, and an intelligence," says Morrow, who will star on ABC's legal drama *The Whole Truth* this fall. "It spoke to the heart in a way that was refreshing. That is refreshing still."

FANS FLOCK TO ROSLYN FOR MOOSEFEST

Posted: Tuesday, July 27, 2010 4:00 pm
| Updated: 11:45 am, Tue Jul 27, 2010.
By Lura Treiber

ROSLYN—Linda Tye of Ashland, Ore., sold her living room furniture to go to Moosefest in Roslyn over the weekend.

Her friends chipped in for a \$165 ticket so she could attend the three-day fan festival for the television show "Northern Exposure." Tye came up with the money for travel expenses and lodging. Now, her living room is furnished

with a plastic lawn chair, Tye said with a laugh.

The show, which ran from 1990 to 1995, was set in the fictional town of Cicely, Alaska. For most of its run, outdoor scenes were shot in Roslyn, and many local buildings and places received time in the spotlight. Quirky characters were part of the program's draw - at the end of most programs, DJ Chris Stevens, played by John Corbett, would recap the theme of the episode on his KBHR radio show.

"It would sum up what you were feeling," Tye said.

Selling one's furniture to attend a small festival may seem extreme, but "Northern Exposure" means a lot to many people.

"There are messages in the show," Tye said. She started watching it during its initial broadcast.

Viewing the show was a healing experience for Tye. In 1998, her husband, Rick, was crushed by a tractor while at work. She identified with the character of Maggie O'Connell, played by Janine Turner. Maggie is said to have a curse in the show - all the men she dates end up dying in freak accidents. Tye said at that point she felt like she was Maggie.

It helped her get through the time after her husband's death, she said.

"The audience takes what they need from the messages," said festival attendee Renee Campbell of Philadelphia.

About Moosefest

Moosefest began in 1997 by a group of avid "Northern Exposure" fans. It was held annually until 2005. Less formal gatherings were held in 2006 and 2007 while organizers planned the 2008 fest. Moosefest is organized by a committee of 11 people from all over the country.

"It's a casual gathering of fans whom the show has touched them in a special way," said Kurt Lutterman, director of the Moosefest committee and longtime fan of the show.

Activities included several walking and bus tours of filming sites in and around Roslyn, show trivia, phone interviews with actors

from the show, an auction to raise money for local nonprofits including the Roslyn Downtown Association and a dinner catered by the Roslyn Café.

Attending the dinner were several actors from the show including Darren Burrows, who played Ed Chigliak, William J. White, who played Dave the Cook, Grant Goodeve, who played Rick Pedersen, and Harry Pringle, who played Henry Morningstar in the "Our Tribe" episode.

Moosefest participants came from all over the U.S. including New York, Florida, Illinois, Texas and Minnesota. There were even attendees from the United Kingdom, Croatia and Australia.

The festival has been getting more popular each year, Lutterman said. This year 100 people preregistered for the event.

"I've been wanting to do this since I was little," Campbell said. She was 11 when the show first aired. She often watched it with her mother. This was her first Moosefest.

During the walking and bus tours on Saturday, Campbell eagerly snapped photos of The Brick, Ruth-Anne Miller's store, the beach where Chris Stevens' trailer was located and a multitude of other filming sites.

She chuckled at the horses being ridden down the streets and the random black dog dodging traffic. They are things she rarely gets to see in Philadelphia.

Her eyes teared up after participating in a Moosefest tradition, dancing on Ruth-Anne's grave. So did Tye's.

Being able to attend the festival and tour filming locations was a dream come true for Campbell.

"It's wonderful," Campbell said. "It's like being at a 'Star Trek' convention while on the Enterprise. You can feel the presence of the show and the characters."

Sense of community

Candy Casey of Bangor, Maine, said being able to tour the filming locations was ecstasy for a devoted fan.

It was Casey's third Moosefest. Her first year was 2005 and she also came to the event in 2008. She plans on coming to many more in the future.

"When I found out that this is where they filmed it, I couldn't wait to come down here," Casey said. "I had to put my hands on The Brick. I was ready for it four months ahead of time."

She, along with Campbell, Tye and Lutterman fell in love with the uplifting feeling and sense of community present in the show.

"When you're down, when you're bummed and you watch the show, you feel like everything is going to be all right," Casey said.

NORTHERN EXPOSURE

A Site for Hegemonic Struggle?

Popular Culture can be defined in any number of ways, but is generally thought to consist of cultural texts and cultural practices that are consumed on a large scale. These texts and practices are creations and reflections of the western industrial societies that produce them. The analysis of popular culture is a worthy endeavor because of what it can reveal about our society. Popular culture says something about who we are and who we'd like to be, and as with any artifact of culture, there are many theoretical approaches that may be utilized in its analysis.

One of these many approaches to the analysis of popular culture is the Gramscian concept of hegemony, based on the theory of Marxism. This approach treats pop culture as a site of exchange between dominant and subordinate ideologies; a struggle between the forces of resistance by subordinate groups and the forces of incorporation by dominant groups (Storey, 1998). Gramscian theory suggests that texts move within a 'compromise equilibrium' of resistance and incorporation. I propose that the television program *Northern Exposure* is a cultural text that demonstrates this compromise equilibrium; it moves between resistance and incorporation. The fictional community of 'Cicely, Alaska' is the site of this struggle.

'Cicely' is a small remote town in Alaska that was founded in the early 1900's. What began as a frontier trading post was transformed through a re-birth of the human spirit, under

the guidance of Roslyn and Cicely. These two lesbian women had traveled from Billings MT on a quest to create a place for people to live in freedom and harmony, to live how they chose and to explore their human potential. They inspired the depressed and the oppressed of the outpost to reach within themselves and to tap their inner strength, civic pride and humanity. Through the hard work of a diverse group of people from all walks of life, Cicely became a 'Paris of the North', an artist colony of freethinkers that attracted the likes of Kafka, Lenin and Anastasia Romanov. The town was unofficially founded on the day of a 'wild west' showdown of words—when the townsfolk defended their new Utopia from the bullying wealthy cowboy who would continue to 'own' and dominate them, keeping them in fear and subjugation. Cicely lost her life to a stray bullet of ignorance and social reform was born, forever stamped on the town. The television show is an hour long weekly drama that features a storyline based on the experiences of a New York City doctor who gets stationed in Cicely in 1990 to work off his medical school debt to the state of Alaska. Says Rob Morrow, the actor who played Dr. Joel Fleischman on the show, "I can't think of another mirror world more emotionally, spiritually, and intellectually right than the one that we created in Cicely" (Will, 1999). While operating within a completely identifiable physical world, *Northern Exposure* challenges our perceptions and our assumptions about the society we've created.

The television series *Northern Exposure*, currently airing as re-runs on the Hallmark Channel on weekdays 2-3:00 pm, was produced from 1990–1995 and aired during primetime on CBS. It enjoyed amazing critical and commercial success, winning an Emmy for Outstanding Drama in its first season and launching its cast into commercial stardom. The text, which amasses to 110 episodes, was originally intended to be a quirky medical drama created by the producers of *St. Elsewhere*, John Falsey and Joshua Brand. There is a strong following of the series even today with active fan clubs on the internet as well as in 'real' space. There are several annual gatherings of fans in the town of Roslyn WA, where many of the outdoor scenes for the show were filmed. There were many changes in the world in 1989-1990 that likely contributed to the success of a show like

this one: the revival of Earth Day and the Environmental Movement (post *Exxon Valdez*), the eruption of New Age Spirituality, unprecedented 'political correctness' and global awareness, the collapse of communism: Berlin Wall, Tiananmen Square, etc. It was a time in America's history for reevaluation, and social change seemed possible. A Republican administration, with George Bush Sr. as President of the United States, was in office when the show was formulated. The global events combined with the political framework for its historical production indicates a possible need for a competing ideology. Evidence of this need for shift in political power was the election of Democratic President Bill Clinton in 1992, mid-series for *Northern Exposure*. Regardless of whether or not this was an attempt to satisfy the masses by providing a cultural placebo for conflicting ideology, or whether the demise of the show several years later was evidence of the Democratic Administration providing a sense that our liberal welfare was being safeguarded, the television industry recognized that the American audience was becoming more diversified and saw an opportunity to target a fragmented population. Building off the popularity of quirky shows, such as *Twin Peaks*, the producers of *Northern Exposure* used political fads as character traits and challenged political correctness and stereotypes.

I've addressed the possible appeal of a show like *Northern Exposure* in the early 1990's, but what is it about *Northern Exposure* that continues to be so appealing today? The text has become integrated into a cultural practice for some fans. The show influenced the economy of the real-life town as 'outsiders' began buying property in Roslyn, WA, presumably to feel closer to the fictional paradise. Some has been written on the mythological content of the show and its value as such, but I believe there might be more to it than a much needed and inclusive global mythology. Taylor and Upchurch (1996) reported that *Northern Exposure* quite possibly provides the needed global mythology spoken of by Joseph Campbell in his PBS interview with Bill Moyers called 'The Power of Myth'. Campbell, a sorely missed leading scholar of world mythology and oft-quoted source on the 'Chris in the morning' radio show on *Northern Exposure*, asserted

that the social problems faced by industrial societies are partly a result of a failure to embrace a powerful mythology that guides individuals in finding their place in society (Taylor and Upchurch, 1996). Taylor and Upchurch say that, in a Hegelian dialectic of thesis, antithesis, and synthesis, *Northern Exposure* combines elements from many traditional myths to create a modern functional myth. They point to the episode where Chris flings the piano from Maggie's fire ravaged house to demonstrate "that we need myths to help put aside the 'things' of our lives". By 'things' they mean anything that prevents us from finding inner freedom and meaningful relationships with other people; mental and physical obstacles including "childhood fantasies, desire for possessions, fame or power" (Taylor and Upchurch, 1996). This analysis indicates an appropriate link between mythology and political and economic ideology because they infer that the mythology is needed to alleviate the distracting baggage of our political and economic existence, our everyday 'reality'. The degree to which *Northern Exposure* succeeds in providing such a mythology depends on how it is read.

Northern Exposure is an intellectual show and can be read on many levels. The structuralist approach says meaning is the result of interplay of the relationship of selection and combination made possible by the underlying structure, in this case the theme of myth, and is analogous to language (Storey, 1998). There are very obvious themes for each episode and an eclectic cast of characters that might appeal to almost any segment of the viewing audience. It is possible that *Northern Exposure* is a site for the disenfranchised in today's world to find expression, a site for the ideological struggle in America to be played out.

The series begins with a Jewish New York doctor coming to Alaska to work off a contractual debt to the state for his medical education. He imagines that he is to be stationed in Anchorage or Fairbanks and is horrified when he finds himself instead marooned in the backwoods town of Cicely, population 800. The first several episodes feature him struggling with this incarceration (control issues) and trying to think of an escape plan. The townsfolk he encounters are entirely alien and 'weird' to his highly 'cultured' urban worldview. He is a man of

concrete and skepticism, 'alone' in a wilderness of 'freaks'. The series develops as Joel and his community learn life lessons in dealing with humanity. Joel's only 'kindred spirit' is his captor, Maurice Minnifield, the benefactor and patriarch of the town; a man who held Joel at gunpoint when he'd heard of his plans to welch on the repayment deal.

Maurice is an extremely wealthy ex-marine, ex-astronaut and frontier developer with western notions of law and dreams of his own legacy. He is a man comfortable and self-identified with his status as an elite in a nation of economic, cultural and political hierarchy, although he continues to be unaware of the fact that his prominence as leader is unrecognized in the rural town. His prominence is indeed a figment of his imagination when it is placed out of context with the outside world. There is a peripheral rival of Maurice's in town, Edna Hancock, a woman who also owns timber and mining companies and plans of fiscal dreams come true in the wilderness. Interestingly enough, the only other regular character who buys into the status quo of the standard economic 'American Dream' is Lester Haines, the Native American millionaire who's "lost touch with the old ways", according to our Native spiritual guide, Marilyn Whirlwind. Lester employs Phillipino servants and contracts out to other Native Americans, but expects special discounts for his nepotism. In effect, he's assimilated and become the 'white man'.

There are some supporting characters when it becomes necessary to set an exclusive capitalist environment. One such event was the episode where Holling, the endearing tavern owner and long time friend of Maurice, wants to become a member of the Sons of the Tundra Club. This exclusive club of businessmen, which admitted a scraggly old trapper and recovering Wall Street junky named Walt, would not initiate Holling due to Lester's prejudice against his Huguenot heritage. Holling found himself questioning the exclusive nature of current society. Besides this peripheral brotherhood of capitalists, Joel and Maurice generally find themselves in the minority, sharing a common set of values when it comes to politics and goals.

In contrast to the capitalist ideology expounded by Joel and Maurice, the rest of Cicely's residents tend to fall into the alternative category of diverse values, none

placing much merit on financial gain. And while they all participate in the capitalist system without contestation, as a whole they place more value on intangibles, a counter hegemonic ideology that minimizes consumption. Their residence choice denotes their placement of value. Besides the Indians, many of the residents are transplants from other states, dreamers and gypsies who settled in Alaska to enjoy more freedom and a higher quality of life. They certainly were not lured with economic incentive, and their access to market goods is limited by location. The only characters that did come to Alaska with a business venture were Ron and Eric, two homosexual innkeepers looking for a dream life where they could still maintain their financial quality of life. While Maurice initially revels in their overwhelming similarities in taste (culinary and music, 'high culture') and ethics (fiscal and as fellow marines), he struggles with his homophobic disgust with their lifestyle. But with Maurice, tolerance can be bought, and he sells them property for their 'bed and breakfast'. In episodes that follow, Maurice continually confronts his homophobia as he learns to accept these newest additions to his growing enterprise, the town itself. While Cicely was originally founded by a homosexual couple, Maurice is uncomfortable with the direction it may now take under his 'command', and with how it would reflect upon him and his legacy as benefactor.

Maurice and Joel are offended by any lack of respect for elitism. Maurice holds tightly to his position as king of the lonely castle and his imaginary reign over the kingdom of Cicely, while Joel holds tightly to his inflated self-image as glorified 'healer of man' and automatic leader in his forced community. Both cling to illusions of control and illusions of their role of power and influence, none of which are recognized in this wilderness. What is power in this fictional world? Who has it in Cicely? Just as money is worthless in the wilderness, Maurice's restrictive agenda and brazen display of authority is worthless in a setting of freethinkers with relatively nothing material to lose. In a world where political correctness is not expected and most take little offense to the insulting opinions of others, Cicelians are free to speak their minds without repercussion. Just as the stereotypical old west, Cicelians don't seem to need a leader. In fact they had gone without an

election in town since its founding days, up until Edna Hancock needed a stop sign in front of her house and realized she was not going to get one unless she became mayor. Power displays itself as self-expression and self-realization.

The true revelations of power come through as recognition of individual human nature and self-determination. An example of this is when Maggie O'Connell, the young antagonistic bush pilot from Gross Point Michigan, finds an archaeological site in her front yard and is suddenly overrun with Maurice and his band of hired excavators. Maggie is never consulted on the project and is told to use her back door so as not to disturb such an important operation. When she realizes that the artifacts are largely comprised of women's paraphernalia, she takes back the power and kicks them all off of her property in a bulldog display of empowerment, promptly eating the written contract and reburying the artifacts in an all female ritual. Other episodes end in glory when characters simply reject the oppressive feel of "should" and "have to". For example, Maurice suffers a minor heart attack and feels like the world is trying to bury him and his ambition by sending him away for a series of medical tests. He takes matters into his own hands and risks his health by canceling his trip to the hospital, choosing instead to high dive into a waterhole of icy stream water, resurfacing triumphant with adrenalin and self-determination. Another episode features Maggie coming to the realization that she doesn't have to let Fleischman's abrasive character affect her, because she is inherently nice and he is not. She proceeds to try desperately to be nice, something she has always believed to be part of her nature, and she struggles and is unhappy. When her patience is finally tested with someone treating her like a doormat, she breaks the politeness, screams and threatens the offender. She turns to face the camera with an exuberant face of found identity and empowerment. These episodes featuring agency as victorious over structure propose a challenge to the dominant ideology of American culture. These characters feel the pressure of dominant forces in patriarchy, gender metanarratives, and a youthful culture that negates the elderly. In response to these forces is a brief period of habitual acquiescence before an eventual realization

of discomfort and ultimately self-determination. These characters have essentially rebelled against the structure; a very subtle and private rebellion, but that is how revolution begins. Individual self-determination may ultimately lead to a re-evaluation of the system by which we define ourselves as a group. In this way agency may challenge structure in a hegemonic struggle over ideology.

As a base feature of the dominant ideology of capitalism, class structure is represented in this text, but what's questionable is the extent to which the hierarchy functions. Two very clear examples of this class struggle are the dichotomies of Maurice and Chris, and Maggie and Joel. Maurice's polar opposite is Chris Stevens, ex-con DJ, artist and employee who contently resides in a trailer. Maurice and Chris are opposites on every scale, but they share common cultural texts. The interpretations of those texts are quite different, but the appreciation is 'equal'. While Maurice and Chris are both from very humble backgrounds, both are quintessentially 'American' by very different definitions. Maurice's childhood was based on conservative mid-western American morals, and Chris' childhood was based on liberal, low class criminal delinquency. Each archetype has a different value for money, and different motivations. They represent the upper class and the lowest class, and each is very comfortable with their class status. In fact each identifies himself heavily by that status. Maurice worked hard to move from the lower to the upper class, and can't possibly comprehend the idea that everyone wouldn't trade shoes with him in a minute for the fame and fortune he's acquired. But, he is lonely. Chris is proud of his class and sees no division separating him from an intellectual life of both great literary culture and beer. He is an artist and a philosopher, and wants nothing more than to explore every dimension of existence. In an episode where Maurice wanted an heir to pass on the Minnifield fortune, he tried to adopt Chris, his employee and friend. Chris hesitantly agreed because he'll try anything once. It was an incredibly awkward experience as Maurice tried to 'father' and mold Chris into someone worthy of such prestige. In a typical father-son duel of egos, Chris finally 'quit', as all Stevens do. Both men have vastly different identities

connected to their class status and are self-identified by them.

Another dichotomy of class struggle is seen in the characters of Joel and Maggie. While Joel and Maggie act out an obvious struggle with gender roles and competition, they also act out their struggles to break free from the classes they were born into. Joel was born to a blue-collar family and strives for the republican American Dream of success, while Maggie was born to a Country Club executive and socialite, and strives to live out the reverse, an idealized democratic vision of equality. Maggie and Joel are living their version of the American Dream by challenging the roles and classes they were born into. Maggie was raised to be a successful and professional socialite and reacted dramatically by following her own desires to be a combative mechanic and bush pilot. She is an excellent example of an individual who challenges the dominant gender metanarrative, who is quick to rebellion, and who makes attempts to understand and practice liberal social responsibility. Joel is living the quintessential American Dream by being born to a middle class family and working his way up to the elite upper class of medical professionals. Having been a child prodigy, he is not exactly challenging the role he was born into but he is shifting class status, by choice and through effort. In this way he is buying into the dominant ideology with all of its high culture and emphasis on prestige and privilege. Throughout the show we watch him wrestle with his black and white worldview and in his last season he relinquishes the illusion of control he's been clinging to and decides to live with a remote Indian village during his inner search for 'enlightenment'. Joel completely morphs through a spiritual rebirth following a vision quest, and returns to New York with an alternative and 'eastern' (as opposed to 'western') worldview. We see that both Maggie and Joel have challenged the dominant ideology in very different patterns, revealing that there are as many paths to choose as there are individuals, and that ideologies are not only *not* necessarily imposed, but also not static. We have agency. We can decide what success means to us individually regardless of what dominant ideology is telling us.

Northern Exposure subverts the American Ideal of success and power to include those who resist competitive capitalist oppression.

As a hegemonic site of resistance, the show empowers those who don't personally legitimize the system by reversing the definition of 'success'. In Cicely, more value is generally placed on art and free spirit than on a sizeable financial portfolio. In one episode Ed invites Ruth Ann Miller, general store owner and his new boss, to dinner and she tells him of her children. She proudly describes her son Rudy who is a truck driver in Portland and writes pastoral poetry in his spare time. And with an air of regret and disappointment she describes her son Matthew by saying, "and wellMatthew, that boy had such potential.....he's in Chicago... he's an investment banker." (Ed offers his condolences). "Life's full of surprises Ed, some good and some bad." *Northern Exposure* offers an environment where the alternative lifestyle and values are not only appreciated and nurtured, but constitute the majority. The minority is the capitalist ideology of materialism, and that is OK too, so long as it does not impose on the rights of the others. I believe that this idyllic village, where art and individuality are revered, may alleviate the pain of failure felt by many in the 'lower 48'; 'failure' of choosing not to conform to the capitalist standard. Cicelians have chosen instead to 'follow their bliss' (Campbell, 1988).

Failure is embraced in Cicely. Failure is inevitable if life is truly lived and risks taken. Perhaps this can be seen as embracing the American ideal, the myth of the American west and the pledge of the pursuit of individual happiness. Risk taking is encouraged in capitalism. It may also be a new definition of an America painfully aware of its sins and in need of redemption. In the episode where Chris is struggling with the logistics of remodeling his trailer in a timely efficient manner, he remarks to Joel on the lesson he learned from the universe in his failure to do so. "What is a house, but a metaphor for the mind....You gotta tear down the old before you can build the new. You gotta lose your mind before you can find it....Give up man. Throw out all those old plans and sink your face in the here and now. Whether it works out or not, I'm a free man." Failure is relative. All is relative in Cicely; all is a state of mind....even freedom. There are several episodes that challenge the value of a house in our society and its use as a status symbol, a benchmark of our 'success'. In each

episode the character comes to the realization that, while conditioned to want a house, it is not going to make them any happier than they already are. And who needs to be isolated in organized personal space anyway? Community is the lesson of Cicely.

Community is a recurrent theme on the show. The increasing isolation of the individual due to technological advances is lamented in Cicely, where town meetings are the forum to debate moral dilemmas, and potlatches and picnics abound. One particular episode features Maggie getting fed up with the poor quality of the machines in the Laundromat (itself an indicator of class distinction), owned and operated by Maurice Minnifield, and buying her own personal machines like those she had when growing up. Five minutes into her first load of wash she realizes she is bored and lonely, sitting at home with her laundry. She makes phone calls to idly chatter and starts to invite people over to do their laundry at her house, just so she'll have company. Following a conversation with Chris about America's technological "blitzkrieg toward isolation", Maggie realizes that the Laundromat was more than a place to wash her clothes, it was an informal bonding ritual that regularly reinforced her social ties with friends in the community, her 'family'. When she experiences a kink in the new machine's function, she seizes the opportunity to return it to the factory. She is welcomed back to the laundry circle by those who've missed her company. I believe that this sense of community, largely lost in an expanding industrial nation, is a key component to the appeal of the show. It's not simply a group of friends, but a village of different souls muddling together along individual paths of life. In an industrial capitalist system that glorifies financial success, consumption and mobility of the nuclear family, 'community' is a concept that has become distanced and quaint. Community is now a matter of choice that one must seek and create. But we are conditioned to purchase what we need instead of creating it. I believe that a certain percentage of the audience of *Northern Exposure*, particularly those who later purchased *Northern Exposure* merchandise, may have been, in part, trying to 'buy' this old concept of community.

Who was the audience of *Northern Exposure*? By featuring characters with diverse personalities and backgrounds, the text

probably targeted an increasingly fragmented audience. While the fan base is both male and female, I've never seen an official survey. According to a marketing project by Diet 7-UP, it may have been largely women. The target audience for their taste test sweepstakes, featuring the moose blindfolded, were women from 18-49 (Flynn, 1994). Of course this may have simply been the target audience because it was a diet product, typically thought to be more appealing to the ever self-conscious female. And what of the marketing? Is this the dominant ideology still winning with all of this focus on products and consumer activity? The program became quite a windfall for marketing, with T-shirts available everywhere in stores and the stars becoming regular commercial salesmen for car manufacturers like Ford Motor Company. Perhaps fans wanted to buy into the concept of this northern paradise where material goods are appreciated but not seen as the ticket to happiness. In a society where everything is for sale, perhaps they wanted to buy into the concepts of community, spirituality and alternative ideologies. 'Cityfolk' began buying property in Roslyn WA not long after the program began. Were they buying into the prestige of the show or were they buying the concept of an alternative reality? The former would indicate a support for the dominant ideology whereas the latter would indicate a choice for an alternative ideology, albeit 'consumed' via the mechanisms of capitalism. If Cicely is a state of mind, why would people relocate to find it? According to one reviewer, Cicely is a pastoral myth of the secret garden, and this garden of Eden is "wherever you are when you watch its tale unfold" (McConnel, 1993).

'Cicely' does not exist in a vacuum and the outside world of marketing is still an influence in their fictional lives. One episode features Marilyn Whirlwind, the stoic spiritual guide and conscience of Dr. Fleischman, struggling with a mysteriously sore leg. Ed Chigliak, the budding film-maker and Shaman in training, films her telling her ancestor's story. By the end of the story she realizes her problem was that she'd been working too many hours and neglecting her stories, putting her desire for a compact disc player before her cultural needs. While we expect the transplanted Cicelians to struggle with the remnants of their past, their enculturation, it

is always refreshing and powerful to witness the spiritual center dealing with human frailties. While Marilyn seems oblivious to the maelstrom of Joel's antics, she quietly harbors her own mixed feelings about forgiveness and leniency, casting doubt into stereotypes. This is a subversion of ethnic metanarratives, our idea of the Native American. Who is the Native American and what role do they play in our society? Are they fully assimilated? The characters on *Northern Exposure* display an array of answers. While Marilyn rejects the lure to consume in this episode due to the immediate cultural and health cost, Ed Chigliak struggles with a similar dilemma in the episode where he housesits for Maurice. At first he is terribly lonely and uneasy in the mansion, so he invites friends over to share in Maurice's wealth. Before long he has assumed Maurice's arrogant personality. The house had taken control of him like the aliens in 'Invasion of the Body Snatchers'. I believe this was intended to be commentary on the consuming nature of material possessions. This would serve to further support my contention that *Northern Exposure*, as a text, acts as a site for hegemonic struggle.

As Marx said, "The philosophers have only interpreted the world, in various ways; the point is to change it" (Storey, 1998). I assert that the moral of the storyline of *Northern Exposure* is that we all have the power to do just that in our own lives everyday, simply by challenging the norms, by becoming more tolerant of one another and by not imposing ideology. Individual empowerment can lead to a critical mass of people who think alike and feel *able* to change society. Tolerance leads to community and community can lead to social action. In this way individual power can support a grassroots counter hegemonic struggle. One may also read that self-empowerment of the individual may serve to support the dominant ideology by flattening out the sense of conflict, but I don't necessarily agree. Self-empowerment could make us feel more in control over things than we really are, and that might be the position of critical theorists from the Frankfurt School of thought. They believe that the culture industry uses pop culture to prematurely deliver on the promises of a capitalist success (equality and justice), thus preventing the demand for true democracy, and flattening out the distinction between high culture (belonging to the realm of religion) and

popular culture (Storey, 1998). Marshall McLuhan, predicted that the power and range of television would one day iron out our differences and turn us into a 'global village' (McConnel, 1993). Does this mean that if *Northern Exposure* does represent this bridge between popular culture and religion (high culture), thus ironing out the differences, that it prevents the demand for true democracy? It remains to be seen, but I think that democracy is taking place at the level of the individual consumer, reflected in their choices and attitudes.

Northern Exposure provides the new "global village" myth that embraces cultural diversity, community spirit, and individual freedom of expression while providing a framework for life's journey (Taylor and Upchurch, 1996). It provides dialogue that includes nearly every point of view, and most often features liberal stances and humanity victorious. And, in the last decade of the 20th century, these priorities were predominant in the media. Does that then mean that liberal alternative lifestyle was the dominant ideology? I believe not so. I believe it was a fad and an idea that was capitalized on by the consumer market of America, and in turn consumed by Americans perhaps looking for alternatives and a clear conscience regarding their petitioned role in a world of growing responsibilities. By challenging its viewers to question their very beliefs about success and existential meaning, *Northern Exposure* asked us to reevaluate our society and its dominant ideology. I would contend that the writers were somewhat successful in this challenge by reaching a portion of the audience that was reading the text as I've suggested. I've spoken with many people who've read the text (or haven't read the text) in many different ways. Many who read deeply into the text come away feeling better, with a sense of satisfaction. In this way they may view the conflict as already having been resolved. I'm not purporting that those who've become the biggest fans of the show lead alternative lifestyles and counter dominant ideology in their daily lives. The fans I met seemed to be, for the most part, very average middle class Americans with typical occupations. This is just what I surmised; no survey was conducted. What I would like to propose is that it is difficult to say how they were subtly affected. Perhaps the experience has affected the way they make decisions and perceive

situations. Having been raised in this media culture, I'm sure I'm not alone in experiencing flashes of recognition when finding myself in situations that are reminiscent of television scenarios. In a given situation, most people my age understand what I mean when I say I'm having a 'Brady moment'. Television affects us in ways that carry into our daily lives, ways that are often unrecognized but are quite readily recalled. It's even a standard storyline on the show. Ed Chigliak, the film buff, sees events in his life as they remind him of movies. His shaman mentor, Leonard, refers to movies as 'White Man's medicine'. He says it is the folklore we carry with us throughout our lives, our healing stories. In this subtle way we can play out counter hegemonic ideas and explore different personalities. It may not be a typical revolution, but it may be a subtle one. The individual focused ideology of meaning and power, of 'following your bliss', counters dominant ideology because it tells us to do what we want to do with our lives, instead of what the media tells us we want to do. Joseph Campbell, has this to say on the subject; "It's characteristic of democracy that majority rule is understood as being effective not only in politics but also in thinking. In thinking, of course, the majority is always wrong.....the majority's function in relation to the spirit is to try to listen and to open up to someone who's had an experience beyond that of food, shelter, progeny, and wealth" (Campbell, 1988). This he says in response to the question of what has undercut the experience of following your bliss and deeply communing with 'God' in today's world. 'Finding your bliss' is essentially becoming one with 'God', tapping into universal energy and humanity, through finding true happiness with yourself. And as I've stated and shown, the characters on the show largely favor individual growth and lack of formal government and law. Campbell says, "The best part of the Western tradition has included a recognition of and respect for the individual as a living entity. The function of the society is to cultivate the individual. It is not the function of the individual to support society." *Northern Exposure* repeatedly supports this philosophy, exhibited in the two following examples, one episode featuring Lenin, and another featuring a more formal government evolving in Cicely.

In a period episode early in the town's history, Lenin travels to Cicely to meet secretly with the outcast Anastasia Romano, to see if they might reach an agreement where she could be reinstated as a token monarch of the people. In a discussion at her general store, Ruth Ann Miller says she's been reading about his Soviet Union and she believes they will always have a problem with it because of their neglect for individuality. Lenin is enchanted with the strength and vitality of the Alaskan settlers and returns to the newly established Soviet Union with a slightly different take on his interpretation of Marxism in practice. He begins to question the role of the individual spirit in capitalist versus communist systems. Perhaps a system that forsakes the individual for the community is not the 'right' answer either. This is clear evidence of the text moving within a 'compromise equilibrium'; moving between forces of incorporation and resistance.

Another episode featuring this hegemonic struggle is one with ambitious Maggie O'Connell as newly elected mayor. She wants to show Cicelians that government can accomplish things that are 'good' sometimes, so she proposes a number of civic enhancement and public works projects. Maggie finds that very few people, except Holling who would personally profit and who was of Canadian heritage (socialized benefits), favor the precedent of a 'big' government machine. They democratically choose to vote 'no' on 'progress' and 'red tape'. The majority vote in Cicely is for individual sovereignty.

Campbell says that "each incarnation has a potentiality.....the mission of life is to live that potentiality. How do you do it? My answer is, 'Follow your bliss'. There's something inside you that knows when you're in the center, that knows when you're on the beam or off the beam. And if you get off the beam to earn money, you've lost your life. And if you stay in the center and don't get any money, you still have your bliss." I believe these words are the driving inspiration for the writers of *Northern Exposure*. These concepts are featured in many themes of the show and Campbell is often paraphrased. His ideas are challenging to the dominant ideology because it places true inner happiness above financial value. And as much as we all agree to this hierarchal placement in theory, it is rarely used in daily decision-making. We live in a society where we are bombarded with images of money buying true happiness. And therefore, if we want either money or happiness we must realistically make choices to ensure a sound financial future through a capitalist system. *Northern Exposure*, as a text, tells us that this may not be necessary. I contend that *Northern Exposure* shows that there are other options in the way we think, view the world, and react within it.

In these ways I believe *Northern Exposure* was an anthropological analysis of, and an experiment with, the American culture. I believe it appealed to a wide and fragmented audience through the array of characters represented. But, I do not contend that it appealed to everyone or even on the same

level. I contend that at least a portion of the audience who chose to read deeply into the text were those who, on some level were seeking liberation. Liberation from what? Liberation from the 'rat race' of the capitalist American Dream, from the gender metanarrative, from the Judeo-Christian concepts of spirituality, from the fear of political incorrectness and/or from the fear of exercising true democracy by freely speaking their minds. A Neo-Gramscian analysis of competing ideologies is just one of many possible ways to examine this rich cultural text, but it is one with merit as television 'fiction' is an ideal media for such dialogue to occur in a non-threatening atmosphere. In Neo-Gramscian analysis, popular culture is what people actively make from the products of the culture industry; it is a social production (Storey, 1998). The concept of hegemony is used to explain the absence of socialist revolutions in capitalist systems, and this cultural text is a good example of how those in this society who want to be heard and be appreciated, can be appeased through dialogue that highlights their particular ideology. While we may not be left with concrete answers to the myriad of political and philosophical questions posed in each episode, we are left with a sense that the intellectual struggle has been worthwhile. The characters exhibit signs of growth as they realize that there are many valid perspectives and that the world may not be as 'black and white' as we may like to think.

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