

invented earflap-chic, viewers might not be able to make sense out of the more recent Joshua Brand-John Falsey creation without an interpreter's guide. Or a Native American guide. Or at least an L.L. Bean catalogue.

Surely the show has earned its right to stand apart. Two seasons into its run, Northern Exposure is gaining texture, self-assurance - and devoted followers - almost with each new episode. Two seasons into its run, the late and unlamented Twin Peaks on ABC was headed in the opposite direction, an interesting blind

date that had gone sour.

The murky, mood-drenched series had opened to a cascade of welcoming reviews. This was TV's long-awaited union of art and mass-appeal

And finally, it did not titillate with the seductive whiff of chic evil: There is the occasional corpse on the series, but no sinister presences lurk out there in the pines: no psychotic glow lights the eyes of secondary characters.

So why is it, then, that Northern Exposure increases its exposure long after Twin Peaks peaked?

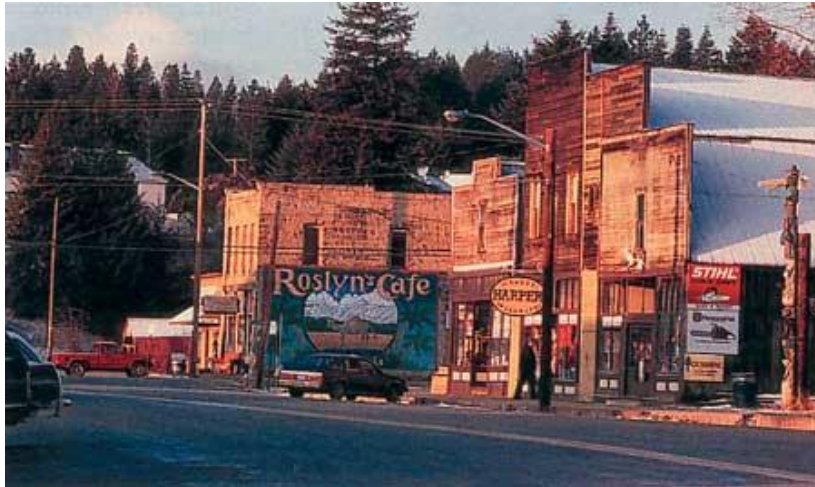
I think the secret lies in the fact that Brand and Falsey have managed to create, gently and patiently, what David Lynch promised to create, and what for a brief, entrancing interval it seemed that he had created, until the archness and falsity of his vision self-destructed:

... A place. A radiant, many-layered, slightly magical place, as achingly real and yet just-out-of-reach as a dream you start to forget as soon as you wake up. A place set off in glorious isolation from the rest of the world, but urgently alive with its own rules, its own memories, its own secrets, and most of all, its own community of characters: flinty, scruffy, silly, often bickersome and self-deluding characters who collide and scheme and get their feelings hurt.

But who ultimately work things out. Who grow from experiences. Who survive. Who prevail. As a community.

Think of that town, Cicely. Think of Dr. Joel Fleischman's threadbare office with its porcelain sink: you can almost smell the cold seeping through the cracks. "A few curtains, a couple heads on the wall - you're in business, drawls the ex-astronaut Maurice. (And you can almost hear Rob Morrow as Fleischman, our surrogate outsider, doing one of his shameless Woody Allen riffs on that exchange to his skeptical nemesis/love interest Maggie.)

Think of Chris, the mail-order minister and storefront disc jockey, gazing out the window as he broadcasts the world's dopiestic local gossip and quotes from a Great Book or two. Who hasn't ventured inside that jerry-built studio, or wanted to? Think of the neon reds and blues that shimmer through Hollings' disheveled bar like honkey-tonk halos, against the click of billiard balls. as Shelly, tray of beers in hand, pauses to nurse the beginnings of an idea. Think of Morty the moose, ambling along a street as empty of traffic as never a



The real-life location for Northern Exposure's Cicely, Alaska is Roslyn, Wash.

To all that, I say ... moose-patties! Or, as Holling might say to Shelly after she's watched 13 straight hours of the Home Shopping Channel, enough is e-gol-dang-nough. It is time to do the right thing: Unhitch those sublimely seedy citizens of Cicely, Alaska, from the bogus yoke of Twin Peaks, and celebrate the deeper connections this beguiling series has made with Americans' imaginations.

entertainment - remember? The critics were thrilled by Lynch's menagerie of offbeat characters, his avant-garde cinematic techniques (dreamlike pacing; lingering, shadowy camera shots), and most of all, his sense of place. Remember that term, place. Like Laura Palmer's body, we'll meet it again soon.

It didn't take long (although it seemed like forever) before Peaks' cultish cachet started to curdle. Lynch became an absentee director: it showed as the stylish elements turned as stale as day-old cherry pie. Those endearing offbeat characters, got more and more grotesque: they became nothing more than the sum of their eyepatches and the logs they talked to. And, of course, it grew apparent that Lynch neither knew nor gave a damn who killed Laura Palmer, any more than he cared about the fictional town of Twin Peaks, Washington. So much for sense of place. Twin Peaks was not an ongoing tale about anything. It was an ongoing sophisticated smirk. In June 1991 it joined Laura in the sweet hereafter.

By contrast, Northern Exposure crept onto the CBS airwaves almost unnoticed: It was a limited-run summer series. It did not have a designer name attached to its credits: Brand and Falsey had done St. Elsewhere, but that wasn't as hip as Lynch's movie -Blue Velvet.-



A canine resident takes in some sun on Roslyn's main street.

street you've driven down. Who needs Laura Palmer wrapped in plastic? This is life, being lived.

Cicely isn't heaven, and it isn't Disneyland-on-the-tundra, but it isn't hell, either. People die in Cicely. People lose lovers, doubt their sexuality, recognize their courage or confront their cowardice, have their vanities exposed for everyone to see, get their dreams trampled on. Will the world ever recognize shy Ed Chigliak for the cinematic genius he is? Don't count on it. In the end they adjust, figure it out, mourn their losses, pull it together for one more episode. And somehow you want to be transported there, have a seat at the bar, when that next shaggy-dog episode begins.



Near the pole: Northern Exposure's Joel Fleischman (Rob Morrow) and Maggie O'Connell (Janine Turner).

Twin Peaks? No. Northern Exposure's roots go deeper into American myth and yearning than that. We Americans have always loved to lose ourselves in stories about place - maybe it's because we're so nomadic, so far from home, in our everyday lives.

There's a little Lake Wobegon in the fictional town of Cicely - Garrison Keillor's make-believe one-horse Minnesota burg that gained fame first on public radio. There's a little Fraggles Rock as well - that underground

community of manic Muppets that the late Jim Henson and his partners created for HBO back in 1983. Fraggles Rock's colliding, bickersome characters must have touched some universal yearnings indeed: in 1989 became the first American TV series to be broadcast in the Soviet Union.

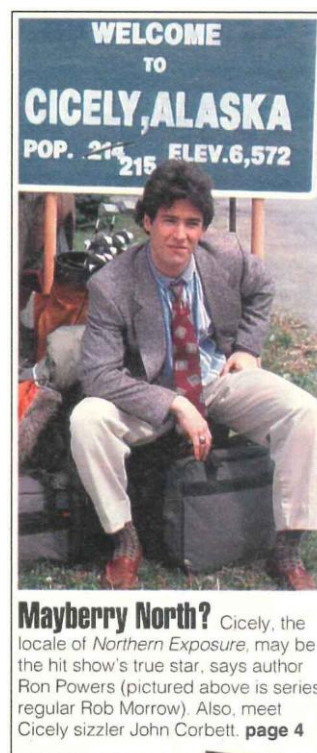
Travel farther back in television time. You might find traces of Northern Exposure's deep sense of place and community in the oddest of places: The Long Branch Saloon on Gunsmoke. The small south Pacific atoll that was the site of Gilligan's Island. Mayberry, North Carolina, the venue for The Andy Griffith Show.

Certainly Mister Rogers' Neighborhood and Sesame Street offered charmed enclaves for children, who are, after all, creatures of the local. (Children are mostly missing from Northern Exposure and that seems an unfortunate lapse for a series rooted in place - until you recall what TV series generally do to child actors, and then it seems a blessing.) Probably you can think of others.

At any rate, Northern Exposure has found a connection to American imagination that few other TV series have discovered - certainly not Twin Peaks. The connection is older than TV, of course. Perhaps if we're listening closely some lonely Alaskan night to Cicely's prose-spouting DJ, Chris, we might even hear him quote a passage from *Of Time and the River*, by Thomas Wolfe, who understood the enduring charm of all the Cicelys in our national memory:

"A bracelet of a few, hard lights along the river, a gemlike in candescence, few and hard and bright, and so poignantly lost and lonely in enormous darkness as are all lights in America, sown sparsely on the enormous viewless mantle of night..."

Ron Powers is a Pulitzer Prize-winning TV critic and is now at work on the authorized biography of Jim Henson.



Mayberry North? Cicely, the locale of *Northern Exposure*, may be the hit show's true star, says author Ron Powers (pictured above is series regular Rob Morrow). Also, meet Cicely sizzler John Corbett. **page 4**

FANS FIND CORBETT AFTER 'EXPOSURE'

Date: December 22, 1991

Publication: Albany Times Union

Author: John N. Goudas King Features

Strapping, handsome John Corbett, who plays Chris, the small Alaskan town's philosophizing radio D.J. in the CBS hit series, "Northern Exposure," says he hasn't really had much in the way of fan attention until his recent visit to New York during a short hiatus from filming in Washington state.

Only recently have some people come up to him after recognizing him from the series. Corbett admits he finds the whole thing a bit unsettling.

"I have been an actor for many years but not a very visible one. I was told by some people that a TV series would change all that, and I'm beginning to believe it now," says Corbett.

If "Northern Exposure" hadn't come along, according to Corbett, he was seriously considering giving up acting and going back to working in a steel factory where things were less complicated and you had some control in your daily life.

Corbett grew up in Wheeling, W. Va., where most of his friends were happy to have a job and do a little partying on Saturday night. He still can't believe how he gravitated towards acting.

Corbett had worked in a steel factory and was making good money when he was laid off. His folks had been divorced when he was a kid and his dad moved to California. When Corbett was thinking of relocating to California, his dad got him a job in another steel factory.

"I was actually fairly content with my lot, but then I enrolled in a junior college just to see what it was like. I met some interesting people from the drama department. I had never even seen a play before but one night I entered a dark theater and watched student actors doing improvisations and that was it. I enrolled in the class and had the most fun I had in a long time."

Corbett got an agent and did a number of TV commercials. He was sent to read for a number of TV shows and films but seldom got the job. Corbett strikes one as a totally honest guy, a truly rare trait among actors who spend so much time pretending that they sometimes can't separate truth from fiction. He says that if doing "Northern Exposure" wasn't fun, he'd pack his bags and move on until he found something else that was.

But Corbett loves doing "Northern Exposure" on location in the Northwest. First of all, he says it gives the show and the cast and crew a sense of freedom that other TV series, filmed in Hollywood, just can't match.

"When we first got to the location, which is two hours out of Seattle and way off the major highways, we thought it was going to be tougher than it actually turned out to be. We used to do a lot of socializing as a group when we first arrived but now we more or less have our separate lives. Darren Burrows (Ed in the series) and I have apartments in the same unit and we both keep our Harleys in the same garage."

THERE IS SOME EVIDENCE, PERSUASIVE IF NOT YET CONCLUSIVE, THAT EVEN IN THE AGGREGATE, EVEN ADDING UP ALL THE VARIED AUDIENCES,

RELATIVELY FEWER AMERICANS ARE ACTUALLY LISTENING, WATCHING OR PAYING ATTENTION TO ALL POPULAR ENTERTAINMENT COMBINED. WHATEVER WE'RE DOING... ..WE'RE NOT JUST WATCHING TELEVISION ANYMORE.

Date: December 22, 1991

Publication: Albany Times Union

Author: Jon Margolis Chicago Tribune

On the cover of its issue that hit the newsstands as the new television season opened in September, TV Guide proclaimed that "America has fallen for" the CBS show "Northern Exposure." It's "a smash hit," said the magazine."

Smash hits aren't what they used to be. As it turns out, about 15 percent of America watches "Northern Exposure" on Monday evenings. Whether any or all of the 15 percent has "fallen for" the program is an unanswerable question.

Not that "Northern Exposure" is unique in its less-than-boffo ratings. Network television has been losing audience for years, much of it to cable television. But now, though the basic cable audience continues to grow, some cable networks find that they have fewer viewers, and others concede that their era of fast growth is over.

Whatever these non-viewers are doing, they don't seem to be going to the movies. This summer's box office was down 8 percent from 1990, and according to the entertainment newspaper, Variety, movie-going this year remains below last year's pace.

Nor do people seem to be spending more time at home listening to music or watching their VCRs. According to entertainment industry officials, sales of video and audio tapes and compact discs are down, too.

All of which raises this interesting possibility: popular culture may be losing popularity.

It is not just that popular culture has become more fragmented. That's the old news, that tens of millions of people no longer watch one of three networks or hum the same popular tunes. With 30 or more channels available to the typical cable subscriber and more kinds of music playing on more radio stations, fewer

people are following any one program, song or fad.

But now there is some evidence, persuasive if not yet conclusive, that even in the aggregate, even adding up all the varied audiences, relatively fewer Americans are actually listening, watching or paying attention to all popular entertainment combined.

The recession may be responsible for some of the decline. When money is tight, compact discs and videotapes are easier to forego than fuel and clothing.

But it also seems that fewer people are sitting in their living room watching or listening, and more are outside doing. This should come as no surprise. More people now live where the weather is nice year round. And as the Baby Boom generation has aged, the audience for rock music and videos gets smaller and the participation in jogging and swimming gets bigger.

"People are still watching television," said John Robinson, the director of the Americans' Use of Time project at the University of Maryland. "But two trends sticking out are incidental TV viewing and the increase in active sports. People begin to figure they've watched enough and it's time to shake off the cobwebs, together with getting the health benefits of a more active lifestyle."

It is possible, though hardly certain, that popular culture's loss could be the higher culture's gain. Though audiences for Broadway theater (if that's higher culture) continue to decline, attendance at many concert halls and museums is up slightly. At the Art Institute of Chicago, for instance, Eileen Harakal reported a slight increase in patronage last year and said attendance this year is running "above projections" so far.

There may be a problem of definition here. To some observers of the passing scene, active sports, shopping and visiting friends and relatives are just as much part of popular culture as are movies and television. University of Chicago history professor Neil Harris said he doubted there was "any slackening in the broader popular culture," in which he included trips to stores and flea markets.

"I've always treated a lot of this as shopping," Harris said. "After all, the movies are in the mall. Popular culture is the things that are happening. It might be changing."

Peter Moller, professor at Syracuse University's Newhouse School of Public Communications, agreed that people use shopping as much to socialize as to buy things, and that trips to the mall are "a big part of popular culture today." People tend to seek "an environment" in their spare time, Moller said, and the mall has to some extent replaced the living room as the desirable place to be.

But he also thinks that both the passage of time and improvements in technology have reduced the appeal of television. "The initial fascination with the medium has worn off," he said. "After all, people can go buy an inexpensive camera and produce their own movies."

Whatever the cause, there is evidence that television's heyday has come and gone. Even a small increase in the ratings at the start of the current television season did not reverse the decline in network ratings over the years. As to cable, it may have gone as far as it's going to go, at least for a while, and it has not gone nearly as far as often assumed.

According to Paul Kagan Associates, the California-based consulting firm on which the cable industry relies, about 40 percent of the country's 91.9 million television households don't have cable. Roughly 6.5 percent remain beyond cable's reach, but that means one-third of all Americans who have television sets have chosen not to bother with cable.

And most of those who do get cable choose not to bother with the supplemental "premium" channels. A spokesman at HBO's New York headquarters said 17.6 million homes, or less than one-third of all cable subscribers, opt to pay extra money to view HBO's movies. And it has more subscribers than any other supplemental channel.

John Mathwick, group vice president for marketing at Jones Intercable Co., a Colorado-based national cable operator, said surveys by his firm indicate that those who don't get cable at all tend to be the young, the old, very selective viewers or those who simply don't watch much television. There may be more of

these people than executives in the entertainment industry like to think, and there may be more of them than there used to be.

MONDAY'S MAGIC // 'NORTHERN EXPOSURE' WARMS THE HEART

Date: December 23, 1991

Publication: Chicago Sun-Times

Author: Ginny Holbert

Hard to believe. After all those years of imagining angels and clouds and pearly gates, it turns out that heaven is actually a frozen little 'burb out in the middle of nowhere. And you can't even get a decent bagel there.

But once you stop to think about it, it makes perfect sense. If hell is a fiery inferno, heaven is surely a bit chilly. It's bound to be a place where souls of all sorts live at peace with each other and with nature. And it's bound to look something like Cicely, Alaska, the mythic, idyllic hamlet where the air is cold but the hearts are warm.

"Northern Exposure," created by "St. Elsewhere" producers Joshua Brand and John Falsey, is the delightful comedy-drama that lights up CBS's successful Monday night lineup. It is also my hands-down favorite show. The music is unexpected and evocative, the ensemble cast is terrific and the scripts are funny, literate explorations of love, sex, identity, spirituality and the meaning of life. But those aren't the only reasons I love the show.

Even though I have lived in small towns and hated them, and even though I am a native Minnesotan who fled the tyranny of snow shovels, I have to admit that I want to live in Cicely, Alaska. And from 9 to 10 p.m. every Monday, I do.

In Cicely, which is something like Garrison Keillor's Lake Wobegon, the women are strong, the men are good-looking and the characters are all above average. Maggie O'Connell (Janine Turner) is a wrench-wielding wench with the face of an angel. She can out-repair any handyman in town, but she has a vulnerable streak a mile wide. Maurice is a tough-talking ex-astronaut who likes nothing more than whipping up a gourmet feast and whispering sweet nothings into his girlfriend's ear. Marilyn (Elaine Miles), medical

receptionist, is a silent Native American sage with a twinkle in her eye. In Cicely, you are always more than the sum of your demographics.

Even the gum-chewing, 19-year-old Shelly (Cynthia Geary) is wise beyond her measurements. In one episode, she tells Dr. Joel Fleischman to go ahead and grieve after he kills his first living creature during a hunting expedition with Maurice.

"When things get gnarly, Dr. Fleischman, it's best to do the sad thing," she says. "Don't be afraid to salt your oatmeal with your tears."

With their weekly fairy tales of the tundra, Falsey and Brand have created a sanctuary for the spirit. Free of social pressures and prejudices, their characters are able to re-create themselves. When 62-year-old Holling (John Cullum) falls for nubile young Shelly, no one snickers. When Chris (John Corbett) does his hair in cornrows and says, "I formally declare myself to be a person of color," no one blinks. And when Ed (Darren E. Burrows), the inarticulate kid who wants to be the Native American Francis Ford Coppola, spends an entire episode talking to his invisible spiritual father, no one thinks he's nuts.

No one, that is, except the logical, judgmental, linear-thinking Dr. Joel Fleischman (Rob Morrow), who can only believe what he learned in medical school. But if the uptight New Yorker is in need of redemption, he's in the right place. Everything about Cicely - from the mystical tribal culture to the bone-crunching cold - forces Fleischman to thaw out his rigid assumptions about the world. As he says in one particularly fantastical episode:

"In one fell swoop, my whole gestalt is in the toilet. Kaplooey! I'm mutating in some horribly grotesque way."

Thanks to the quirky characters in Cicely, Fleischman is mutating into a man with the tolerance, grace and wisdom that can't be found in Gray's Anatomy. And with dream visits from none other than Dr. Sigmund Freud and the Messiah, he is also learning that being Jewish means more than craving bagels and lox.

So while racial, sexual and cultural battles rage across the lower 48, the residents of Cicely live and let live. Instead of the

anonymous cities and faceless suburbs that most of us face every day, the folks on "Northern Exposure" inhabit a true community - a small town without small-mindedness. It might not be Norman Rockwell's Main Street, but I wouldn't feel comfortable there anyway.

THEY HAVE A CERTAIN SOMETHING

Date: December 27, 1991

Publication: The Record

Author: Virginia Mann

I often think about what makes a viewer want to watch a particular show week after week. Quality obviously has something to do with it, yet there are lots of fine series that never grab us. NBC's "I'll Fly Away" is, to me, noble but not magnetic, while another show from the same producers -- "Northern Exposure" -- is an absolute must-see.

There's a certain indefinable something involved, which makes a critic's choice of the year's top-10 shows a very subjective affair. That said, here is my eclectic list of favorite television movies, series, and specials of 1991, in no particular order:

"Frontline"

-- In its 10th season, PBS' investigative series continues to deliver powerful documentaries and exposes. One recent standout: Jack Newfield's highly unflattering profile of Don King.

"The American Experience"

-- PBS and David McCullough consistently serve up fascinating stories of Americana. Especially appreciated: the recent films about Mayor James Curley of Boston and the Johnstown Flood of 1889.

"Law & Order"

-- Fans of the NBC drama fretted that it would take a nose dive when George Dzundza left the cast. But his replacement, Paul Sorvino, gives a terrific low-key performance. And the writing continues to be first-rate.

"Separate but Equal"

-- The ABC miniseries about the Supreme Court's historic 1954 decision that desegregated the nation's schools left an

indelible impression, as did Sidney Poitier and Richard Kiley.

"Murphy Brown"

-- OK, the writing has slipped this season, but this CBS comedy still offers lots of laughs per minute. And could there be a better "father-to-be" than Eldin the painter?

"Northern Exposure"

-- Simply put, these are the oddest, sweetest folks in creation. After a difficult Monday, there's nowhere I'd rather slip off to than Cicely, Alaska.

"Seinfeld"

-- Rarely has this comedy disappointed, although its "situations" are getting more outlandish. Kudos to Jerry Seinfeld, Jason Alexander, Julia Louis-Dreyfus, and Michael Richards (as the inimitable Kramer).

"Medusa: Dare to Be Truthful"

-- Julie Brown's Showtime spoof of Madonna's "Truth or Dare" documentary was what parodies should aspire to be: wicked.

"Public Enemy No. 2"

-- "SCTV" alumnus Dave Thomas and Mike Connors were accomplices in this brilliant spoof of TV's arrest-a-thon reality shows.

"Home Improvement"

-- This sitcom may have a one-joke premise, but as Tim Allen has rightly pointed out, it's one funny joke. Allen, who reprises his famous tool-loving, ape-grunting comic persona, is irresistible.

Honorable mentions go to the CBS series "Brooklyn Bridge," as well as the CBS movie "Sarah, Plain and Tall" and HBO's cautionary documentary about advertising aimed at kids, "Buy Me That, Too."

CULLUM OWES SEXIER ROLES TO TV EXPOSURE

Date: January 1, 1992

Publication: Chicago Sun-Times

John Cullum says his 63-year-old character's December-May romance on "Northern Exposure" has led to sexier roles.

Since the TV show's debut in July, 1990, Cullum has starred with Sarah Brightman in

Broadway's "Aspects of Love" and the Williamstown Theatre Festival's "Man in His Underwear," in which he plays a man having a torrid affair with former "China Beach" actress Megan Gallagher.

"That had some really sexy scenes where we were supposed to be naked in bed," Cullum said. "I assumed that meant 'pretend nude,' but the director wanted real nude. We ended up wearing little briefs, but I'll tell you, I was really nervous."

Cullum plays tavern keeper Holling Vincoeur, who is having a romance with the younger Shelly, portrayed by Cynthia Geary, on the CBS series set in a small Alaska town.

"I had never kissed a leading lady before the series came along," Cullum said in the Jan. 4 TV Guide.

<i>Monday, January 06, 1992</i>	3-11
<i>Dateline: Cicely</i>	77510 26
<i>Monday, January 13, 1992</i>	3-12
<i>Our Tribe</i>	77512 27
<i>Monday, January 20, 1992</i>	3-13
<i>Things Become Extinct</i>	77513 28

CBS ON TOP IN RATINGS

Date: January 22, 1992

Publication: The Washington Post

CBS has won its 12th week of the season with a 13.5 rating and a 22 share. NBC followed closely with a 13.2/21 and ABC was a step behind at 12.5/20.

CBS won Monday and Sunday; NBC took Wednesday, Thursday, Friday and Saturday; ABC won Tuesday.

In the network news wars, "ABC World News Tonight With Peter Jennings" is still No. 1 with an 11.6 average. Dan Rather and CBS were second with 10.7 and Tom Brokaw and NBC were third with 10.1.

Among the highlights, "Unsolved Mysteries" made its strongest showing yet (19.3/30) in third place; and "This Is Garth Brooks" did very well, ranking ninth at 17.3/8. ABC's Sunday movie "She Woke Up," starring Lindsay Wagner, came in 27th; CBS's "Tequila and Bonetti" tied with "Columbo" in 37th place; "Seinfeld" ranked 39th; Part I of "Drug

Wars: The Cocaine Cartel" tied for 41st; and the "Michael Jackson Special" was 66th. Fox's Sunday showing of "Get a Life" ranked 88th out of 92 possible spots for the week ending Jan. 19.

TV RATINGZZZZ

Following are the top 20 network prime-time shows last week, ranked according to the percentage of the nation's 92.1 million TV 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.

Rank	Rating		Share	Network
1	23.8	60 Minutes	39	CBS
2	20.1	Roseanne	30	ABC
3	19.3	Unsolved Mysteries	30	NBC
4	19.1	Murder, She Wrote	29	CBS
	19.1	Murphy Brown	29	CBS
6	18.7	Home Improvement	27	ABC
7	18.3	Full House	27	ABC
8	18.0	Coach	27	ABC
9	17.3	This Is Garth Brooks	28	NBC
10	17.2	Cheers	25	NBC
11	17.0	Designing Women	26	CBS
	17.0	Major Dad	26	CBS
13	16.5	20/20	29	ABC
14	16.4	<i>Northern Exposure</i>	27	CBS
15	16.1	Empty Nest	28	NBC
	16.1	Fresh Prince of Bel-Air	25	NBC
17	16.0	Against Her Will	25	CBS
18	15.8	Wings	23	NBC
19	15.7	A Different World	24	NBC
20	15.5	The Cosby Show	24	NBC
	15.5	Evening Shade	24	CBS

THE MEDIA BUSINESS: ADVERTISING; AN UNUSUAL (FREE) TV SPOT TIED TO 'NORTHERN EXPOSURE'

Date: January 29, 1992

Publication: The New York Times

Author: Stuart Elliott

ALASKA has always been known for attracting pioneers. Now, a venture involving two entertainment giants is using make-believe Alaskans in pioneering an unusual approach to advertising and marketing.

For five weeks in November and December, MCA Inc. and CBS Inc. co-sponsored a joint promotion of "Northern Exposure," the hit television series set in the mythical town of Cicely, Alaska, whose picaresque characters evoke comparisons to the residents of Brigadoon, Twin Peaks and Frostbite Falls. The comedy-drama, 14th in the Nielsen ratings so far in the 1992-93 season, is produced by

MCA's Universal Television subsidiary and broadcast by CBS at 10 P.M. (Eastern time) Mondays.

As part of the promotion, CBS produced and ran, either before or after the program and without charge to MCA, a 20-second commercial hawking sweatshirts bearing the "Northern Exposure" logo and the moose that wanders the streets of Cicely in the opening credits. (A commercial appearing during the series, at a more conventional 30-second length, would usually cost an advertiser about \$150,000.)

For every sweatshirt sold, MCA was to donate \$1 of the

\$24.95 price to the World Wildlife Fund. Yet the implications of the promotion extend beyond sensitivities to moose and other animals. The commercials are believed to represent the first move into so-called relationship marketing by a network, making air time available for peddling series-related products marketed by one of its major program suppliers.

"When you develop a TV show like 'Northern Exposure,' it can be viewed as a brand, with its own target audiences," said Elizabeth Gelfand, vice president of marketing at MCA/Universal Merchandising in Universal City, Calif.

The promotion is the latest in a skein of advertising and marketing efforts inspired by the series. MCA is also selling "Northern Exposure" merchandise through retail outlets like J. C. Penney department stores. And the actors Rob Morrow, John Corbett and Janine Turner, who portray Cicely denizens Joel, Chris and Maggie, respectively, have participated in ads for marketers like the Gap, Chevrolet and Isuzu.

"What we try to do," Ms. Gelfand said, "is manage the brand over the life of the property -- the broadcasts of the TV show -- and beyond."

To that end, the names and addresses of the tens of thousands of "Northern Exposure" viewers ordering sweatshirts -- more than triple the expected response -- are being compiled to create a data base to be shared by MCA and CBS.

While the companies are still mulling what they might do, the opportunities are as vast as -- well, Alaska itself. MCA could tap the lists to sell additional "Northern Exposure" merchandise; indeed, a viewer who orders a sweatshirt by calling a toll-free telephone number (800-841-1300) will find tucked inside the package a brochure offering items like T-shirts and plush moose toys. Or the series producers could poll fans on plots and characters; their responses could generate changes that might raise ratings.

CBS could mail viewers reminders to watch the series premiere every fall or notify them if its time slot ever changes. The promotion could also become a CBS sales tool, trumpeted to potential advertisers as an example of reaching niche markets within the mass audience; "Northern Exposure" viewers tend to be the much-coveted younger, urban, well-off professionals who do not watch much television.

"It proved the responsiveness of the audience," said George F. Schweitzer, senior vice president of CBS marketing and communications in New York.

"I was skeptical to some degree what the response would be," he added, "but in the universe of a \$25 item, with only five 20-second spots, it was remarkable."

Yet for all the project's potential, serious pitfalls abound. Viewers might not take to an aggressive sales campaign for "Northern Exposure" products, particularly since the deftly written, low-key series is more of a cult show than mainstream fare. They are exactly the kind of consumers most cynical about being used; perhaps the only thing they would despise more than reruns of "The Love Boat" is unwanted faux post cards from Cicely announcing half-price sales on "Northern Exposure" cocktail napkins and key chains.

"We are sensitive to that," Ms. Gelfand said. "The wrong message would kill this program."

So research was done among viewers, she added, including focus groups. "To them, 'Northern Exposure' is a kind of inside joke," she said. "So we want to keep the insider status."

As a result, the merchandise is meant to be less schlocky than typical series-related trinkets -- no Cicely 99501 items echoing the "Beverly Hills 90210" merchandising blitz. Of three baseball caps, for instance, the best seller bears the "Northern Exposure" moose sans the series logo.

Mr. Schweitzer agreed the goal was to avoid a hard-selling pitch along the lines of "Like the show? Buy a sweatshirt."

"CBS programming will not turn into the Home Shopping Network," he said. "We have a responsibility to make sure that when we contact these people, we're giving them information they want."

Monday, February 03, 1992 3-14
Burning Down the House
77516 29

VIEWERS FOR QUALITY TV NOW PREFER 'EXPOSURE'

Date: February 11, 1992

Publication: Albany Times Union

Author: Steve McKerrow Baltimore Sun

The quirky inhabitants of fictional Cecily, alas, have worked their oddly charming wiles on members of the Viewers for Quality Television

advocacy group. The CBS Monday series "Northern Exposure" (on hiatus for a couple weeks because of the Olympic Winter Games) bumped "Murphy Brown" as the most watched show in the group's latest viewer survey.

"Isn't that surprising? Murphy's been there a long time," notes VQT president Dorothy Swanson of the survey results. In the mail-in poll, 600 members of the national group shared their viewing habits during the week of Jan. 6-19.

Rob Morrow and Janine Turner star in "Northern Exposure," which was ranked 16th in the latest season- to-date Nielsen ratings.

The viewers' survey also placed NBC's where-did-it-go? series "I'll Fly Away" at the top of the "highest quality" ranking.

The sensitive drama with Sam Waterston and Regina Taylor, set in a 1950s Southern town, has been intermittently missing from the NBC schedule despite its critically well- received fall debut.

The series will return to the schedule Fridays on Feb. 28 "for nine uninterrupted weeks," according to an NBC spokeswoman.

Here are the Top 10 shows in VQT's dual categories:

Most watched: "Northern Exposure," "Murphy Brown," "I'll Fly Away," "Evening Shade," "L.A. Law," "Designing Women," "Major Dad," "Brooklyn Bridge," "Law & Order" and "Reasonable Doubts."

Highest quality: "I'll Fly Away," "Brooklyn Bridge," "Law & Order," "Northern Exposure," "Reasonable Doubts," "The Wonder Years," "Life Goes On," "Quantum Leap," "Homefront," and "L.A. Law."

Swanson also noted that while the CBS comedy "Designing Women" still made the Top 10 in viewership, it dropped out of the top 20 shows in the quality rating. The apparent reason? This season's cast change, where Jan Hooks and Julia Duffy replaced Delta Burke and Jean Smart.

RELATIONSHIPS HINT AT ROMANCE

Date: February 14, 1992

Publication: Albany Times Union

Author: Steve Bornfeld

On Valentine's Day, a young critic's mind turns to thoughts of ... tele-love.

And what a richly romantic, not to mention lustful tradition it is, filled with the overheated pawing and clawing of such couples as Sam and Diane of "Cheers," David and Maddie of "Moonlighting" and Frank and Joyce of "Hill Street Blues."

Last year at this time, we examined the hottest lovers in TV history, with those couples topping the list.

Changing speeds this year, let's examine three of the more ambiguous but equally intriguing tele-relationships - those New York-friends-but-former-lovers ("Seinfeld"), one-step-forward-two-steps-back-Ala skan- almost-lovers ("Northern Exposure") and May-December-boss-employee-maybe-L .A.-lovers ("L.A. Law").

Say what, you say? Read on:

Far be it from me to suggest upsetting the wondrous comic balance between Jerry Seinfeld and Julia Louis-Dreyfus on "Seinfeld" by encouraging these glorious goofballs to reunite.

Seinfeld and Louis-Dreyfus' character, Elaine, had gone out with each other at one time, but now she's just his "gal pal."

That constant reminder of their past is what lends resonance to their edgy exchanges (She: "Maybe your standards for women are too high." He: "I went out with you, didn't I?" She: "That's because my standards are too low").

At once combative and complementary, Jerry and Elaine have a solid friendship that was strengthened by the survival of a shared romance, a bond some married couples can't claim. It's a durable shock absorber for the inevitable male-female misunderstandings that "Seinfeld" thrives on exploring.

And yet ... now that they've achieved that, wouldn't you love to see them give romance one more whirl, on sure footing this time?

Nah, they're probably right - nothing screws up a good friendship like a love affair.

On the surface, the romance that seems inevitable on "Northern Exposure" between kvetchy Dr. Joel Fleischman (Rob Morrow) and tough-but-confused bush pilot Maggie O'Connell (Janine Turner) has the same will-they-or-won't-they allure of Sam and Diane on "Cheers" and David and Maddie on "Moonlighting."

But at least Sam and David owned up to their revved-up libidos, providing the thrill of the chase. This carping couple would rather eat insects than admit their attraction to each other.

In one episode, Joel tells Maggie that her abrasive personality cancels out her beauty, while she relentlessly points out his whiny, selfish tendencies.

Both Joel and Maggie (or Fleischman and O'Connell, as they call each other in mock hostility) will have to be pulled kicking and screaming into romance.

But that's what makes it so much fun to watch, as these two polar opposites lurch toward what we already know - they're destined for a fling. This is better than the thrill of the chase. It's the fascination of mutual discovery.

One short scene in a recent episode of "L.A. Law" sets the imagination spinning: Waiting for an elevator, law firm partner Leland McKenzie (Richard Dysart) and attorney Grace Van Owen (Susan Dey) share a spur-of-the-moment smooch.

Hey, aside from the fact that he's her boss and has a few decades on her, what's the problem?

Overcome by awkwardness, they quickly stepped back, stammering about how they got their signals crossed. Perhaps ... perhaps not.

In a notably lackluster season up to now, the one consistent point of interest on "L.A. Law" has been the blossoming of interracial romance between Jonathan (Blair Underwood) and Zoey (Cecil Hoffmann).

Exploring relationships, including non-traditional ones, has been an "L.A. Law" trademark, and the show needs to run with that to regain its balance, especially since it copped out last season on the woman-to-woman attraction between C.J. Lamb (Amanda Donohoe) and the now departed Abby Perkins (Michelle Greene).

With Grace and Leland, the show has an excellent opportunity to examine the sort of inter-generational romance that is often chuckled over but rarely understood.

Raw passion within the bounds of good taste is always welcome on television, but an exploration of love's full spectrum - with all its odd, ambiguous permutations - can be even more satisfying.

NEWS BITES: Steve Rosenbaum, executive producer of the statewide tele-magazine "Broadcast: New York," said Thursday that OurTown Television in Malta, which produces the show, is in the "exploratory stages" of creating a similar program for New England that would be called - what else - "Broadcast: New England." Stay tuned.

Viewers for Quality Television, the national organization that encourages quality programming, has declared Friday, Feb. 28, at 9 p.m. "Tune In To Quality Hour." The goal is to garner viewers and support for the NBC drama "I'll Fly Away" at its new night and time.

CHILL OVER CICELY

Date: February 16, 1992

Publication: The Record

Author: Virginia Mann

I hate to admit this, but Cicely, Alaska, has become a less attractive "vacation" option for me.

A few weeks back, after venturing into the land of "Northern Exposure," I fell asleep midway through. Two Mondays ago, I stayed awake -- and disenchanted.

Understandably, as with any other show, the "Northern Exposure" writers are fearful about romantically entangling the leads. But I can't see why they seem to be afraid of putting Dr. Joel Fleischman and Maggie O'Connell in the same shot. In the most recent episode --

which will have to hold fans until after the Olympics -- O'Connell's house burned down, and Fleischman didn't even comfort her.

Worse, though, was a subplot involving Chris, the philosophical deejay, who, by the way, is starting to look like the Antichrist. Searching to make a unique artistic statement, Chris -- who used to just make weird sculptures -- decided to catapult a live cow through the sky.

Is no one working in oils anymore?

As a vegetarian, I was not happy with idea of flinging a cow. As a fan of the show, I was outraged that the only one to protest was Fleischman. When this whiny, insensitive New Yorker first came to Cicely, the eccentric, unmaterialistic, and non-judgmental townsfolk used to set him straight. On this cow issue, they came across as Stepford Alaskans.

Perhaps the show's creators, Joshua Brand and John Falsey, have been too busy with another of their series, NBC's "I'll Fly Away." Theoretically, once a creator sets a hit in motion, others should be able to keep it spinning. But that rarely happens.

For the record, Chris wound up flinging a piano, because Ed, the would-be filmmaker, noted that Monty Python had already catapulted a cow.

Where, oh where, is the creative vision?

5 UNSUNG SERIES HIT RIGHT NOTES WITH REAL PEOPLE

Date: February 13, 1992

Publication: Chicago Sun-Times

Author: Lon Grahne

TV series don't need critical praise to be popular with viewers. If that were the case, PBS would be ahead of CBS in the ratings race.

Sometimes critics and viewers agree on what's good. "Roseanne," "60 Minutes," "Murphy Brown," "Coach," "Home Improvement" and "Northern Exposure" are current examples of series that finish in Nielsen's weekly Top 20 with near-unanimous critical approval.

But critics also tend to favor such shows as "I'll Fly Away," "Reasonable Doubts" and "Seinfeld," which are lucky to finish in 40th place. Meanwhile, popular series lacking the critical seal of approval continue to climb in the weekly ratings with nary a mention from would-be tastemakers in the local and national media.

Sure, "Northern Exposure" is a brilliant show that warrants all the acclaim it gets. Yet every week, the unsung "Unsolved Mysteries" outdraws "Northern" by more than 3 million households. So when was the last time you saw "Unsolved" host Robert Stack on the cover of Entertainment Weekly?

This summary is devoted to the Unsung Five prime-time people pleasers of the 1991-92 season. Popularity is the factor here; quality is not the issue.

"Unsolved Mysteries," NBC, 7 to 8 p.m. Wednesdays, WMAQ-Channel 5. It's a mystery to me why Robert Stack's "reality" series about strange crimes and weird happenings has become the most-watched TV program on Wednesday nights. But Stack's stilted delivery has enthralled or amused millions since the show premiered in 1987, as a series of specials.

Next week, NBC will celebrate the 100th edition of "Unsolved Mysteries" with a two-hour program. Segments will include reports on UFO sightings, serial killings and an FBI manhunt for Nevada bank robbers.

"20/20," ABC, 9 to 10 p.m. Fridays, WLS-Channel 7. Hugh Downs and Barbara Walters co-anchor an appealing blend of hard-news investigations, trend stories and softer features. The ABC News production usually wins its time period, and its Nielsen numbers have been rising steadily this year after 13 so-so seasons.

The growing popularity of "Unsolved Mysteries" and "20/20" confirms reality programming as the hottest format on network TV. ABC's "PrimeTime Live" and "48 Hours" on CBS also have made significant ratings gains this season, and "60 Minutes" is the season's No. 1 series. "Dateline NBC" will join the reality bandwagon next month.

"Wings," NBC, 8:30 to 9 p.m. Thursdays, Channel 5. Securely tethered in the cozy

hangar between "Cheers" and "L.A. Law," this character-driven ensemble comedy about two brothers and their small Nantucket airline deserves its popularity.

"Wings" premiered in its Thursday slot on April 19, 1990, and it sputtered last season when NBC paired it with "Night Court" on Fridays. With a bright cast led by Timothy Daly, Steven Weber and Crystal Bernard, "Wings" has landed in the Top 20 all season - ahead of "L.A. Law."

"The Fresh Prince of Bel-Air," NBC, 7 to 7:30 p.m. Mondays, Channel 5. Now in its second season, this lightweight, harmless sitcom revolves around a Philadelphia teen living with his wealthy relatives in Southern California. Starring pop-rap recording artist Will Smith and a lively supporting cast, "Fresh Prince" joins Fox's "Beverly Hills, 90210" as the most popular TV series among teen viewers.

Smith's show often finishes in the Top 20, sometimes winning its time period vs. "Evening Shade" with Burt Reynolds on CBS.

"Major Dad," CBS, 7:30 to 8 p.m. Mondays, WBBM-Channel 2. Locked in a powerful lineup with critical favorites "Evening Shade," "Murphy Brown," "Designing Women" and "Northern Exposure," Gerald McRaney's at-ease sitcom doesn't get much attention from the media.

McRaney's character, a strict Marine officer and family man, is too conservative to be considered cool by the politically correct crowd. But "Major Dad" remains a solid hit in its third season, drawing more viewers than all of its Monday teammates except Candice Bergen's "Murphy."

TV INTEREST GROUP ENSURES PROPER 'EXPOSURE'

Date: February 16, 1992
Publication: Chicago Sun-Times
Author: Steve McKerrow

The quirky inhabitants of fictional Cecily have worked their oddly charming wiles on members of the Viewers for Quality Television advocacy group. The CBS Monday series "Northern Exposure" (on hiatus for a few weeks because of the Winter Olympics) bumped "Murphy Brown" as the most

watched show in the group's latest viewer survey.

"Isn't that surprising? Murphy's been there a long time," VQT president Dorothy Swanson said of the survey, which polled 600 members of the national group about their viewing habits during the week of Jan. 6-19.

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"I'll Fly Away" will return to the schedule Feb. 28 "for nine uninterrupted weeks," according to an NBC spokeswoman.

ADAM TAKES A RIBBING BUT KEEPS ON COOKING

Date: February 20, 1992
Publication: Chicago Sun-Times
Author: Sharon Sanders

Memo to: Jeff Sagansky, President of CBS Entertainment
From: Sharon Sanders, Food Writer
Re: "Northern Exposure" spinoff: "Adam's Garden of Eating"

I'm cashing out on the Frugal Gourmet. And Justin Wilson can take a hike.

For my money, the most compelling chef on the tube these days is Adam, the mysterious wilderness "Big Foot" with the culinary Midas touch, who occasionally wanders into "Northern Exposure," your off-kilter slice of North Woods life that airs in Chicago from 9 to 10 p.m. Mondays on WBBM-Channel 2.

Joel Fleischman - the New York Jewish doctor indentured to the town of Cicely, "on the cusp of the new Alaskan Riviera," to repay the 49th state for his medical school tuition - believes that Adam is "a walking pathology." But, hey, I say the proof is in the pudding. When Adam cooks at Holling Vincoeur's watering hole The Brick, palates weary from too many salmon patty melts and buffalo burgers sit up and take notice.

The man cooks like an angel. Who cares if he lies like the devil?

Jeff, this saucier savant has much to teach us about fine cooking. Adam's grasp of French, regional Italian, Asian and South American cuisines is, well, awesome, to steal an adjective from Vincoeur's main squeeze, Shelly Tambo. Why, he can even shed light on such esoterica as the Portuguese influence on East African cooking.

His sorrel soup with roasted scallops, dim sum noodles with cum4 in, zabaglione, cassoulet, coq au vin, veal ragout, warm duck salad and pumpkin tortellini are gustatory symphonies.

Even on the small screen - garbed in a crusty Army jacket, his Brillo hair subdued only by his shell-shocked knit cap - Adam's anger commands rapt attention. He exudes a sort of primal magnetism. Viewers with their nerve endings on red alert will surely focus on this master chef. And, if we threaten them with a personal visit from Adam if they don't try his recipes, well, people across America will run into their kitchens before the show's credits are finished rolling.

Imagine Martin Scorsese's "Taxi Driver," Travis Bickle, with a stockpot. That's what "Adam's Garden of Eating" show would be like. Sauteeing as psychodrama.

Julia Child, inarguably the most beloved, effective television cooking teacher of all time, is the consummate light comedian of cooking (sort of the Carol Burnett of the Gourmet magazine crowd), teaching through humor.

Adam will be her polar opposite. The Anti-Child.

Julia cajoled would-be cooks. Adam will pummel them. "These are chanterelles, you morons, not shiitakes. Get that straight," he'll bark from the screen, thrusting his fungus-packed paws toward the camera.

Adam is a stickler for fine, fresh ingredients, the basis of all great cooking. He once upbraided Dave - the stoic short-order man who's the regular cook at The Brick - for buying bacon instead of pancetta for his rololatini di vitello pomodoro. "I didn't ask for bacon. I need pancetta. It's Italian bacon! It's not anything like bacon! It isn't smoked! It's cured in salt! It bastes the veal! It keeps it from drying out! There is no substitute!"

Perhaps for Adam, a show of his own could begin the healing process he so sorely needs. Although personal revelations are like poisoned fruit to Adam, he once broke down and confided this tale of loss to Fleischman.

"I was (in Vietnam) reducing a cream sauce with a beaucoup lovely from Pleiku when 'Charlie' came out of nowhere to ambush her kitchen. . . . She taught me everything I know about poultry."

The way to this man's tortured psyche could be through his esophagus. Adam becomes almost gentle at the stove. When he garnishes a plate of eggs Benedict with sprigs of fresh herbs, his caress becomes almost gentle. If he could share his gift with others on a weekly basis, the healing could begin.

Granted, Adam's teaching style will be rough at first. He obviously went AWOL from Interpersonal Skills 101, and sharing is a foreign concept. He explodes when "culinary pygmy" Fleischman and bush pilot Maggie O'Connell ask him if cilantro is in his polenta crostini. "Why, you want to try this at home? I devote my life to creating culinary masterpieces. You think you can reduce it to a shopping list?" Adam barks.

He's private. Very, very private. I can understand. You think Picasso enjoyed gassing with amateurs about brushstroke techniques?

Jeff, the first few episodes may have to be taped covertly with a hidden camera until Adam gets comfortable in his role as the new American guru of grub. And, of course, his avowed misogyny means a studio audience is out of the question.

There's one other little item we need to address before we start production. Do you think we should grapple with Adam's personal hygiene . . . or lack thereof? Squeamish viewers could lose their appetites, tune out and turn off. That's the last thing we want. The ratings boys will puree us faster than a Cuisinart chews up poached asparagus.

Actually, on second thought, maybe television isn't the appropriate venue for "Adam's Garden of Eating."

Jeff, who heads up programming at CBS Radio?

Monday, February 24, 1992 3-15
Democracy in America
77517 30

PUMPING UP PRIME TIME FOR THE NETWORKS, IT'S HOLLYWOOD TO THE RESCUE

Date: February 28, 1992

Publication: The Boston Globe

Author: Ed Siegel, Globe Staff

Conventional television is getting to be like conventional politics. You look at the listings for what's on the three traditional networks, you look at the candidates in the two traditional parties and you settle for less than what you really want.

Where it was once a matter of looking forward to being home on a certain night for a "St. Elsewhere" or "Miami Vice" or, all right, "thirtysomething," it's now a matter of praying that their successors will get you to the end of the hour in no worse a mood than you were at the beginning.

Even the old standbys rarely satisfy. "L.A. Law" is a shadow of its former self, and "Northern Exposure" has always been a seductive charmer whose skills lose their romance the more they're practiced. The attempt each week to make the eccentricities of the Alaskans seem original grows increasingly tiresome.

There are still decent programs, but the only one to go beyond the ordinary and capture people's imagination on a continuing basis seems to be "Seinfeld," whose evermannish manner has found the right blend between stand-up and situational comedy. Aside from that, how many times do you actually feel like engaging a friend or co-worker in conversation about the previous night's "Cheers," "Law & Order," "Murphy Brown" or "Homefront"? Steven Bochco's new series, "Civil Wars" and "Capitol Critters," aren't bad, but no one is going to confuse either one with "Hill Street Blues" or the glory years of "L.A. Law."

It's little wonder that the Winter Olympics did so well this year despite delayed-broadcast coverage that had few people singing CBS' praises. At least it was something that had some drama, artistry and even grandeur to it,

things that went beyond the middling nature of conventional television.

With the Olympics over, the networks are looking for new programs to breathe some life into their withering schedules, particularly on Friday night when NBC and CBS are losers. To do so they've enlisted the aid of a couple of feature-film fellows, George Lucas ("The Young Indiana Jones Chronicles") and Wes Craven ("Nightmare Cafe"); tried to cash in on the boomlet in animated film ("Fish Police"); and given another shot to the savant of the late '60s and early '70s, Norman Lear ("The Powers That Be").

Are there any Mario Cuomos in this liberal assortment of programs, or are they all Tom Harkins? There is one with some potential, providing it gets better at spelling out the issues, and a returning program that looks a little better the second time around, particularly given the competition. ** The Young Indiana Jones Chronicles, ABC 8 p.m. this Wednesday, after that 9 p.m. Wednesdays, Channel 5

George Lucas adds his name to the growing roster of acclaimed feature-film directors who've tried their hands at television in the past 10 years: Steven Spielberg, Mike Nichols, David Lynch, John Sayles and Joe Dante. (There's also Wes Craven, whom we'll get to shortly.)

The one thing they all have in common is failure. Spielberg and Nichols approached their series with a condescension that treated viewers like near-idiots. The successful television producer, like Aaron Spelling, knows he has to treat viewers like complete idiots or, like Bochco, treat them with complete respect. Lynch and Sayles did aim high, but Lynch lost control of "Twin Peaks" and NBC was in too bottom-line a mood for "Shannon's Deal." (On the other hand, NBC does deserve credit for sticking with Dante's "Eerie, Indiana.")

Lucas falls on the Spielberg side of things, wimpifying Indiana Jones beyond recognition. Actually, there are three Jones boys -- at ages 10, 16 and 93. The elder Indy begins each episode flashing back to his earlier globe-trotting gallivants.

The two younger Joneses (Corey Carrier and Sean Patrick Flanery) never convince us that

they'll grow into Harrison Ford, just as Lloyd Owen as Indy's father could never become Sean Connery. These Indys greet the world with a wide-eyed wonder that recalls the naivete of 19th-century adventure novels and Saturday-morning cartoons rather than the relative sophistication of a Luke Skywalker. Or Doogie Howser, for that matter.

A bigger problem is that the first hour of Wednesday's premiere, set in Egypt, is so stilted in terms of action that reruns of "The A-Team" would seem an improvement. Young Indy is not only naive, he's obnoxious, and when he meets up with Lawrence of Arabia, the nerdometer reaches peak setting.

It isn't until the second hour, when the teenage Jones hooks up with Mexican revolutionary Pancho Villa that the energy level begins to approach that of the three feature films. Director Carl Schultz ("Careful, He Might Hear You") looks as if he had twice the budget of Jim O'Brien ("Jewel in the Crown"), and the result is a sense of adventure rarely matched on network television.

It even seems for most of the second half that Lucas is trying something daring in the story line, by having Jones throw his lot in with Mexican revolutionaries against America's imperial army. It's not to be, however, as a Mexican peasant tells Jones that revolutions hurt the people, not help them, and off Jones goes to fight in World War I. In other words, the only valid revolution was America's proving that Lucas shares something with middlebrow network producers.

Nevertheless, this show, which is repeated a week from tomorrow, does get us out of the house and into foreign locales, where Jones will eventually meet up with Krishnamurti, Picasso, Freud and Lenin. And future episodes will be directed by Nicolas Roeg, Bille August ("Pelle the Conqueror") and other accomplished film directors.

It looks as if it might be worth staying tuned, but it also looks as if one's hopes shouldn't get too high. ** Nightmare Cafe, NBC 10 tonight, Channel 4

This looks like network television's annual attempt at finding the kind of success with the horror genre that off-network types like HBO ("Tales from the Crypt") and first-run

syndication (the "Friday the 13th" TV series) have discovered.

But like last year's "Dark Shadows," the networks can't allow themselves to be full-blooded, and "Nightmare Cafe" isn't enough to sink our teeth into. Tonight's set-up isn't bad. Two folks wander into the cafe after attempting to drown themselves, and Robert (Freddy Krueger) Englund, as either a deus or devilus ex machina, gives them a second chance -- aided by the kind of special effects that make Craven's horror films, like the original "Nightmare on Elm Street," seem a cut above.

But there's always something lacking in Craven's films -- like good writing -- and the little screen exposes more flaws than virtues with his vision thing. What starts out like a contemporary "Twilight Zone" tonight turns into a supernatural "Barnaby Jones" in two future episodes offered for review. There is some good news, though. We learn that there's sex, as well as life, after death. *** The Powers That Be, NBC 8:30 p.m. tomorrow, Channel 10; 3 a.m. Sundays, Channel 4 Beginning March 7

Norman Lear's latest series is the best since the early '70s, although it plays more like a Susan Harris parody ("Soap," "Good & Evil") than a Lear satire. The setting is the house of a power-grubbing family led by John Forsythe as a New England senator. The wife beats the maid. The anorexic daughter is married to a suicidal congressman, and she threatens to put the dog to sleep if their son doesn't pose for photo opportunities. In other words, if you don't like Harris' sick-o humor, stay away; but if you do, then "The Powers That Be" is your cup of tequila, complete with worm. It also offers the best ensemble acting in network comedy since "Cheers."

The downside is that this is much less than Lear at his best. The jokes are all easy shots at government corruption that cash in on contemporary malaise without offering any enlightenment, unlike "All in the Family."

The characters are drawn so broadly that there's no meat on the absurdist bone. Still, if you've given up asking "Where's the beef?" when it comes to either presidential candidates or network television, then chewing on these bones can be pretty tasty. Unfortunately, Channel 4 is going to the cash

register with "Golden Girls" reruns, preempting Lear to 3 a.m. ** Fish Police, CBS 8:30 tonight, Channel 7

Unlike "Capitol Critters," this one's strictly for kids, and even they are likely to be turned off by a cartoon that's more punny than funny. The animation is better than Saturday morning, but not nearly as good as "CC" or "Tiny Toon Adventures." John Ritter and Ed Asner sound as if they could strangle their agents for getting them into this, and the fishy faces are equally inexpressive. * 1/2 The Boys of Twilight, CBS 10 p.m. tomorrow, Channel 7

Richard Farnsworth and Wilford Brimley give it their best, which is pretty good, but this action-adventure about a small-town sheriff and deputy plays like "Jake and the Fat Man on Geritol," which is pretty awful. Hominy battles homily in this tedious exercise in waxing nostalgic for the good old days. ? Scorch, CBS 8 tonight, Channel 7

A fire-breathing dragon is this year's Alf. CBS withdrew its pilot cassette and isn't providing a new one. So don't bet the mortgage on "Scorch." *** I'll Fly Away, NBC 9 tonight, Channel 4

This isn't a new series, but since NBC is bringing it back from hiatus and giving it a decent time period behind "Matlock," it's worth a second look. "I'll Fly Away," which is set in the apartheid-ridden South of the '50s, isn't all that satisfying as political drama -- it's too congratulatory about how far we've come. But it does work as family drama. The interplay between Sam Waterston and his daughter as well as Regina Taylor and hers in tonight's program is on a very high level. The series' best feature is that it has a sense of morals without being moralistic. The lessons learned by Waterston's character, in dealing with his daughter's adolescent rebellion, and Taylor, in teaching her daughter about perseverance against racism are as applicable today. "I'll Fly Away" also has a sense of time, place and style rare in network television.

If, like me, you gave up on this candidate, you might even find that on second look its blend of family values and commitment to racial equality is as good as you're going to get from the field this season.

**** - Worth staying home for
** - Worth watching if you're home

* * - Worth watching if you're tired
* - Worth watching if you're sick
- Worthless

Monday, March 02, 1992 3-16
Three Amigos 77520 31

'NORTHERN EXPOSURE': SOUTHERN DUO SIZZLES

Date: March 8, 1992
Publication: Albany Times Union
Author: Robert Kerr Scripps Howard

Their on-screen roots may be American Northwest, but the real sizzle between the hottest odd couple on prime-time comes from deep in the Bible Belt.

Shelly Tambo and Holling Vincoeur have a 44-year generation gap, but that doesn't stop them from steaming up the screen Monday nights on CBS's offbeat hit "Northern Exposure."

He's 62. She's 18. He's a mountain man. She's a former Miss Northwest Passage. He's sworn off shooting bears, except with Nikons. She digs heavy metal and the Home Shopping Channel.

What they have in common is they can't keep their hands off each other. What the actors who play them have in common is a Southern heritage complete with a whole lot of serious Sunday school lessons.

"I don't want to speak for Cynthia too much, but we both come from the same kind of Puritan background. I'm Southern Baptist and we both have to deal with our families because we have all those sexual themes that are very explicit," said John Cullum, a native of Knoxville, Tenn., who plays Holling.

Cynthia Geary, who grew up in Jackson, Miss., in two churches (her father is Catholic and her mother Presbyterian), plays Shelly.

"My parents are very conservative. I was afraid they would freak out that I lived with this man I wasn't married to, and he was practically four times my age. But they have been incredible about it. They love the show," she said.

"I really have to credit the writers. Although it is a very strange relationship, it's believable.

The important thing is Holling and Shelly love each other."

Cullum, who calls himself "a hillbilly from over there in eastern Tennessee," has worked on stage with John Gielgud and Richard Burton. He has two Tony awards from a long Broadway career.

But this is the first time he has had to do so much explaining back in Tennessee about his character's actions. Things like, say, considering circumcision at 62 because his teenage sweetheart thinks it would be real cool.

"My sister is married to a Baptist minister, and she wrote me after we did that circumcision episode. She said she loved to see me on the show, but she wished the scripts were a little more Christian-like," Cullum said.

"But it's a very good-natured show. There are so many more violent and ugly things on television. It's refreshing to see a bunch of people who have to get along together in the wilderness. Even if they have a lot of funny, quirky elements to them, there's that wonderful, generous spirit of the community."

Geary, 26, recalls the circumcision episode wasn't exactly her family's favorite, either.

"And I warned them! I thought I had made it sound worse than it was. That is kind of my tactic now, so they are prepared. But they told me afterward they didn't want to leave their house for a week because they didn't want to see their neighbors," she said.

Geary's mother, Shirley, now takes a diplomatic stance and remains confident her daughter won't forget her upbringing.

"We love the show, though of course we are not as happy with some of the episodes as with others. I'm sure that would be the way you feel about whatever your children choose to do. No profession is absolutely perfect," she said.

"She grew up in a very nurturing family and we never had any problems. She grew up in a Christian community and a Christian family. I think she has that kind of value system."

Cullum, 61, believes the Southern roots he and Geary share have something to do with

the on- screen electricity between their characters.

"We work the same way as human beings, and therefore as actors we are similar. We think alike," he said.

"John is the epitome of a Southern gentleman," said Geary. "He is so nice and so polite and so humble. We have become very good friends. He's even started coaching me on Shakespeare."

When it came to creating Holling Vincoeur, Cullum looked homeward.

"Very definitely. I was drawing from people like my father and my uncles and those kind of people. There is a kind of Southern personality that is very self-reliant, very opinionated, very strong and righteous. And all those things are Holling, so I draw from them," he said.

Like the rest of the "Northern Exposure" cast, Geary and Cullum live most of the year in the Seattle area where the show is filmed. She has a steady boyfriend back in L.A., and Cullum has a long marriage to dancer and playwright Emily Frankel.

But Geary doubts that Holling will ever make an honest woman of Shelly.

"I tend to say no, just from a guess I think it makes it more interesting for the writers (to keep them unmarried)," she said.

"If they actually get together and live happily every after, what are you going to write about?"

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THE TV COLUMN

Date: March 11, 1992

Publication: The Washington Post

Author: John Carmody

Washington viewers pledged a record \$1,673,744 during last Sunday's Easter Seal Telethon on Channel 7 ...

The local total was up about \$250,000 from last year. WJLA has aired the telethon for 12 years ...

The 21st annual national telethon raised \$46 million over the weekend on 123 stations around the country, an increase of some \$2 million over last year ...

Locally, Safeway Stores contributed \$1,020,691.29 to the total ...

On another Money Front, the first four days and endless nights of the WETA spring fund-raising drive netted \$151,912 on 2,396 pledges ...

Biggest night so far: Monday, as the Metropolitan Opera Silver Anniversary Gala took in \$34,000 ...

The first weekend results compare unfavorably with last year's, which were good for \$286,579 (on 5,288 pledges) over just three nights when the station twice aired a special featuring Jose Carreras, Placido Domingo and Luciano Pavarotti, attracting more than \$120,000 each evening with the singers. Prego, prego! ...

The public station is seeking 700 big ones before closing down the 17-day drive on Sunday, March 22 ...

Fox Broadcasting will introduce a new sitcom, "Stand by Your Man," on Sunday, April 5, in the 10 p.m. timeslot ...

"Stand" stars Rosie O'Donnell and Melissa Gilbert-Brinkman as two New Jersey sisters from opposite sides of the tracks who move in together after their husbands are imprisoned for bank robbery. C. Airwaves thought the pilot to be "quite amusing" when he viewed it while visiting Marina Del Rey, Calif., in January ...

To make room for "Stand," "Get a Life" moves to 10:30 that same night while "Sunday Comics" goes on hiatus ...

We're not so sure we can handle the young doctor (or that windy disc jockey or even the always-smiling Native American, for that matter) for two more years but that's how long CBS Entertainment has signed "Northern Exposure" for renewal ...

(We should warn you that a very contrary Airwaves almost always Loses Interest in a series once it starts Catching On) ...

And NBC has renewed "Wings" for a third year. "Northern" is tied for 16th in the season-to-date rankings, "Wings" is 19th among 126 series seen so far on the four networks ...

On the Personnel Scene

Beth O'Connell has been named senior producer of NBC's "Today" show. She replaces Bob Wheelock, who was named London bureau chief by NBC News earlier this year ...

O'Connell has been supervising producer for the morning show since last October. She has been with the network since 1981 ...

No replacement has been named for that job ...

Sarah Purcell replaces Beth Ruyak as co-host with Gary Collins on ABC's "Home" show starting tomorrow. Executive producer Marty Ryan says, "Beth is a wonderful person but she just didn't click, and Sarah has a good relationship with daytime audiences" ...

Allen Alter, deputy foreign editor and senior foreign producer, CBS News, has been promoted to foreign editor. He replaces Al Ortiz, who was recently named vice president, Europe, and London bureau chief. This is all effective on Saturday ...

Also at CBS News, Marcy McGinnis has been named deputy bureau chief, London, and director, CBS Newsnet, Europe. She's been executive producer of Newsnet - which supplies news to affiliates and overseas customers - since August 1989 ...

The P.M. Primary Post-Mortems: Tonight, Paul Tsongas talks to Judy Woodruff on "The MacNeil/Lehrer NewsHour" and Pat Buchanan chats up Chris Wallace on ABC News's "Nightline" ...

"ABC World News Tonight" was the easy winner in the network race last week, averaging a 10.7/21, compared with a 9.1/18 for "CBS Evening News" and an 8.6/17 for "NBC Nightly News." We've left off the names of the anchors so as not to unduly embarrass anybody ...

CBS had no trouble winning Monday night this week (see below), averaging a 16.8/26 as a repeat "Murphy Brown" did an 18.5/28. A new "Northern Exposure" did a 15.3/25 ...

ABC was second at 13.8/22, although a repeat of "Lethal Weapon" was good for a 15.2/24. NBC's 12.6/20 included a 12.6/20 for a repeat of "Danielle Steel's Kaleidoscope" ...

NBC, which has already announced a Saturday morning version of the "Today" show for next fall, will also introduce three live-action series aimed at the teen/"tween" audience on Saturdays ...

The "Today" show debuts Aug. 1; the rest of the schedule on Sept. 12 ...

The new shows include "California Dreams," about five teenagers in the "fun-loving Armstrong family who share the dream of forming a rock-and-roll band"; "Name Your Adventure," in which young viewers get to fulfill "their most exciting dreams" if their letters hit the producers just right; and "Double Date," a dating game show hosted by J.D. Roth, featuring "a real-life brother and sister and three potential hidden dates for each of them"!!!! ...

Meanwhile, "Saved by the Bell" will be back for a fourth season on Saturdays, as will "NBA Inside Stuff," back for a third year ...

TV RATINGZZZZ

Following are the top 20 network prime-time shows last week, ranked according to the percentage of the nation's 92.1 million TV 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.

CBS continued to win the weekly primetime race but only by the narrowest of margins, averaging a 12.956818 rating and a 21 share last week, compared with a 12.893182 rating and a 21 share for ABC. Which Airwaves, having run out of fingers and toes, guesses is a difference of about 4,500 TV homes between the two networks every night ...

Rank	Rating		Share	Network
1	22.7	60 Minutes	38	CBS
2	22.2	Roseanne	33	ABC
3	19.8	Murphy Brown	29	CBS
4	19.6	Happy Days Reunion	31	ABC
5	18.9	Home Improvement	28	ABC
6	18.0	Full House	28	ABC
	18.0	Murder, She Wrote	27	CBS
8	17.5	Woman With a Past	27	NBC
9	17.0	Designing Women	25	CBS
10	16.6	Young Indiana Jones (Wed.)	26	ABC
11	16.4	Unsolved Mysteries	26	NBC
12	16.3	In Sickness & in Health	26	CBS
	16.3	Major Dad	25	CBS
14	16.2	20/20	30	ABC
15	15.9	Cheers	25	NBC
16	15.6	Fresh Prince of Bel-Air	24	NBC
17	15.5	Northern Exposure	25	CBS
	15.5	Evening Shade	24	CBS
19	14.8	Blossom	22	NBC
20	14.7	Grave Secrets	23	CBS

Also last week, NBC averaged a 12.0/20; FOX, up 37 percent from the same week a year ago, an 8.1/13 ...

The NBC movie "Woman With a Past" knocked CBS out of the Monday night win column for a change, leaving the erstwhile Tiffany network with only Sunday to celebrate. NBC took Monday, Thursday and Saturday; ABC, Tuesday, Wednesday and Friday ...

In the always-interesting Series Premiere challenge, Norman Lear's "The Powers That Be" debuted on NBC with an hour on Saturday and finished in a tie for 32nd. Its 13.0/23, however, was down a teensy from the Golden Girls' 13.7/25 lead-in at 8. And an "Empty Nest" rerun that followed at 9:20 was 36th at 12.5/22, two points off its usual performance as the network's top Saturday night series ...

Over on ABC, two airings of the two-hour special that introduced the "Young Indiana Jones Chronicles" last week had wildly different results. The Wednesday debut, despite a special appearance on CBS by "Murphy Brown," averaged a 16.6/26, but the

Saturday night repeat was 73rd among 88 programs ranked for the week, averaging just 7.9/14 (Murphy's special appearance on Wednesday, an original, tied for 34th) ...

Among the fairly recent Arrivals (and Returnees), NBC's "I'll Fly Away" was 60th, CBS's "The Boys of Twilight" were 66th, and NBC's "Nightmare Cafe" was 74th ...

An Airwaves favorite - it's great to see those old "Hotel" scripts out of the mothballs - CBS's "Hearts Are Wild," tied for 76th ...

In other highlights last week, ABC's "PrimeTime Live" tied for 21st, and a CBS "48 Hours" on stalkers tied for 28th. FOX's top performer was a "Married ... With Children" repeat, in 34th ...

In the Sunday Battle of the Movies, the CBS "In Sickness and in Health" in 12th was the easy winner, as NBC's "The Nightman" and ABC's "Never Say Never Again" had the good manners to tie for 44th ...

A Paul Rodriguez special on Saturday night for FOX was 83rd, thus qualifying for the Final and Unless the Sun Suddenly Decides to Rise in the West Fatal Five Plus One for the week, just ahead of three other FOX shows - "Totally Hidden Videos," "Sunday Comics" and "Totally Hidden Videos" II - and two NBC entries, "Eerie, Indiana" in 87th and a Lyndon LaRouche political special, dead last in 88th place for the week ending March 8 ...

<i>Monday, March 09, 1992</i>	<i>3-17</i>
<i>Lost and Found</i>	<i>77515 32</i>
<i>Monday, March 16, 1992</i>	<i>3-18</i>
<i>My Mother, My Sister</i>	<i>77518 33</i>

E! ENTERTAINMENT TELEVISION LAUNCHES FIRST WEEKEND SERIES: 'E! SATURDAY SPECIAL' TO DEBUT APRIL 4, 8 P.M. (ET/PT)

Date: March 17, 1992

Publication: PR Newswire

Premiere Special to Spotlight Hit Series
'Northern Exposure'

LOS ANGELES, March 17 /PRNewswire/ -- E! Entertainment Television will launch its first weekend series on Saturday, April 4, with the "E! Saturday Special," a one-hour weekly showcase for E!'s exclusive, original coverage of the biggest names and productions in film and television, it was announced today by Fran Shea, senior vice president of programming for E!. Airing each Saturday at 8 p.m. (ET/PT), the debut special will visit the set of the hit television series "Northern Exposure" for a unique look at the show, hosted by its cast.

According to Shea, "E! Saturday Special" is a natural next addition as part of the network's commitment to long-form. "The success of our weekday and prime time schedule has encouraged us to extend our programming. In addition, our research shows that E! viewers can't get enough of our behind-the-scenes looks. Our premiere 'E! Saturday Special' is a perfect example of programming that E! can uniquely deliver."

"E! Saturday Special" kicks off April 4 with "Inside Television's 'Northern Exposure.'" The cast of this critically acclaimed series hosts a visit to the cold climes of Washington state, where the series is filmed. Viewers spend a day in the life of the series, tagging along with the actors in their daily routine and discovering how stellar success and new-found fame has affected them and the town that stands in for Cicely, Alaska.

Future "E! Saturday Special" hours will spotlight: the star-studded Cannes Film Festival in France; a day in the life of supermodels Elle MacPherson and Paulina Porizkova; a surprising look at some of yesterday's stars today; and an hour of laughs with America's top comedians. According to John Rieber, vice president, special projects for E!, "Whatever else is happening on Saturday night, viewers will be able to count on E! for a great time with the best names in entertainment."

In December of last year, E! launched its prime time block of daily series: "Extreme Close-Up" (8:30-9 p.m. ET/PT), an intelligent, in-depth interview with a top star; "E! News Daily" (9-9:30 p.m. ET/PT), timely coverage of the entertainment world; "Behind the Scenes"

(9:30-10 p.m. ET/PT), a "video verite" glimpse backstage; "Talk Soup" (10-10:30 p.m. ET/PT), highlights of the previous day's talk shows; and "The Inside Word" (10:30-11 p.m. ET/PT), a live look at the industry "buzz" and views with in-studio guests.

E! Entertainment Television is a 24-hour, basic cable network which presents popular entertainment news and features, centered on today's top celebrities from movies, television and music. The network, which celebrates its second anniversary in June 1992, is currently offered to 19 million subscribers on more than 800 cable systems.

THE TV COLUMN

Date: March 18, 1992

Publication: The Washington Post

Author: John Carmody

The "Today" show this morning will mark the departure of Betty Furness after 16 years with an eight-minute salute during the last (8:30) half-hour of the show ...

Bryant Gumbel ("she's very fond of Bryant," says executive producer Jeff Zucker) will do the interview, which will follow a 6 1/2-minute retrospective tape put together by producer Tim Uehlinger that touches on the 76-year-old Furness's remarkable career in the movies, in politics, as a spokesman (this was before spokespersons) for Westinghouse and all those years on "Today" as a consumer reporter ...

Zucker promises that "she'll make periodic appearances" in the future. He said today's sort-of farewell was discussed by Betty and NBC News president Michael Gartner when they negotiated over her departure a couple of weeks ago. Furness says she has a book in mind and other projects ...

"It will be a nice, nice final day," Zucker promises ...

Rumour du jour: Fox Broadcasting is "actively pursuing" Chevy Chase to host a late-night show for the network. And Chase, unhappy with the reception of his "Memoirs of an Invisible Man" movie, is reportedly listening ...

TV Column fans, wise to the ways of the world, won't be surprised to learn that the departure of J. Carson from the late-night

scene in May is stirring interest among a lot of wannabes ...

Robert D. Hynes Jr., vice president, Washington for NBC, is leaving the network in the fall ...

He said he expects to make an announcement regarding his plans within the next three months. At NBC's request, he has agreed to continue managing NBC's regulatory and legislative initiatives through the end of the current congressional session ...

With the Michigan and Illinois primaries out of the way we should be hearing soon what plans FOX, CBS and C-SPAN have for continuing the Debates '92 among what (who?) is left of the Democratic contenders (NBC, PBS, CNN and ABC have already aired theirs) ...

The next big primary date is April 7, when New York, Wisconsin and Kansas are due to hold votes ...

Jerry Brown will be on "MacNeil/Lehrer NewsHour" (Channel 26 at 7) at the top of the hour tonight ...

This Just In

Ted Koppel and "Nightline" have always shown particular interest in South Africa, where an all-important referendum asking whites whether the president should continue to pursue an end to apartheid was held yesterday ...

Tonight Koppel interviews Nelson Mandela, leader of the African National Congress. The interview will be taped today via satellite from outside Johannesburg. Tomorrow night Koppel talks to South African President F.W. de Klerk, in an interview to be taped tomorrow from Cape Town ...

Angus Yates, who has been senior producer for the Monitor Channel in Washington, joins Bethesda-based Discovery Channel as an executive producer in charge of documentary development, programming and production ...

Yes, "ABC World News Tonight" won the network newzzzz ratingzzzz race last week, averaging a 10.6/20. "CBS Evening News" was second at 9.6/18, "NBC Nightly News" far behind at 8.6/17 ...

Which reminds us, NBC anchor Tom Brokaw shows up on "Donahue" tomorrow (Channel 9 at 9) to plug the Friday debut of his new primetime series ...

theatrical on the network. "Die Hard" in 1991 was the previous best ...

A sure sign that summer will be arriving.

counts. Although a few more wins in the total households count would feel pretty good too ...

NBC Entertainment says it not only has renewed "Seinfeld" and "Blossom" for a third season but also plans to schedule early season premieres of the two shows after the network finishes coverage of the Summer Games ...

From the phone calls and letters we get, NBC has one of those hidden hits in "Seinfeld" ...

NBC will air the "AFI Salute to Sidney Poitier" on Sunday, April 4, starting at 9:30. The 90-minute special was taped last week in Beverly Hills ...

For all the impact on the national scene last week, the three Billy Graham Crusade broadcasts didn't do all that well when aired on FOX-owned Channel 5 here ...

The Monday through Wednesday night schedule of specials produced, respectively, a 3.1 rating and a 5 share, 2.1/3 and 2.1/3 ...

Each local ratings point represents 18,199 TV homes ...

CBS's "Northern Exposure" had its highest ratings ever Monday night, averaging a potential Top Five 18.0 national Nielsen rating and a 31 percent audience share. "Northern" has averaged a 15.5/25 previously ...

With that kind of exposure, CBS was an easy winner for Monday night, while NBC's rerun of one of the "In the Line of Duty" cop movies averaged only an 11.0/18 and "Those Secrets" on ABC a mere 8.9/14 ...

Over on FOX, the movie "Doing Time on Maple Drive" did a 9.4/15, the best ever numbers for a made-for-TV movie or

Rank	Rating		Share	Network
1	22.8	60 Minutes	39	CBS
2	20.9	Roseanne	32	ABC
3	18.7	Home Improvement	28	ABC
4	18.5	Murphy Brown	28	CBS
5	18.4	Coach	29	ABC
6	18.3	Major Dad	28	CBS
7	17.7	Murder, She Wrote	28	CBS
8	17.5	20/20	32	ABC
9	17.0	Full House	26	ABC
10	16.9	Designing Women	26	CBS
11	16.6	Evening Shade	26	CBS
12	16.5	Columbo: No Time to Die	27	ABC
13	16.0	Unsolved Mysteries	26	NBC
14	15.8	Taking Back My Life	25	CBS
	15.8	America's Funniest Home Videos	25	ABC
16	15.3	Northern Exposure	25	CBS
17	15.2	Cheers	24	NBC
	15.2	Lethal Weapon	24	ABC
19	14.2	The Simpsons	23	FOX
	14.2	America's Funniest People	22	ABC

Eventually. The announcement from CBS that the 46th annual Tony Awards are set for May 31. Glenn Close will host this year ...

TV RATINGZZZZ

Following are the top 20 network prime-time shows last week, ranked according to the percentage of the nation's 92.1 million TV 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.

It took 26 weeks of the '91-92 season but ABC finally won one, which makes the overall score to date CBS 19 weeks, NBC six, ABC uno and FOX a big 0 ...

Although ABC languishes in the season-to-date race, the network contends its demographics continue to attract advertisers, and that, TV Column fans, is what really

ABC won the week because of strong performances from its regular series, with the newsmagazine shows making particular impact. Not only did "20/20" do a bit better than usual to nail down the Friday lineup, but "PrimeTime Live," which tied for 21st, came up with a 24 share against an "L.A. Law" repeat (which dropped that once powerful drama to a tie for 64th) and shows promise for the future in that timeslot ...

The new Columbo movie helped too ...

Keeping the numbers down for the week was the wide circulation of the Billy Graham Crusade programs, which aired on network affiliates over three nights last week. Thirty-four percent of the CBS schedule last week had less than 95 percent coverage across the country, NBC had 30 percent of its lineup seen in under 95 percent and ABC

had 23 percent of its programming viewed in under 95 percent of the country ...

For the week, ABC averaged a 12.3/21, compared with an 11.6/19 for CBS, a 10.6/18 for NBC and an 8.1/14 for FOX ...

ABC took Tuesday and Friday, CBS Monday and Sunday, NBC Wednesday, Thursday and Saturday ...

Among the highlights: a "48 Hours" show on "survival of the wildest" tied for 29th with ABC's "Young Indiana Jones," a Bob Hope special on NBC tied for 41st and NBC's "Law & Order," already renewed for next fall, tied for 47th ...

NBC's new "The Powers That Be" tied for 50th, NBC's "I'll Fly Away" was 63rd and an Ice Capades special on CBS tied for 74th ...

Among the Super Tuesday news specials, the ABC version tied for 72nd, NBC's tied for 81st and CBS tied for 84th (with NBC's "Nightmare Cafe") ...

A couple of other newcomers are finding the going rough. CBS's "Scorch" tied for 74th, CBS's "Fish Police" was 79th and ABC's "Capitol Critters" (already headed for the barn for a long rest) was 89th ...

NBC managed to anchor the Final And Incontrovertibly Fatal Five last week as a repeat/truncated "First Person With Maria Shriver" tied with FOX's "Totally Hidden Video" for 92nd, followed by FOX's "Sunday Comics" in 94th; and NBC's "Torkelsons" and "Eerie, Indiana" 96th and last for the week ending March 15 ... @Slug: B06TVC

WHAT'S IT LIKE IN CICELY, ALASKA? ;JUST ASK THE RESIDENTS OF ROSLYN, WASH.

Date: March 22, 1992

Publication: The Washington Post

Author: Renee Skelton

When the voters of Roslyn, Wash., stepped into the voting booth to choose a mayor in November, many had "Northern Exposure" on their minds.

Much of CBS's hit show, about a newly-minted New York doctor forced by a scholarship contract to work in a remote and somewhat bizarre Alaska town, is filmed there. The show's presence has put a different spin on life in Roslyn, turning it from a sleepy hamlet into a bustling tourist attraction. Some residents are delighted by the attention and money that fame has brought, but others would just as soon return to the anonymity and quiet of the pre-"Exposure" days.

The local election was partly a referendum on the town's future - and the part "Northern Exposure" will play in it. The election results have answered that question for now: Incumbent mayor Jack Denning, who helped pave the way for and favors the show's continued presence in town, won a fourth term by 29 votes out of 387 cast. So for now, the welcome mat is still out, although it may be fraying a bit at the edges.

The show's producers have a lot to be grateful for. The town's main street could be

reproduced on a Hollywood back lot, but the feel of the show would be different. Roslyn, playing the role of the town of Cicely, has become one of "Northern Exposure's" most recognized and appealing stars. Stardom has certainly changed Roslyn, and whether that is good or bad depends on whom you talk to.

Until summer 1990, Roslyn was just another Cascade Mountain backwater, an old coal-mining town of one square mile surrounded by thousands of acres of forest. Out-of-towners would appear now and again, drawn by the look of the town's century-old frontier-style buildings. But back then, a bear wandering out of the mountains in search of wild berries was a more common sight than crowds searching for a piece of Hollywood.

Then the show arrived. Last summer, Roslyn's streets were clogged with tourists snapping pictures and peering into store windows. "Northern Exposure" fans showed up from as far away as New York City just to soak up the local atmosphere.

"This summer we had 300 to 400 people watching the filming every single day," said Margaret Heide, Roslyn city clerk, one of a number of residents reached by phone. "The location managers were just going berserk. They said they'd never seen anything like it."

Certainly no one foresaw anything like it when the first delegation from the show came to Roslyn more than a year ago. Heide remembered they told the mayor and council that they wanted to film some sort of television show in town. It sounded like fun.

"We just told them to have at it," Heide said. The only fee the town received back then was a charge for use of the copier at City Hall. Since then, that is another thing that has changed.

Between 40 and 50 percent of "Northern Exposure's" filming is done on location. So while the show is in production, the "Northern Exposure" caravan rolls into this Cascade Mountain valley nearly every week with cameras, lights, sound equipment and enough personnel to swell Roslyn's population of 869 to nearly 1,000.

For the show's cast and crew, working in Roslyn means assembling at 6 a.m. for a series of 1 1/2-hour rides across the crest of the

Cascades from Redmond, the town near Seattle where studio interiors are shot. For the people of Roslyn, hosting "Northern Exposure" means a needed boost to the local economy and some very interesting times around town.

During the first summer of filming, residents watched with amusement as the show's set decorators first "dressed" Roslyn as the fictitious Cicely, setting up totem poles on the main street and tacking moose antlers to buildings. With a coat of blue paint and "Dr. Joel Fleischman" crudely lettered on a plate glass window, a vacant tool shop on Pennsylvania Avenue became Cicely's storefront doctor's office. Some redecorating turned the front third of Emil Danich's sundries store into Cicely's general store and library. And a red neon sign along with some old radio equipment installed in the window of the old mining company store turned it into Cicely's KBHR radio station.

In a town where nothing out of the ordinary happened, the extraordinary soon became the daily buzz. For a dream sequence, a Middle Eastern bazaar complete with chickens, donkey and burnoose-clad extras appeared one day right between the Brick Tavern and the market. One night, they marched a couple of moose up and down past the mural on the Roslyn Cafe building until 4 a.m.

And locals still talk about the day a group of male extras and the show's star decided to add a bit too much realism to a scene in which the men of Cicely take a run through town in the buff.

"These men were walking around in Spandex briefs all morning, and they were quite the talk of the town," said Heide, chuckling. "As I was eating lunch, they made a run past the restaurant, except they dropped the briefs and there were all these naked men 20 feet in front of me."

The cameras got the shot (a sanitized version aired). And the "Northern Exposure" team got read the riot act. "That did not go over well," recalled location manager Sean Grayson, who is thankful that gaffes like this have not been common.

When filming for the season was over the first season, "Northern Exposure" said goodbye to

Roslyn, possibly for good. The show was originally planned as a limited-run series of eight episodes, but with an order for new episodes and a need to shoot in snow (after all, this is supposed to be Alaska), the "Northern Exposure" cast and crew were back last January. And they were up to their tricks again, dumping mounds of trucked-in snow (the mild winter didn't bring enough of the real thing) along sidewalks, screwing fake icicles into the eaves of buildings and spraying fake snow-like goo on cars.

Although some people grumble about the gawking crowd and disruption of having streets blocked off while filming is going on, others are having fun with it. After all, it's not just Roslyn being showcased, but many of the people of Roslyn as well.

A number of the locals have signed up as extras. They're many of the folks viewers see walking the streets of Cicely, cheering at outdoor events or giving Dr. Fleischman a hard time at those bizarre town meetings. As a result, watching "Northern Exposure" in Roslyn is more a game of spotting one's neighbor, or oneself, than of actually following the plot.

Housewives, truck drivers, farmers and school kids have experienced minor TV celebrity. Merrily Lewis, mother of two (daughter Caitlin got to sing in one scene) and part-time waitress at the Village Pizza, has made a number of appearances. "My relatives spotted me and called from California," she said. She has even signed an autograph. Jerry Morris got to work closely with stars Rob Morrow and Janine Turner in a scene filmed at his barber shop. Morris played Early, the Cicely barber, and even wangled a two-word speaking part ("All finished"). Morris has reprised his role since then, and he said his involvement in the series is "the biggest high I've ever had in my life."

Living with a TV series can be interesting. Locals see the series stars strolling around or window shopping during breaks. Many people like to hang out and watch the filming during lunch or in the afternoon after work. But being so close also tends to strip away some of the magic.

"I was bored to death in my little stint as an extra," said Heide of her one appearance in a town meeting scene shot at a local church

during the first season. "It wasn't hard. All you had to do was sit, talk to the person next to you and grumble. But they kept changing the lights. They tried all kinds of camera angles. We did it over and over. We had a call at 6 p.m. and didn't get out of there until one in the morning. All that for a scene that was on TV for just a minute."

But all other considerations aside, "Northern Exposure's" biggest impact on Roslyn just might be economic. In a town which is "pretty impoverished," according to assistant city clerk Marie Enrico, the money the show brings in has been very welcome. With coal gone and logging in decline, there aren't many ways to make a good living in Roslyn or Kittitas County. According to Washington state, the area's unemployment rate is about 8 percent, and the average per capita income for the county is 20 percent lower than the average for the state, which is \$17,696.

So although some Roslynites work on the show for fun, many can make good use of the \$50 a day the work brings. The pay isn't much by Hollywood standards, especially for days of being on call for up to 10 hours. But, as one local said, "It can mean another trip to the grocery store."

"Northern Exposure" has indirectly given the businesses of Roslyn a welcome boost as well. With no thriving industry and a declining population (down 10 percent during the 1980s), many businesses feel the pinch. In casting about for a new means of economic survival, the town has discovered tourism. Roslyn's hundred-year-old cemeteries have made the whole town a National Historic Site. Daytrippers from the Puget Sound area began to discover Roslyn a couple of years ago. But summer of 1990 brought a new kind of tourist, the fan of "Northern Exposure" on a quest to see where the series is filmed. With the growing popularity of show, the crowds increased.

"You can hear them on the street," said Enrico, with obvious amusement. "They say, 'Oh, there's the doctor's office,' and they have their pictures taken in front of the Roslyn Cafe mural that you see on the show."

While they're in town, they poke around the shops and eat in the cafes and taverns downtown, dropping much-appreciated cash into the tills of local merchants. Most store

owners agree that the show has already been a big boon to business, and that has only increased along with "Northern Exposure's" popularity.

The show's production company pumps money directly into the local economy as well. This includes everything from a fee of \$100 paid to Roslyn for each day of shooting to salaries for locals who work as extras, part-time electricians, carpenters or snow shovelers. There are rental fees paid for use of filming locations, for a restaurant where extras and crew are fed, and for vacant lots for parking trucks and equipment. Downtown merchants get fees for altering the signs on the fronts of their stores for filming. The show also picked up the tab for a new fire engine.

Roslynites also get fees for the use of their cars, pick-ups, snowmobiles or other objects in the filming. Heide's canoe earns her \$25 for each show in which it appears leaning against a wall.

"They've tried to keep the rental money here, and they're doing pretty justifiable by the town," said Denning. "I think it's had a pretty positive impact."

Local merchants agree and, in these lean times, are happy for any business the show can bring their way. Emil Danich, owner of Central Sundries, says that in addition to the rental money he gets from the show for his store, the people from the crew have been "excellent customers," buying things for themselves and the set. "In a dinky little store like mine," Danich adds, "it makes quite a difference."

Roslyn's Brick Tavern, the model for Cicely's "Holling's Bar," doesn't serve as a set. But the show's crew members are no strangers to the tavern, taking it over for parties and handing owner Jim Luster hundred-dollar bills to keep the drinks flowing.

The frequent journeys the "Northern Exposure" caravan takes to Roslyn in winter over snowy Snoqualmie Pass have brought unexpected benefits as well, according to Denning. "The hardware dealer over in Cle Elum {a neighboring town where cast and crew stay overnight while on location} just loves the socks off of them because of all the tire chains they bought."

All told, the show put more than \$100,000 into the local economies of Roslyn and Cle Elum during the filming of the first eight episodes. Grayson estimated the tally for the second season's first eight was to be more than \$150,000. That includes about \$40,000 for fees to extras and \$30,000 for hotels and motels to put up cast and crew on location. About \$70,000 went to locals to rent filming locations, such as Dr. Fleischman's office, Ruth Anne's store, the radio station, the barber shop and the homes of characters Maggie, Maurice and Joel. Now in the midst of the third season, Heide estimated that between rental fees, shooting fees, salaries for extras and purchases made by those in town as a result of the show, about \$11,000 flows into Roslyn for each day of filming.

Many people in Roslyn, especially those making money from the show, are happy about its presence. But not everyone in town is a "Northern Exposure" booster. "The majority kind of like the show being here," said Danich. "But some people are a bit unhappy because the tranquility of Roslyn is sort of jeopardized."

Teacher and local environmental activist Susan Willis Johnson agreed. "I wish them well, but it is a minor irritation. It completely disrupts the town. All of a sudden you have traffic and police telling you which way to go. You go to the post office and they say, 'Would you please not talk. They're shooting a scene.' Or they ask you to move your car."

Although Mayor Denning is in favor of the show's presence, he added, "I do agree with a certain faction that it is nice when they get their series shot out and we go back to our normal life. We're a laid-back type of people. We don't like the hustle and bustle. That's why we live here."

There are many questions hanging over Roslyn's future as a rustic tourist attraction and TV locale. Some are concerned that the crowds the show is attracting - the tourists that many local business people were hoping for - will destroy Roslyn's quiet isolation.

Another serious question swirls around the Plum Creek Timber Company, which owns 14,000 acres of forest ringing Roslyn. According to Johnson, Plum Creek intends to cut virtually all of its trees within the decade,

with drastic consequences for the forest ecosystem. The resulting loss of logging jobs could push local unemployment rates into the 40 percent range, according to one study. The loss of trees could also scuttle Roslyn's hope of continuing to host wilderness-seeking tourists - and television shows.

But those questions are for the future. With a watchful eye on the logging issue, most of the locals seem determined to take advantage of the opportunities now at hand. Heide described the show staff as "a good group that works real hard at trying not to step on anybody's toes." So far, the marriage of Roslyn, Wash., and Cicely, Alaska, seems to be working reasonably well.

"Like any situation, you can't please everybody," Grayson reasoned. "But I think the overall feeling is positive."

Freelance writer Renee Skelton watches "Northern Exposure" in New Jersey.

Monday, March 23, 1992 3-19
Wake Up Call 77521 34

ON THE SET OF "NORTHERN EXPOSURE"

Date: April 1992

Publication: Ladies' Home Journal

Author: Dean Lamanna



The cast of characters, clockwise from bottom left:

Ed, Marilyn, Maggie, Chris, Joel, Maurice, Shelly and Holling.

The tiny town of Roslyn, Washington (population 875), is a long haul from Hollywood: It's the kind of place where locals used to watch dogs race alongside pickup trucks for excitement. No longer. These days, Roslyn is the site of Northern Exposure, the hit series set in the fictional town of Cicely, Alaska. A year and a half after its debut as a summer replacement, this funny, often-fantastic show from the creators of St. Elsewhere won a Golden Globe as TV's best drama series and regularly ranks in the Nielsen top twenty. So meet the Cicely townsfolk:

Janine Turner, who plays bush pilot Maggie O'Connell, is probably the show's best-known star - not always to her delight. "I hate questions about my love life and my eight dollars," pleads the former Wilhelmina model, referring to her past amours (namely Alec Baldwin and Mikhail Baryshnikov) and the paltry amount of money she supposedly had in her pocket prior to landing the role. Turner would rather discuss tough-minded Maggie, who she feels is a real nineties woman. "She's not about fingernail polish and lipstick, but she's still sexy," says the Dallas native with the trademark boyish haircut. But Turner, twenty-nine, doesn't know what will melt the ice between Maggie and the series' male lead, transplanted Manhattanite Dr. Joel Fleischman (Rob Morrow). "My house burned down in one episode," she says, "and even that didn't do it! But I wouldn't rule it out down the road."

As the childlike waitress Shelly Tambo, actress Cynthia Geary often steams up the screen with her sixty-three-year-old squeeze, Holling Vincoeur (John Cullum). The twenty something Mississippian, who "used to keep things inside until I explode," finds the show relaxing. "It's great therapy."

Tell that to Dr. Fleischman's stoic assistant, Marilyn Whirlwind (played by Elaine Miles), who doesn't get many lines. That's just fine with thirtyish Miles, a Native American who'd never acted before she was discovered while dropping off her mother to audition. "I'm a basket case memorizing dialogue when it's more than thirty words," she says.

John Corbett, who plays dish KBHR-radio deejay Chris Stevens, claims to be bewildered by his new sex-symbol status. "I don't feel like I'm a hunk," says the tall (six feet five), longhaired and affable former steelworker from West Virginia.



Roll 'em! Janine Turner on location in the streets of Cicely



Northern Lights: Janine Turner (top) and Cynthia Geary brighten up the Alaskan scenery.

But actor Darren E. Burrows, who plays Cicely's biggest movie buff, Ed Chigliak, welcomes female fans. "I looove the ladies," he croons. One quarter Apache and one quarter Cherokee, the blond Kansan dyes his hair black to play part Native America Ed and says he's learning about his heritage from the show.

Barry Corbin plays the right-wing president of Cicely's chamber of commerce, ex-astronaut Maurice Minnifield, with gusto, but says he's nothing like the man. "Maurice is scientifically minded and thinks art is a girly thing which is not how I feel," says Corbin a

What Is "Northern Exposure" Doing On E!? Getting Exposed.



ENTERTAINMENT
TELEVISION.

This Saturday night, E! goes behind-the-scenes with an exclusive close-up look at "Northern Exposure." Go on location with the cast ...and find out how life up north and sudden success have changed their lives.

It's an original, exclusive world premiere ...and it's only on E!

Saturday, April 4th at 8PM

IF YOU DON'T GET E!, CALL YOUR CABLE COMPANY AND SAY, "GIMME AN E!"

longtime character actor and father of four who has dabbled in playwriting, boxing and ballet. The burly Texan believes it's the "community spirit in the writing and on the set" - and in Roslyn itself - that has made the series a success.

THE PRIME-TIME RATINGS

Date: April 20, 1992

Publication: Chicago Sun-Times

Here's a list of the prime time series in the 1991-92 season, with network and average household ratings (one ratings point represents 921,000 households):

1. "60 Minutes," CBS, 21.7.
2. "Roseanne," ABC, 20.2.
3. "Murphy Brown," CBS, 18.6.
4. "Cheers," NBC, 17.6.
5. "Home Improvement," ABC, 17.5.
6. "Designing Women," CBS, 17.3.
7. "Coach," ABC, 17.2.
8. "Full House," ABC, 17.0.
9. "Unsolved Mysteries," NBC, 16.9.

9. "Murder, She Wrote," CBS, 16.9.
11. "NFL Monday Night Football," ABC, 16.8.
11. "Major Dad," CBS, 16.8.
13. "Room For Two," ABC, 16.7.
14. "CBS Sunday Movie," CBS, 15.9.
15. "Evening Shade," CBS, 15.8.
16. "**Northern Exposure**," CBS, 15.5.
17. "A Different World," NBC, 15.2.
18. "The Cosby Show," NBC, 14.8.
19. "Wings," NBC, 14.6.
20. "Fresh Prince of Bel-Air," NBC, 14.5.
20. "America's Funniest Home Videos," ABC, 14.5.

Monday, April 27, 1992	3-20
<i>The Final Frontier</i>	77522 35

Monday, May 04, 1992	3-21	It
<i>Happened in Juneau</i>	77519	36

Late-Breaking NEWS

The Prime-Time Picture

They're sure to be celebrating in Cicely. The always high-rated **NORTHERN EXPOSURE** finally cracked the top ten during the week of March 16. Out of ninety prime-time programs, NE was the lucky number seven — and first for soap-style shows. It was an impressive week for prime-time drama, and **L.A. LAW** was next on the docket. The verdict: 17th place. **BEVERLY HILLS, 90210** trailed in the number fifty spot, while **HOMEFRONT** came in at number fifty-five. **I'LL FLY AWAY** and **SISTERS** tied for 58th place, while **LIFE GOES ON** lagged behind in the 64th position.

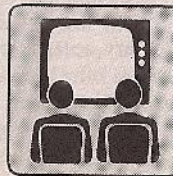


Janine Turner (Maggie) has a reason to smile. NE hit the top ten.

The Ratings Race For The Week Of March 16, 1992

This week, **LOVING** jumped up a notch from its usual last-place spot, earning a 3.3 rating. The casting revamp, which included the addition of soap hero Larkin Malloy (Clay) and several college-age characters, seems to be paying off. The numbers listed after the shows are ratings points. Each point represents 921,000 homes.

YOUNG AND RESTLESS	7.9
ALL MY CHILDREN	7.2
GENERAL HOSPITAL	5.9
ONE LIFE TO LIVE	5.6
AS THE WORLD TURNS	5.4
DAYS OF OUR LIVES	5.4
GUIDING LIGHT	5.1
BOLD AND BEAUTIFUL	5.0
ANOTHER WORLD	3.8
LOVING	3.3
SANTA BARBARA	3.0



42

Monday, May 11, 1992 3-22
Our Wedding 77524 37

'NORTHERN EXPOSURE' WINDS BACK TO 1909

Date: May 17, 1992

Publication: Albany Times Union

Author: Katherine Long Seattle Times

The place is the middle of nowhere. At least it's as far away as you can get from suburban Seattle civilization and still be in the eastern suburbs.

Down a one-lane dirt road cut through alder and cottonwoods, in a thicket of salmonberries, the sounds of birds twittering in the air is suddenly broken by a booming voice: "Rolling!"

The word is echoed by people standing in the woods.

"Background!" A man carrying a small machine turns it on and smoke pours from its nozzle.

"And action!"

Attention focuses on the town drunk sitting in the mud, hair matted against his head, belching.

The town drunk looks suspiciously familiar. Despite the dirt, he just might be Darren Burrows, the guy who plays the Indian character Ed on the TV show "Northern Exposure."

In fact, that's who it is.

Hollywood was visiting again. This time, Hollywood was 10 miles outside Redmond in an area destined to become a semi-rural, one-house-per-five-acre development.

Until the end of last week, though, this land was the mythical town of Cicely, Alaska, circa 1909.

If you're a regular viewer, you probably know that "Northern Exposure" takes place in Cicely but is really filmed in Roslyn, Wash. You may have heard the characters in past episodes alluding to the town's lesbian founders, Roslyn and Cicely, who carved it out of a muddy mining settlement.

The final episode of this season, set to run May 18, will be a flashback to 1909, with most of the cast members and a few guest stars telling the story of the founding of the town. To remove all vestiges of the 1990s and make Roslyn - er, Cicely - look like a Klondike mining town, the producers had to create a new, old Cicely out in the woods somewhere.

So they began combing the eastern Seattle suburbs for a site - preferably one near the studio in Redmond where all indoor shots are filmed. They found this woods - far from traffic noise, away from any power lines, distant from tall buildings, and with the perfect slope and tree cover.

Production designer Woody Crocker is the man in charge of making Cicely look authentic. And to do it, he spent a long time studying photos of Klondike mining towns.

"You never know what the audience is going to focus on," Crocker said. "Everything's got to be appropriate or you may get caught."

Most of the buildings were set partly in the trees, the practice of that era. "We didn't want it to look like Dodge City," Crocker said. There's a Chinese laundry that operates out of a tent because many Chinese lived in Alaska during that time, most of them brought in to work at the salmon canneries. And many businesses or dwellings were in tents.

To make the tents look worn, Crocker said, they were dragged through the mud. To make the windows on a building look dirty, they were streaked with soap and chocolate syrup. To make the town look authentic, racks of antlers were nailed over the doors. To make mud, 5,000 gallons of water were sprayed onto the dirt.

To assemble the blacksmith's forge, the laundry and other town buildings, the crew had to track down antiques, including a horse-drawn wooden sled to suggest that it snows in Cicely, even if recently it was only raining.

"I'm the only guy here who saw it before and after," said extra Paul Archie, a Seattle real-estate agent who boasts he has been on 30 episodes of the show since it began two years ago. Archie says he knows the owner of this land and came out here before its transformation to a Klondike town. "I was

amazed to see what they had done."

The crew spent three weeks building Cicely out here and many months sketching it out on paper. Now, it's all gone.

But as chickens pecked around Burrows' feet and the smell of wood smoke drifted through the trees, it was as real as television could make it.

EXPOSURE' REVEALS CICELY'S HISTORY IN SEASON FINALE

Date: May 18, 1992

Publication: The Denver Post

Author: Joanne Ostrow

The more Monday nights we spend in Cicely, Alaska, the more we appreciate the town's best quality. Its open-mindedness is rare, even though network television forever preaches the golden rule. In Cicely, they don't just keep open minds, they fight prejudice.

"Northern Exposure," which has its season finale tonight at 9 on Channel 7, trains its audience not to bring preconceptions to the characters and their backgrounds. In Cicely, people are encouraged to shed old skins and to take time out to marvel at their growth. Cicely is a place where a macho former astronaut decorates with frilly Victorian antiques; an African-American world traveler finds brotherhood with a white ex-con radio philosopher, a Native American with no formal education teaches life lessons to a Jewish New York doctor; and a 60-ish woodsman and 20-ish bombshell share the hottest romance in town.

Unpaved Main Street is home to a delightful bunch of eccentrics. Even an heiress and a tradition-starved barefoot chef are actively, neurotically involved in the pursuit of happiness.

This week, the town learns its history [3.23 Cicely].

While driving his truck, Joel narrowly avoids hitting an elderly man who turns out to be one of Cicely's first residents. The visitor, played by Roberts Blossom, relates the story of the birth of Cicely and its transformation from a little mud hole terrorized by a town bully into a thriving artists' utopia, "the Paris of Alaska."

In a tale that parallels "Fried Green Tomatoes," the town matriarchs are introduced. The strong Roslyn (Jo Anderson) and the graceful Cicely (Yvonne Suhor) leave their mark - on Cicely and perhaps on prime time.

HIT SHOW EXAMINES ITS ROOTS

Date: May 18, 1992

Publication: The New York Times

Author: John J. O'Connor

Right from episode No. 1, CBS's "Northern Exposure," created by Joshua Brand and John Falsey, set out to be the most imaginative of current television series. Taking the premise of a young New York doctor forced to pay off his medical-school debt by treating patients in a small Alaskan town called Cicely, the show has been devising wonderfully original turns on the old ploy of country cousins teaching city slickers a thing or two about the art of living.

How long can "Northern Exposure," now ensconced on Mondays at 10 P.M., maintain its new-age momentum? Tonight's episode, the final one for this season, gives every indication that there's no end yet in sight. Now, courtesy of an exceptional script by Diane Frolov and Andrew Schneider, viewers can learn how tiny Cicely came into being and why, in the early decades of this century, it was known as "the Paris of the North."

The episode begins with Dr. Joel Fleischman (Rob Morrow) nearly running his car over an elderly man named Ned Svenborg (Roberts Blossom). Catching his breath at Joel's house, Ned reveals that he lived in the area until

DESIGNING WOMEN
Matchmaker, matchmaker ... matches made in hell. Date night at the Sugarbaker's.
9:30

NORTHERN EXPOSURE
Joel kissed and told ... a lie. Now Maggie really gives him something to talk about.
10 PM

CBS 9,11,16

1909, when he was 25 years old. Yes, he is now 108. "Northern Exposure" is not averse to a tall tale, or romantic melodrama.

The orphaned Ned grew up as what he terms "a dysfunctional wolf child." The town, which lacked an official name, had no schools, no churches, no law. It was run by a bully named Mace and his somewhat otherworldly sidekick, Kit. Then one day, out of Montana, came two women, robust Roslyn (Jo Anderson) and delicate Cicely (Yvonne Suhor), who would change the place forever.

Roslyn's no-nonsense practicality would, up to a point, gladden conservative hearts everywhere. Spotting the ragged Ned begging on the street, she declares loudly, "A handout is not what you need, young man." Talking about education and meaningful work, she tells him, "From now on, you will walk upright like a man, not like a dog."

But Roslyn has another agenda, the kind that can make certain Washington bureaucrats squirm. She and Cicely have, as Old Ned recalls, "a grand purpose, a vision." They dream of a utopian society, a colony of free thinkers and artists. And they put their dream into practice, establishing a literary salon with readings from William Butler Yeats and Rainer Maria Rilke, not to mention Cicely's modern dance evoking a matriarchal pagan society honoring the earth goddess. Even the barroom ruffians are transfixed.

One other thing: Roslyn and Cicely are lesbians, very much and quite openly in love with each other. When a hopelessly smitten Ned, now venturing into poetry himself, blurts out his love for Cicely, she gently informs him: "My heart belongs to Roslyn and it always will. I can't imagine life apart from her."

In a clever device typical of "Northern Exposure," series regulars portray the characters seen in the past. Basic personalities remain more or less the same. So gruff Maurice (Barry Corbin) turns up as snarling Mace, while the disk jockey Chris (John Corbett) is the spacey Kit ("I am going to recite the three parts of the Hegelian dialectic," he suddenly announces). Joel becomes Franz Kafka, on tour and trying to break through a writer's block and getting considerable assistance from Mary O'Keefe, who is of course played by Janine Turner, the series' Maggie O'Connell. And Darren E.

Burrows, normally seen as Ed, is obviously the only one who can fill the role of sensitive young Ned.

Do Roslyn and Cicely succeed? Utopias, by their very nature, are elusive. But Cicely never loses her idealistic optimism. "We created a community where all are equal," she assures a doubting Roslyn, with "the freedom to express ourselves and our art, the freedom to be ourselves." Here, then, is an ingenious segment of prime-time entertainment taking a risk and commenting insightfully on matters like education, culture and art. Risky, yes. And these days, downright courageous.

Monday, May 18, 1992 3-23
Cicely 77502 38

SHE GIVES OLD AGE NEW LIFE // 'EXPOSURE' STAR DEBUNKS THE MYTHS ABOUT SENIORS

Date: June 1, 1992

Publication: Chicago Sun-Times

Author: Ginny Holbert

Finally, I've figured out what I want to be when I grow up. By the time I hit 73, I want to be brave, resourceful and adventurous - just like Peg Phillips.

Although Phillips has been acting for nearly 10 years, most viewers know her only as Ruth Anne in CBS's "Northern Exposure," where she plays the sharp-witted, down-to-earth proprietor of a one-room retail emporium where Cicelians can buy everything from foot powder to African carvings.

Phillips, an accountant who turned to acting after retirement, was in Chicago last week to accept a National Owl Media Award for "Northern Exposure" producers Joshua Brand and John Falsey. The honorable mention award went to "A Hunting We Will Go," a vibrant episode in which Joel confronts death on a hunting trip, and Ruth Anne affirms life by dancing on her own grave with her young friend Ed. The four-star episode airs at 9 tonight on Channel 2.

The Owl Awards, given by the Chicago-based Retirement Research Foundation, recognize film and television projects that deal with aging in honest, informative and non-stereotypical ways. This year's winners included Jon Avnet and Jordan Kerner for the

film "Fried Green Tomatoes" and William Whiteford and Susan Hadary Cohen for "Grace," a PBS documentary about a woman with Alzheimer's disease. Actress Patricia Neal won a special achievement award.

But if anyone personifies the spirit of the organization, it is Phillips, who makes old age look like a glorious reward for a lifetime of good behavior. Phillips, who showed up for her interview in jeans, tennis shoes and a sweatshirt, loves to cook, garden and entertain. She also takes time for Theater Inside, a drama project she started in a high-security children's prison. Each week, Phillips and a cadre of volunteers work on theater games with kids who have committed such unchildlike crimes as rape, murder and robbery.

As if that's not enough, Phillips also reads voraciously and writes short stories. And while she has managed to fill an entire wall in her home with rejection letters, she is no more likely to give up writing than she was to give up acting.

"I come from a line of very tough, self-confident little Scottish people," she says.

Although Phillips had always loved the theater, raising children and earning a living took center stage after she found herself the divorced mother of four. At 65, though, she revived her dream and enrolled in the University of Washington drama school.

"I sent for my high school transcript to send to the university 50 years to the day after I graduated," says Phillips. "And they found it!"

Phillips, who lives in a 100-year-old house in a tiny town outside Seattle, has four great-grandchildren and an enviable career as a regular on the critically acclaimed "Northern Exposure," which just won top honors in Electronic Media's annual critics poll. But her well-developed character didn't come without a little aggressiveness.

"All I did for the first 16 episodes was stand there with my hands on the counter and let the plot bump up against me," says Phillips. Finally, she drafted a biography for Ruth Anne and a summary of possible relationships with other characters, sending the whole packet off to Brand and Falsey. After that, Ruth came out from behind the counter, becoming a

girlfriend to Maggie (Janine Turner) and Shelly (Cynthia Geary) and a mentor to Ed (Darren Burrows), the wide-eyed innocent who would like to be the northland's answer to Woody Allen.

"I just saw Ed's character as something that would really appeal to Ruth Anne. She's a lady with a heart, she's very accepting and she keeps up on things - she likes Spike Lee and stuff like that," says Phillips. Since then, the two actors have become good friends.

"We don't socialize together - I don't ride motorcycles and he doesn't garden - but we've become very close."

Somehow, though, my brief encounter with Peg Phillips leaves me wondering. When "Northern Exposure" comes back in the fall, I wouldn't be at all surprised to see Ruth Anne tooling through town on a Harley.

TV'S SEXIEST MEN

Date: June 8, 1992

Publication: Chicago Sun-Times

Author: Ginny Holbert

With apologies to Bruce Wolf, Bruce DuMont and Bozo, I have confined my search for TV's sexiest men to national celebrities. My list, compiled after hours of soul-searching and endless dialing for studs, may strike some women as slightly quirky and others as downright weird. Men shouldn't even try to figure it out.

It's true that my guys are an odd bunch. The list, which includes at least two hair-transplant candidates and a couple of father figures, is notably short on hot young things like Luke Perry and Jason Priestley. But what can I say? Cute little wrinkles around the eyes do more for me than tight jeans. And any guy who uses more hairspray than I do makes me nervous.

1. John Corbett, who plays the erudite DJ Chris on "Northern Exposure," is at the top of my list. Not only does he have soulful eyes and cool, post-hippy sideburns, he's an absolute romantic. He's intense and sensitive yet undeniably rugged - a poet of the airwaves who plays funky music, quotes Wittgenstein and drives a pickup.

Still, I have no illusions about this. The actor may be a nice guy, but I know it's "Northern



Northern Exposure: Rob Morrow.



Millennium: Boru, of Kenya's Gabra tribe.



Lovejoy: Ian McShane.

MONDAY GUIDELINES

□ A few years ago, Warner Bros. animators (and Steven Spielberg) went back to the drawing board to create a new generation of cartoon characters. The result was **Tiny Toon Adventures**, and this encore showing of the first episode, an exceptional outing titled "The Looney Beginning," sketches how the Tiny Toons came to be. —4:30 PM (5); 5 PM (45)

□ On a repeat episode of **The Fresh Prince of Bel-Air**, Will learns that you can't judge a book by its cover, or in the case of guest star Queen Latifah, you can't judge a rapper by her wrapper. —8 PM (2, 4, 8, 25)

□ **Movie:** "What About Bob?" A psychiatrist's tolerance shrinks when one of his patients follows him on vacation in this 1991 ★★ comedy, starring Bill Murray as the multiphobic Bob and Richard Dreyfuss as his reluctant therapist. —8 PM (SHD)

□ On the third-season finale, **Major Dad** and company heaved a collective sigh of relief when they learned that Camp Hollister would not be shut down due to budget cuts. Tonight, CBS repeats the season opener, which introduced the timely storyline and put the base on alert. —8:30 PM (9, 11, 16)

□ Two weeks after CBS wowed audiences with the birth of **Murphy Brown's** bouncing baby boy, it repeats the series' memorable fourth-season opener, a wickedly funny outing in which the pregnancy is confirmed and the father's identity is revealed. —9 PM (9, 11, 16)

□ **Millennium:** What does the head of an advertising agency have in common with a boy from Kenya's Gabra tribe? Not much. "A Poor Man Shames Us All" explores the gulf between what's valuable to Western people and tribal peoples. —9 PM (26 MPT)

□ **Northern Exposure** repeats a wise and witty outing about Joel's first hunting experience. So what does he think of the ritual of "men and their guns?" "So raw, so primal, so honest," is his surprising response. —10 PM (9, 11, 16)

□ Imagine Robert Wagner with an English accent and you've got Ian McShane as **Lovejoy**, a lovable rogue of an antiques dealer whose BBC mystery series begins its third season on A&E. —10 PM, 2 AM [Early Tues.] (A&E)

□ **Baseball:** The Baltimore Orioles visit the California Angels. —10:30 PM (2, 20, 60)

Washington-Baltimore Edition

TV GUIDE/93

Exposure" producers Joshua Brand and John Falsey who put the beautiful words in Chris' beautiful mouth. In fact, it almost broke my heart to see a television interview with Corbett, who said he didn't even understand most of his character's profound monologues.

2. Next on the list is Peter Onorati, who plays Charlie, the short, sweet balding divorce lawyer paired with Mariel Hemingway on "Civil Wars." Although it wasn't love at first sight, the more I see the more interesting he seems. In one episode, Charlie and a new friend skipped dessert so they could rush home and hop into bed for a passionate all-nighter. Charlie not only gave a bravura

performance with several encores, he got up at intermission to prepare a midnight snack of red wine and pasta. I love pasta.

3. Sam Waterston, who plays the Southern prosecutor and father of three on "I'll Fly Away," is another oxymoron - a hunky lawyer. His character, Forrest Bedford, is earnest, committed and likes women who beat him in court. He also has a seductive streak of melancholy that might make a woman think about just what she could do to make him happy.

4. My next pick, Michael Jordan, seems to be happy enough already. He's not an actor, but

his commercials and celebrity appearances make him a constant presence on the tube. And while I understand that he also plays basketball, it's the sense of humor, the sublime body and the stunning smile that score with me. I like Mike.

5. Mark Harmon, who plays cop Dickey Cobb on "Reasonable Doubts," is a tough yet tender type who can handle himself with the boys but enjoys the company of women. And judging by the steamy affairs he has on the show, Dickey is a man who understands that friendship and lust can go hand-in-hand.

6. Michael Moriarty plays the buttoned-down prosecutor Ben Stone from "Law & Order," who is definitely not your raw beefcake kind of guy. But Moriarty, the Tony- and Emmy-winning actor who plays Stone, has piercing eyes and a compelling voice that makes me want to shut up and listen. His character, Stone, is precise, reserved and utterly correct on the surface, but I'm convinced that still waters run hot. Melting that icy veneer of propriety would pose an interesting challenge.

Tomorrow: Lon Grahne picks the sexiest women on television. Results of our phone poll will appear in the June 15 Sun-Times.

TV'S SEXIEST WOMEN

Date: June 9, 1992

Publication: Chicago Sun-Times

Author: Lon Grahne

Forget those "What Is Sexy?" commercials from Jovan. Musk is not the answer. There is no universal prototype, no ideal embodiment of perfection.

Sexy is in the mind of the beholder.

My ideas about the sexiest women on TV are bound to differ from yours. My preferences are influenced by countless strange factors that shape my personality. I'm a 42-year-old, white, middle-class, married father with two young children. My views on sexiness are getting closer to my dad's and farther from those shared by those cool dudes at the mall.

My choices do have one important point in common. They're smart. Compared to the dim-bulb bimbo of the common boob-tube babe, their intelligence beams from the TV screen. Maybe I've come to appreciate brain

power as I age because I spend more time thinking than doing.

And when I think about sexy TV women, I can get as goofy as Dan Quayle. I confuse the actress with her fictional character. Do I adore Janine Turner, or is Alaskan bush pilot Maggie O'Connell the real source of my desire?

Well, those are my hangups. And these are my favorites:

1. Janine Turner. As charter pilot Maggie O'Connell in "Northern Exposure," a rebellious hothead who keeps losing her lovers in fatal accidents, Turner radiates independence, assertiveness, curiosity and a beguiling sense of whimsy. Alaska doesn't seem as cold when she smiles.

2. Shelley Fabares. She has come a long way, baby, since her "Johnny Angel" wonder years as a teen queen in "The Donna Reed Show" from 1958 to 1963. In "Coach," Fabares gives TV journalist Christine Armstrong all the gumption she needs to throw Craig T. Nelson's macho football coach Hayden Fox for a loss.

3. Bebe Neuwirth. There's no need for ice in the drinks when frosty psychiatrist Lilith Sternin Crane slings her chilling zingers at the male losers in "Cheers." But Emmy-winning Neuwirth also hints at Lilith's inner fire, leaving guys to imagine the leggy shrink with her hair down. I'd lie on her couch anytime.

4. Crystal Bernard. As passionate Helen Chappel, the thoughtful waitress and dreamy musician in "Wings," Bernard is the only woman who makes me want to be a cello.

5. TIE: Karyn Bryant & Karen "Duff" Duffy. MTV's two new veejays are young, brash, socially conscious, politically aware and sarcastic - a welcome relief from the "Wubba-Wubba" dancing-fool persona of Downtown Julie Brown.

HEARTBREAKERS EMERITUS: Dana Delany, whose dramatic "China Beach" reruns on the Lifetime cable channel keep combat nurse Colleen McMurphy alive, and hair-dye advocate Cybill Shepherd, whose sassy "Moonlighting" should be back on Lifetime later this year.

TV'S MOST BEFITTING MEN: THE BODY WISE SECRETS OF TODAY'S SCENE STEALERS

Date: July 1, 1993

Publication: American Fitness

Author: Siegler, Bonnie

They come in all shapes and forms. They're each strong and lean. They have to be--their very livelihood depends upon being fit, vital and athletic. Ian Ziering, Darren E. Burrows and Drake Hogestyn are some of television's men of fitness.

Ian Ziering

Portraying Steve Sanders, the son of a rich Hollywood actress on Fox TV's "Beverly Hills 90210," Ian (pronounced eye-in, "I was named after my grandfather Irving") Ziering brings to life a character who possesses tall, blonde good looks, an outgoing personality and money. While offering a triple dose of strength, vitality and handsomeness, he wears his designer clothing as if it was custom made--much like his coveted 1991 convertible Corvette.

Acting since the age of 12, Ziering is aware his healthy look is important to the fans' fascination with his "90210" character. "When I put my sneakers on and play ball, I'm competitive and enjoy winning," says the New Jersey native. "I feel if I am doing the best I can, then I'm going to win. So why not give it your all?" Is he a gracious loser? "Mostly, but I can't help being disappointed once in a while."

The six-foot, 175-pound, twentysomething actor loves mixing it up not only on the basketball courts, but in outdoor activities such as swimming, diving, baseball, soccer, snow skiing and horseback riding. Although he works up an appetite, Ziering credits his nutritional habits to physical fitness. "You have to eat right," he says. "I ride my LifeCycle for a half-hour every morning before breakfast--at 90 rpms. And my breakfast consists of egg whites and a baked potato or Special K and skim milk. Lunch is usually a salad with turkey or skinless chicken. I snack on a couple of Power Bars between meals, and I cap off the day with dinner--usually some type of grilled fish. I try to be health conscious."

Unable to find time for regular gym visits, Ziering has a trainer come to his San Fernando Valley home four days a week. He usually works out for 90 minutes a day. Starting with bench presses for the chest muscles, he never participates in more than five sets for any one exercise. "My workout weight is around 175 and, I max out at 225 pounds," says Ziering. "Then I go to the incline machine and use less weights there because it's a controlled bar--dumbbell flies and cables--and mix all those up. That's all for the chest muscles, which I focus on during my workouts.

"For the biceps, we do preacher curls with arms out, arms in," he adds. "I use machines occasionally. I don't work my abs as much as I should. But when I do, it consists of leg lifts, crunches and sit-ups--all for about one-half hour. I don't count how many, but I go until I can't go anymore. For the legs, I do the sled, squats, leg curls, lunges and reverse lunges with a 125-pound barbell."

Drake Hogestyn

Back in his hometown of Fort Wayne, Indiana, Drake Hogestyn was going to be a dentist. But the 6'2" actor's first love was baseball. After attending the University of South Florida in Tampa on a baseball scholarship, the bigtime called and he was drafted by the New York Yankees. The gifted athlete played the glamorous position of third base for the farm in Upstate New York.

Today, Hogestyn throws curves as one of daytime's most talented and certainly best looking actors. Being a rough, rugged sex symbol on NBC's "Days of Our Lives" is a tough job, yet the 180-pound star rises to the task with ease. In fact, he keeps his well toned body in tip top shape at the Malibu Health and Rehabilitation Spa--a gym he built with two partners. "I'm not involved with day-to-day decision making, but things are run past me--like the types of equipment," he says. "It's not a sweatshop like most gyms. There are physical therapists, nutritionists and medical doctors on staff."

How does Hogestyn keep his own body practically perfect? "Plan on following me around for about three hours." He laughs, but somehow you just know he's serious. "My routine starts out with about 15 minutes of cardiovascular (bicycle, Stairmaster or skating

simulator) and stretching just to get the body warmed up.

"After my warm-up, it's on to abdominal work," he adds. "I start with curls on the floor which work the rectus abdominis, then obliques and intercostals. I finish that set with incline leg lifts, which are real killers. Then I take a one-minute recovery and start that whole set again--a total of 30 minutes."

With such physical expertise, Hogestyn's workout is a combination of various routines. "Some is from Arnold (Schwarzenegger), some is from the ol' workout encyclopedia and the fibergenics program," he says. "The supersets are from Arnold."

Darren E. Burrows

Darren E. Burrows, who portrays quirky Ed Chigliak, a young Native American on CBS' "Northern Exposure," is quick to point out he doesn't like indoor exercise. "I really don't do much of a workout when it comes to a gym routine," says the Kansas native.

Burrows, who has naturally light blonde hair in real life, prefers outdoor sports like hiking in the local mountains, motorcycling and horseback riding. "Actually I'm an avid outdoorsperson and enjoy being with nature outside camping or taking off on my motorcycle to breathe some fresh air," says the lanky six-foot actor. "I also do that for stress management, which I think is important to your overall health."

Relocating from Los Angeles and now living in Washington state where "Exposure" is filmed, the 26-year-old Burrows has settled into his new home with lots of acreage and horses. "I can horseback ride for hours," he says. "You get your heart rate up and strengthen upper body and leg muscles. It's more pleasure than exercise--I do it for hours and sometimes for an entire weekend.

"I like to do these men things," he adds. "And I also like to play team sports such as softball, basketball and gardening." Men things? Gardening? "I don't just garden flowers and shrubs--I cut down trees or thin their branches. I have lots on my property that always need tending."

NO-SHOW 'EXPOSURE' STAR SUED

Date: July 3, 1992

Publication: Chicago Sun-Times

"Northern Exposure" star Rob Morrow is being sued for \$5 million for giving the show the cold shoulder in a contract dispute.

Morrow, who plays a New Yorker in small-town Alaska, failed to show up Tuesday in Seattle, where the quirky TV series is filmed, Pipeline Productions said in its lawsuit.

Morrow's absence is costing the company \$5 million because the rest of the cast and crew are ready to begin production for the fall season, the complaint said.

Pipeline said a contract signed by Morrow in 1990 gives it an option on his services until 1996. CBS has ordered 50 episodes for the next two seasons.

'EXPOSURE' TOPS EMMY NOMINEE LIST

Date: July 16, 1992

Publication: Chicago Sun-Times

Author: Deborah Hastings

LOS ANGELES CBS's quirky drama series "Northern Exposure" gained 16 nominations today to lead all competitors in the 44th Annual Primetime Emmy Awards. NBC was the top network over all with 100 nominations.

CBS was second with 70, followed by ABC with 63. Home Box Office followed with 24 nominations, and Fox Broadcasting Co. was next with 12.

The 44th Emmy awards ceremony will be broadcast by Fox Broadcasting Co. on Aug. 30 from the Pasadena Civic Auditorium. Voting is done by panels of directors, actors and writers.

In a four-way tie for second place among shows, with nine nominations each, were the Hallmark Hall of Fame presentation of "Miss Rose White" on NBC, CBS's "Murphy Brown," NBC's "Seinfeld," and "The 64th Annual Academy Awards" on ABC.

Nominations for "Northern Exposure" included lead actor for Rob Morrow and

supporting actor for John Corbett. The series also was nominated for outstanding drama, along with "I'll Fly Away," "L.A. Law" and "Law & Order," all on NBC.

Best comedy series nominations were NBC's "Cheers," the network's new hit "Seinfeld," CBS's "Murphy Brown" and "Brooklyn Bridge," and ABC's "Home Improvement."

Recommendations for best actress in a drama series went to Dana Delany in ABC's "China Beach," Regina Taylor of NBC's "I'll Fly Away," Kate Nelligan of the Disney Channel's "Avonlea," Shirley Knight of NBC's "Law & Order," Angela Lansbury of CBS's "Murder, She Wrote" and Sharon Gless of CBS' "The Trials of Rosie O'Neill."

'I'LL FLY AWAY,' 'EXPOSURE' BUMP HEADS FOR EMMYS

Date: July 17, 1992

Publication: Chicago Sun-Times

Author: Ginny Holbert

Talk about a conflict of interests.

As the prime-time Emmy Awards nominations were announced Thursday, writer/producers Joshua Brand and John Falsey found themselves competing against formidable opponents: themselves. Their shows, the effervescent "Northern Exposure" (CBS) and the moving "I'll Fly Away" (NBC), will compete in three major categories.

Both shows - the two best on television, by the way - were nominated for best drama, best actor in a drama (Rob Morrow in "Northern Exposure" and Sam Waterston in "I'll Fly Away") and best supporting actress in a drama (Valerie Mahaffey on "Northern Exposure," Cynthia Geary on "Northern Exposure" and Mary Alice on "I'll Fly Away"). In addition, "I'll Fly Away" was nominated for best actress in a drama (Regina Taylor), while "Northern Exposure" took a best supporting actor nomination for John Corbett.

With 16 nominations in all, "Northern Exposure" led all competitors.

The big surprise was a nod to ABC's "Roseanne" in the best actress in a comedy category. Although Roseanne Arnold presides over the most popular comedy on TV, the Academy of Television Arts & Sciences has

snubbed her and the show in years past. This time around, co-stars John Goodman and Chicago's own Laurie Metcalf also were nominated. Still, it's unlikely the outspoken Arnold will walk off with a trophy for her room. Academy voters are more likely to go with Candice Bergen for her fruitful year in "Murphy Brown" on CBS.

In all, NBC led the competition with 100 nominations. CBS was second with 70, followed by ABC with 63 and HBO with 24. Fox, which will broadcast the Emmy Awards ceremony Aug. 30, received 12.

Fox's most notable nomination went to "In Living Color" as best variety, music or comedy program. But it's a good bet that "The Tonight Show Starring Johnny Carson" will grab that prize.

NBC TOPS EMMY LIST; BLIZZARD OF NOMINATIONS FOR 'NORTHERN EXPOSURE'

Date: July 17, 1992

Publication: The Washington Post

"Northern Exposure," the offbeat CBS saga of small-town Alaska, received 16 Emmy nominations today - the most of any program - and Roseanne Arnold drew her first after being shut out for four years.

NBC was the most-honored network with 100 nominations, followed by CBS's 70 and ABC's 63. Cable's Home Box Office gained 24, PBS 19 and Fox drew 12.

Nominations for "Northern Exposure" included best drama series and lead dramatic actor for Rob Morrow, whose recent demands for more money has prompted makers of the hit program to consider replacing him.

Joining "Northern Exposure" in the drama series nominations were NBC's "I'll Fly Away," "L.A. Law," "Quantum Leap" and "Law & Order."

Arnold was nominated for lead actress in a comedy series. Costars John Goodman and Laurie Metcalf also received acting nominations, but their popular sitcom, "Roseanne," was snubbed. "I'm mad that they didn't nominate the show," Arnold said. "With three leads nominated, why not the show?"

The 44th Annual Primetime Emmy Awards will be broadcast Aug. 30 from the Pasadena Civic Auditorium by Fox. Voting is done by panels of directors, actors and writers who are members of the National Academy of Television Arts and Sciences.

In a four-way tie for second place among programs - with nine nominations each - were the Hallmark Hall of Fame presentation "Miss Rose White" on NBC, CBS's "Murphy Brown," NBC's "Seinfeld" and the Academy Awards ceremony on ABC.

Nominated for best comedy series were NBC's "Cheers" and "Seinfeld," CBS's "Murphy Brown" and "Brooklyn Bridge" and ABC's "Home Improvement."

Recommendations for drama series actress included two from canceled series: Dana Delany of ABC's "China Beach" and Sharon Gless of CBS's "The Trials of Rosie O'Neill." Also nominated were Regina Taylor of "I'll Fly Away," Kate Nelligan of the Disney Channel's "Avonlea," Shirley Knight of "Law & Order," and Angela Lansbury of CBS's "Murder, She Wrote."

Morrow's competitors for lead drama actor were Christopher Lloyd of "Avonlea," Sam Waterston of "I'll Fly Away," Michael Moriarty of "Law & Order," Harrison Page for a guest spot on "Quantum Leap," Scott Bakula of the same series, and Kirk Douglas for his guest role on Home Box Office's "Tales From the Crypt."

Nominated for lead actress in a comedy series with Arnold were Marion Ross of "Brooklyn Bridge," Kirstie Alley of "Cheers," Candice Bergen of "Murphy Brown," Tyne Daly for a guest role on NBC's "Wings" and Betty White of NBC's "The Golden Girls."

In the comedy actor category were Ted Danson of "Cheers," who has been nominated for each of the 10 years "Cheers" has been on the air and finally won in 1990; Craig T. Nelson of ABC's "Coach," last year's winner, Burt Reynolds of CBS's "Evening Shade," Goodman, Jerry Seinfeld of "Seinfeld," and Kelsey Grammer for a guest spot on NBC's "Wings."

PBS's major nominees were "Empire of the Air: The Men Who Made Radio," in the informational special category, and two for best children's program: "In the Shadow of

Love: A Teen AIDS Story" and "What Kids Want to Know About Sex and Growing Up (A 3-2-1 Contact Extra)."

A partial list of nominees:

LEAD ACTOR, COMEDY SERIES: Ted Danson, "Cheers," NBC; Craig T. Nelson, "Coach," ABC; Burt Reynolds, "Evening Shade," CBS; John Goodman, "Roseanne," ABC; Jerry Seinfeld, "Seinfeld," NBC; Kelsey Grammer, "Wings," NBC.

LEAD ACTOR, DRAMA SERIES: Christopher Lloyd, "Avonlea," Disney Channel; Sam Waterston, "I'll Fly Away," NBC; Michael Moriarty, "Law & Order," NBC; Rob Morrow, "Northern Exposure," CBS; Harrison Page, "Quantum Leap," NBC; Scott Bakula, "Quantum Leap," NBC; Kirk Douglas, "Tales From the Crypt," HBO.

LEAD ACTOR, MINISERIES OR SPECIAL: Hume Cronyn, "Christmas on Division Street," CBS; Ruben Blades, "Crazy From the Heart," TNT; Maximilian Schell, "Hallmark Hall of Fame: Miss Rose White," NBC; Brian Dennehy, "To Catch a Killer," syndicated; Beau Bridges, "Without Warning: The James Brady Story," HBO.

LEAD ACTRESS, COMEDY SERIES: Marion Ross, "Brooklyn Bridge," CBS; Kirstie Alley, "Cheers," NBC; Betty White, "The Golden Girls," NBC; Candice Bergen, "Murphy Brown," CBS; Roseanne Arnold, "Roseanne," ABC; Tyne Daly, "Wings," NBC.

LEAD ACTRESS, DRAMA SERIES: Kate Nelligan, "Avonlea," Disney Channel; Dana Delany, "China Beach," ABC; Regina Taylor, "I'll Fly Away," NBC; Shirley Knight, "Law & Order," NBC; Angela Lansbury, "Murder, She Wrote," CBS; Sharon Gless, "The Trials of Rosie O'Neill," CBS.

LEAD ACTRESS, MINISERIES OR SPECIAL: Laura Dern, "Afterburn," HBO; Gena Rowlands, "Face of a Stranger," CBS; Anne Bancroft, "American Playhouse: Mrs. Cage," PBS; Judy Davis, "Hallmark Hall of Fame: One Against the Wind," CBS; Meredith Baxter, "A Woman Scorned: The Betty Broderick Story," CBS.

SUPPORTING ACTOR, COMEDY SERIES: Harvey Fierstein, "Cheers," NBC; Jerry Van Dyke, "Coach," ABC; Michael Jeter, "Evening Shade," CBS; Charles Durning, "Evening Shade," CBS;

Jay Thomas, "Murphy Brown," CBS; Jason Alexander, "Seinfeld," NBC.

SUPPORTING ACTOR, DRAMA SERIES: Jimmy Smits, "L.A. Law," NBC; Richard Dysart, "L.A. Law," NBC; John Corbett, "Northern Exposure," CBS; Dean Stockwell, "Quantum Leap," NBC; Richard Kiley, "The Ray Bradbury Theater," USA; Ed Asner, "The Trials of Rosie O'Neill," CBS.

SUPPORTING ACTOR, MINISERIES OR SPECIAL: Ben Vereen, "Intruders - They Are Among Us," CBS; Hector Elizondo, "American Playhouse: Mrs. Cage," PBS; Jerry Orbach, "Neil Simon's 'Broadway Bound,'" ABC; Hume Cronyn, "Neil Simon's 'Broadway Bound,'" ABC; Brian Dennehy, "The Burden of Proof," ABC.

SUPPORTING ACTRESS, COMEDY SERIES: Frances Sternhagen, "Cheers," NBC; Alice Ghostley, "Designing Women," CBS; Estelle Getty, "The Golden Girls," NBC; Faith Ford, "Murphy Brown," CBS; Laurie Metcalf, "Roseanne," ABC; Julia Louis-Dreyfus, "Seinfeld," NBC.

SUPPORTING ACTRESS, DRAMA SERIES: Marg Helgenberger, "China Beach," ABC; Mary Alice, "I'll Fly Away," NBC; Conchata Ferrell, "L.A. Law," NBC; Barbara Barrie, "Law & Order," NBC; Valerie Mahaffey, "Northern Exposure," CBS; Cynthia Geary, "Northern Exposure," CBS; Kay Lenz, "Reasonable Doubts," NBC.

SUPPORTING ACTRESS, MINISERIES OR SPECIAL: Bibi Besch, "Doing Time on Maple Drive," Fox; Amanda Plummer, "Hallmark Hall of Fame: Miss Rose White," NBC; Maureen Stapleton, "Hallmark Hall of Fame: Miss Rose White," NBC; Penny Fuller, "Hallmark Hall of Fame: Miss Rose White," NBC; Anne Bancroft, "Neil Simon's 'Broadway Bound,'" ABC.

INDIVIDUAL PERFORMANCE, VARIETY OR MUSIC PROGRAM: George Carlin, "George Carlin Jammin' in New York," HBO; Dana Carvey, "Saturday Night Live," NBC; Billy Crystal, "The 64th Annual Academy Awards," ABC; Bette Midler, "The Tonight Show Starring Johnny Carson," NBC; "Unforgettable, With Love: Natalie Cole Sings the Songs of Nat King Cole," on "Great Performances," PBS.

COMEDY SERIES: "Brooklyn Bridge," CBS; "Cheers," NBC; "Home Improvement," ABC; "Murphy Brown," CBS; "Seinfeld," NBC.

DRAMA SERIES: "Northern Exposure," CBS; "I'll Fly Away," NBC; "L.A. Law," NBC; "Law & Order," NBC; "Quantum Leap," NBC.

MINISERIES: "Cruel Doubt," NBC; "Drug Wars: The Cocaine Cartel," NBC; "In a Child's Name," CBS; "The Burden of Proof," ABC; "A Woman Named Jackie," NBC.

MADE FOR TELEVISION MOVIE: "Doing Time on Maple Drive," Fox; "Homefront," Pilot, ABC; "I'll Fly Away," Pilot, NBC; "Hallmark Hall of Fame: Miss Rose White," NBC; "Without Warning: The James Brady Story," HBO.

VARIETY, MUSIC OR COMEDY PROGRAM: "Cirque du Soleil II: A New Experience," HBO; "Comic Relief V," HBO; "In Living Color," Fox; "Late Night With David Letterman," NBC; "The Tonight Show Starring Johnny Carson," NBC; "Unforgettable, With Love: Natalie Cole Sings the Songs of Nat King Cole," on "Great Performances," PBS.

CLASSICAL PROGRAM IN THE PERFORMING ARTS: "A Carnegie Hall Christmas Concert," PBS; "Kathleen Battle and Wynton Marsalis in Baroque Duet," PBS; "The 100th Telecast: Live From Lincoln Center: Pavarotti Plus!," PBS; "Paul McCartney's Liverpool Oratorio Great Performances," PBS; "Perlman in Russia," PBS.

CHILDREN'S PROGRAM: "Avonlea," Disney Channel; "In the Shadow of Love: A Teen AIDS Story," PBS; "Mark Twain and Me," Disney Channel; "A 3-2-1 Contact Extra: What Kids Want to Know About Sex and Growing Up," PBS; "Winnie the Pooh and Christmas Too," ABC.

INFORMATIONAL SPECIAL: "Abortion: Desperate Choices," HBO; "The Barbara Walters Special With Michelle Pfeiffer, Anthony Hopkins and Tom Cruise," ABC; "Empire of the Air: The Men Who Made Radio," PBS; "Hearts of Darkness: A Filmmaker's Apocalypse," Showtime; "In the Company of Whales," Discovery Channel.

INFORMATIONAL SERIES: "Entertainment Tonight," syndicated; "Later ... With Bob Costas," NBC; "MGM: When the Lion Roars," TNT; "Siskel & Ebert," syndicated; "Unsolved Mysteries," NBC.

ANIMATED PROGRAM (ONE HOUR OR LESS): "A Claymation Easter," CBS; "The Ren & Stimpy Show," Nickelodeon; "Shelley Duvall's

Bedtime Stories," Showtime; "The Simpsons," Fox.

CHOREOGRAPHY: "The 64th Annual Academy Awards," ABC; "Comic Relief V," HBO; "In Living Color," Show 307, Fox; "Paul Taylor's 'Speaking in Tongues': Dance in America," PBS; "Stompin' at the Savoy," CBS.

CINEMATOGRAPHY, SERIES: "Doogie Howser, M.D.: Summer of '91," ABC; "Northern Exposure: Cicely," CBS; "Quantum Leap: Dreams," NBC; "The Young Indiana Jones Chronicles: British East Africa 1909," ABC.

CINEMATOGRAPHY, MINISERIES OR SPECIAL: "Afterburn," HBO; "Doublecrossed," HBO; "Into the Badlands," USA; "Lady Against the Odds," NBC; "Hallmark Hall of Fame: Miss Rose White," NBC.

COSTUMING, SERIES: "China Beach: Hello - Goodbye," ABC; "Homefront: At Your Age," ABC; "L.A. Law: Double Breasted Suit," NBC; "MacGyver: Good Knight MacGyver," Part One, ABC.

COSTUMING, MINISERIES OR SPECIAL: "The Babe Ruth Story," NBC; "Homefront," Pilot, ABC.

COSTUME DESIGN, SERIES: "Brooklyn Bridge: War of the Worlds," CBS; "I'll Fly Away: The Slightest Distance," NBC; "P.S. I Luv U: What's Up Bugsy," CBS; "Quantum Leap: A Single Drop of Rain," NBC; "Star Trek: The Next Generation: Cost of Living," syndicated.

COSTUME DESIGN, MINISERIES OR SPECIAL: "The Gambler IV: The Luck of the Draw," Part Two, NBC; "I'll Fly Away," Pilot, NBC; "Stompin' at the Savoy," CBS; "A Woman Named Jackie," Part One, NBC; "Young Indiana Jones and the Curse of the Jackal," Pilot, ABC.

COSTUME DESIGN, VARIETY OR MUSIC PROGRAM: "The Carol Burnett Show: Show 403," CBS; "In Living Color: Show 302," Fox; "The Secret Life of Barry's Wife," Showtime; "The 64th Annual Academy Awards," ABC.

DIRECTING, COMEDY SERIES: "Brooklyn Bridge: When Irish Eyes Are Smiling," CBS; "Cheers: Old Fashioned Wedding," NBC; "Murphy Brown: Send in the Clowns," CBS; "Murphy Brown: Birth 101," CBS; "Seinfeld: The Tapes," NBC.

DIRECTING, DRAMA SERIES: "China Beach: Rewind," ABC; "I'll Fly Away: All God's Children," NBC; "L.A. Law: Say Goodnight Gracie," NBC; "Northern Exposure: Seoul Mates," CBS; "The Trials of Rosie O'Neill: Heartbreak Hotel," CBS.

DIRECTING, VARIETY OR MUSIC PROGRAM: "The 45th Annual Tony Awards," CBS; "Late Night With David Letterman: 10th Anniversary Special," NBC; "The 64th Annual Academy Awards," ABC; "The Tonight Show Starring Johnny Carson," NBC; "Unforgettable, With Love: Natalie Cole Sings the Songs of Nat King Cole," on "Great Performances," PBS.

DIRECTING, MINISERIES OR SPECIAL: "Crash Landing: The Rescue of Flight 232," ABC; "Homefront," Pilot, ABC; "I'll Fly Away," Pilot, NBC; "Mark Twain and Me," Disney Channel; "Hallmark Hall of Fame: Miss Rose White," NBC; "Neil Simon's 'Broadway Bound,'" ABC.

MUSIC COMPOSITION, SERIES (DRAMATIC UNDERSCORE): "In the Heat of the Night: Family Reunion," NBC; "Matlock: The Strangler," NBC; "The Simpsons: Treehouse of Horror II," Fox; "Star Trek: The Next Generation: Unification 1," syndicated.

MUSIC COMPOSITION, MINISERIES OR SPECIAL (DRAMATIC UNDERSCORE): "Doublecrossed," HBO; "Fire in the Dark," CBS; "A Little Piece of Heaven," NBC; "Survive the Savage Sea," ABC.

MUSIC DIRECTION: "Christmas in Washington," NBC; "The Kennedy Center Honors," CBS; "Late Night With David Letterman: 10th Anniversary Special," NBC; "The 64th Annual Academy Awards," ABC.

MUSIC AND LYRICS: "The Carol Burnett Show, Show 404," CBS; "Cast a Deadly Spell," HBO; "A Salute to America's Pets," ABC; "The Walt Disney Company Presents the American Teacher Awards," Disney Channel.

MAIN TITLE THEME MUSIC: "Brooklyn Bridge," CBS; "I'll Fly Away," NBC; "Major Dad," CBS; "Silk Stalkings," USA; "The Young Indiana Jones Chronicles," ABC.

SOUND EDITING, SERIES: "Civil Wars: Oceans White With Phone," ABC; "Law & Order: Heaven," NBC; "Northern Exposure: Three Amigos," CBS; "Quantum Leap: Hurricane,"

NBC; "Star Trek: The Next Generation: Power Play," syndicated.

SOUND EDITING, MINISERIES OR SPECIAL: "Cast a Deadly Spell," HBO; "Conagher," TNT; "Crash Landing: The Rescue of Flight 232," ABC; "Deadlock," HBO; "I'll Fly Away," Pilot, NBC.

WRITING, COMEDY SERIES: "Murphy Brown: Uh-Oh," Part Two, CBS; "Murphy Brown: Come Out, Come Out, Where Ever You Are," CBS; "Roseanne: A Bitter Pill to Swallow," ABC; "Seinfeld: The Tape," NBC; "Seinfeld: The Fix Up," NBC; "Seinfeld: The Parking Garage," NBC.

WRITING, DRAMA SERIES: "China Beach: Hello-Goodbye," ABC; "I'll Fly Away: Master Magician," NBC; "Northern Exposure: Democracy in America," CBS; "Northern Exposure: Burning Down the House," CBS; "Northern Exposure: Seoul Mates," CBS.

WRITING, VARIETY OR MUSIC PROGRAM: "In Living Color," Fox; "Late Night With David Letterman," NBC; "Saturday Night Live," NBC; "The 64th Annual Academy Awards," ABC; "The Tonight Show Starring Johnny Carson," NBC. @Slug: C06NB

'NORTHERN EXPOSURE' LEADS EMMY NOMINATIONS WITH 16

Date: July 17, 1992

Publication: The New York Times

LOS ANGELES, July 16— The quirky drama series "Northern Exposure" on CBS was nominated a leading 16 times today for the 44th Annual Prime-Time Emmy Awards, and NBC was the top network nominee overall with 100 nominations.

CBS was second with 70, followed by ABC with 63. HBO followed with 24 nominations and Fox Broadcasting was next with 12.

Nominations for "Northern Exposure" included those for its starring actor, Rob Morrow, and for a supporting actor, John Corbett. The series was also nominated for outstanding drama, along with "I'll Fly Away," "L.A. Law" and "Law and Order," all on NBC.

In a four-way tie with nine nominations each were the NBC's "Seinfeld," "64th Annual Academy Awards" and "Hallmark Hall of

Fame" presentation of "Miss Rose White" and CBS's "Murphy Brown."

Best comedy series nominations were for NBC's "Cheers" and "Seinfeld," CBS's "Murphy Brown" and "Brooklyn Bridge" and ABC's "Home Improvement."

Nominations for best actress in a drama series went to Dana Delany in ABC's "China Beach," Regina Taylor in NBC's "I'll Fly Away," Kate Nelligan in the Disney Channel's "Avonlea," Shirley Knight of NBC's "Law and Order," Angela Lansbury in CBS's "Murder, She Wrote" and Sharon Gless in "The Trials of Rosie O'Neill," also from CBS.

The outstanding drama actor category also included nominations for Christopher Lloyd of the Disney Channel's "Avonlea," Sam Waterston of NBC's "I'll Fly Away," Michael Moriarty of NBC's "Law and Order," Harrison Page and Scott Bakula of NBC's "Quantum Leap" and Kirk Douglas of HBO's "Tales From the Crypt."

Nominated for lead actress in a comedy series were Marion Ross of CBS's "Brooklyn Bridge," Kirstie Alley of NBC's "Cheers," Betty White of "The Golden Girls" on NBC, Candice Bergen of CBS's "Murphy Brown," Tyne Daly of NBC's "Wings" and Roseanne Arnold -- long omitted from Emmy contention -- for ABC's 4-year-old series "Roseanne."

HOLLYWOOD'S NEW WHIPPING BOY

Date: July 20, 1992

Publication: The Record

Author: Virginia Mann

I was pleased to see many of the names and titles on the list of this year's prime-time Emmy nominations. But no entry thrilled me more than Rob Morrow of "Northern Exposure," who'll compete with, among others, Michael Moriarty ("Law & Order"), Sam Waterston ("I'll Fly Away"), and Scott Bakula ("Quantum Leap") for best actor in a drama.

Lately, it seems, Morrow-bashing has become a popular sport in Los Angeles.

Since the actor failed to report to work on "Northern Exposure" June 24, it's become fashionable to opine that it wouldn't really

matter -- indeed, it might even be better -- if Morrow never resolved his salary dispute with the show's producers and studio, MCA/Universal. Reportedly, he has demanded a "substantial" increase above the \$19,250 per episode he was contractually set to receive this season.

While Morrow may already seem well-paid, his salary pales in comparison to that of many other actors on hit shows. And I can't forget his description of working six long days a week when the show began two years ago, as a summer series with two-thirds the usual budget of -- and considerably fewer on-set amenities than -- a regular show.

After being slapped with a \$5 million lawsuit by one of the production companies listed in the credits, Morrow came back to work two weeks ago, but he's reportedly still demanding a raise. According to the Hollywood Reporter, Morrow had until Friday to resolve his dispute with the producers, who claim they will replace him if he doesn't settle.

The rumors -- perhaps planted by sources with a vested interest -- are that Morrow is not well-liked on the set, and that Jon Cryer, a possible stand-in, is waiting in the wings. (The insulting implication here is that New York Jewish types are virtually interchangeable.)

On Wednesday, someone at CBS shared with me what is purported to be a general perception -- that the "Northern Exposure" story lines involving Morrow's Dr. Joel Fleischman actually slow down the quirky show.

I responded that Morrow's Fleischman happens to be my favorite character. Although the denizens of Cicely, Alaska, are endearing, they can be uncomfortably peculiar. Even deejay Chris Stevens -- played by John Corbett (who received an Emmy nomination for supporting actor) -- gets on my nerves. But as a native New Yorker, I'm used to, in fact partial to, ornery but lovable people like Fleischman.

"Exposure," by the way, garnered the most number of Emmy nominations this year -- 16. And I'm glad to see that the Academy of Television Arts and Sciences (ATAS) acknowledged Morrow's contribution.

On other points, their logic escapes me. The ATAS voters finally put Roseanne Arnold in the running for best actress in a comedy -- and nominated John Goodman again as best actor -- but they overlooked the consistently fine "Roseanne" in the best comedy category.

It's said that Academy voters have a hard time recognizing the acting of stand-up comics. In fact, though "Home Improvement" was nominated as best comedy series, its star, Tim Allen, was overlooked (as was gifted actress Patricia Richardson, who plays his wife).

On the other hand, for the second time, ATAS nominated the well-liked Jerry Seinfeld as best actor in a comedy series.

Now, "Seinfeld" happens to be one of my favorite shows, but even the comedian himself concedes he's no thespian. On July 9, at an NBC press session for the series, co-star Jason Alexander -- a Broadway-trained actor who received his first Emmy nomination as best supporting actor in a comedy -- was asked to evaluate Seinfeld's acting technique.

"He does two things that are very interesting," said Alexander, ribbing his co-star good-naturedly. "One is his delivery of a line. . . . He'll find the one word that no one in the world would stress and stress the hell out of it.

"The other joke that we make is that it's very easy to direct Jerry, because you basically just say, 'OK, Jerry, on this line, you're sad, and then you walk over there,' and he will comply."

Seinfeld himself chimed in that "Having no technique is very liberating."

Some of the Emmy rules are equally baffling. It continues to irk me that "The Simpsons" -- one of the funniest shows on television -- is barred from competing in the outstanding-comedy category, and that, because of a rule change this year, guest stars are allowed to vie in the major acting honors. (ATAS now guarantees at least one guest nomination in every series acting category.) For the best actress in a comedy award, Arnold, Marion Ross ("Brooklyn Bridge"), Kirstie Alley ("Cheers"), Betty White ("The

Golden Girls"), and Candice Bergen ("Murphy Brown") will compete, for example, with Tyne Daly, who appeared in one forgettable story line of "Wings."

Otherwise, the nominations were pretty much on target. Deservedly gleaming multiple nominations were the TV movie "Miss Rose White," as well as the series "Murphy Brown," "Seinfeld," "I'll Fly Away," "Law & Order," and "Northern Exposure."

But, to me, the most welcome nod was Morrow's. His Fleischman brought me into the town of Cicely, and if he were to leave "Northern Exposure," I'd probably take off, too.

The Primetime Emmy Awards telecast, with hosts Tim Allen, Kirstie Alley, and Dennis Miller, is set to air Aug. 30 on the Fox network.

Last Wednesday, another industry competition, the Television Critics Association Awards, took place in Los Angeles. Outstanding television achievement in various categories was honored. The winners were: Program of the year: CBS' "Northern Exposure." Drama: NBC's "I'll Fly Away." Comedy: NBC's "Seinfeld." News and information: PBS' "Frontline." TV special: "Billy Crystal/ABC's Academy Awards" ceremony. Sports: HBO's "When It Was A Game." Children's programming: Peggy Charren, founder of Action for Children's Television. Career achievement: Johnny Carson.

Illustrations/Photos: PHOTO - Rob Morrow of "Northern Exposure" may be left out in the cold.

RULED BY RATINGS

Date: July 26, 1992

Publication: The Record

Author: Virginia Mann

In the late Sixties, CBS Chairman and founder William Paley overruled his programmers and axed one of the network's most popular series, "Gilligan's Island." Despite its ratings, Paley thought the series was an "embarrassment."

Paley's bold decision to place quality above ratings was the kind of move we may never see again. Recently, during NBC's portion of

the Television Critics Association (TCA) press tour in Los Angeles, network entertainment chief Warren Littlefield was grilled about one offering, "I Witness Video." The well-rated reality program has featured videos such as a Texas cop recording his own murder -- leading critics to question the difference between "I Witness Video" and the 1976 movie "Network," in which programmers, hungry for ratings, allowed a terrorist group to kill a newsman on the air.

Littlefield said that because of the critical reaction, he would be "looking carefully at what we do with the show." In the same breath, though, he noted that "I Witness Video" has been very popular with viewers -- which seems to be the bottom line.

During that same press tour, at the TCA Awards dinner, comedy winner Jerry Seinfeld thanked critics for supporting "Seinfeld" when NBC didn't believe in it. That show is now a hit. Producers Joshua Brand and John Falsey, who won for best drama (NBC's "I'll Fly Away") and program of the year (CBS' "Northern Exposure"), essentially said the same thing. Good reviews, said Brand, "keeps those fragile shows on the air."

On the other hand, there seems to be only one way to stop questionable shows. Viewers have to stop watching, because negative reviews don't seem to have much impact. And programmers no longer come in the William Paley mold.

MAKING NICELY IN CICELY

Morrow Stung by Contract "Exposure"

Date: July 27, 1992

Publication: LA Times

Author: Greg Braxton

Things seem to be back to normal in Cicely, Alaska--or at least as normal as it can get in the fictional outback town that is the setting for the quirky CBS hit "Northern Exposure." The owls are hooting, the moose is walking through town and Chris-in-the-morning, the philosophical radio deejay, is back on the mike spouting his metaphysical sayings to the oddball residents.

But perhaps more important, the doctor is in--although it looked for a while as if he might be out for a long time. Rob Morrow, who was just nominated for an Emmy for his portrayal

of Joel Fleischman, the yuppie New York doctor reluctantly spending his residency in Cicely in return for the financing of his education, said last week that he is "happily" back at work on episodes for the fall season after resolving a contract dispute with Universal Television and CBS.

News stories reported that he was seeking to increase his salary of about \$20,000 per episode to \$45,000 and that he staged a 12-day strike when his demands were not met. Universal filed a breach-of-contract suit against him, and rumors that he might be replaced began circulating. Saying he was stung by the "erroneous" reports, Morrow made a house call to Los Angeles late last week from the show's Washington state location to counter the perception that he was greedy and unappreciative about a show that turned him from a struggling unknown into a star. He also said he received support from his co-stars and that the dispute has not resulted in any tension on the set.

"I would say about 75% of what was reported was erroneous in terms of figures and requests," Morrow said as he munched a pepper-laden salad near the pool of the St. James Club in West Hollywood. "I mean, I didn't miss one single day of work. Not a minute. I was characterized as someone who was not grateful or was biting the hand, which was so off the mark. There were many extenuating circumstances." Morrow and officials for Universal and CBS have refused to discuss specifics of the settlement, or how much of a raise Morrow received, but Morrow said all parties are pleased.

But when asked if he had been prepared to leave the show if no agreement could be reached, Morrow paused. "I don't know if I should talk about it," he said quietly. He said that he never told the studio he would walk out but that "the inference that I was very serious was there. I guess that was implied through my attorneys." In Morrow's case, the situation was difficult for producers and the studios because of the nature of the show.

When the series started out, it was largely about Fleischman and his "fish-out-of-water" predicament. But it has evolved into more of an ensemble drama, although Morrow remained an important part of the ensemble. "If Rob had not reported back to work, it would have created production problems,"

said co-executive producer Joshua Brand. "I was distressed professionally and personally. I do think the series could have survived without Rob, just as it would survive without me or other people here. It's not a single-lead show. But I wasn't hoping to find out if I was right or wrong."

As he discussed his dispute, Morrow seemed to have left his days as a struggling New York-based actor far behind him. He also appeared to be the complete opposite of Fleischman. His outfit, from his small-brimmed fedora to his intricate leather sandals, was black. His left ear was adorned with two earrings--one dangling, one a diamond stud. Only a few years ago, Morrow probably would not have been seen inside the swanky St. James Club. His biggest credits before "Northern Exposure" were a Johnny Depp film, "Private Resort," and a role in the 1988-89 NBC series "Tattling." He was so deeply in debt and unable to make ends meet as an actor, but agreed to lower his asking price when he was offered "Northern Exposure." He said he made a long-term commitment because of his belief in the series.

Explaining why he took such a hard line soon after the turning point of his career, he said, "You have to look at the whole history of television, you have to look at the nature of a television contract, what the life of an actor is like as far as the uncertainty. You have to look at where I was when I made the contract." In addition, he said, he is so closely identified by the public with Fleischman that he may have difficulty getting work for a while after the series came to an end. Most of all, Morrow insisted, he felt he had to renegotiate a contract that he considered something of a "Faustian pact" that he made when he was first offered the show, which premiered in 1990.

"Everyone entered into the show the sense of taking a personal risk," Morrow said. "I believe in that. I really strongly believe in sacrifice and in being a team player. If you believe in something and it hits, you get rewarded in the back end. If it doesn't, that's life." He added, "This wasn't a case of an actor saying, 'I'm a big star now, the show's a hit, give me whatever I want.' It was not about that. I just wanted to be brought up to at least the low side of someone who does what I do. I'm nowhere near the excessive level. Not even close."

He argued that his salary should not be considered out of context from the rest of his career. "If you amortize what I've made over the last 11 years, the figure is not all that impressive," Morrow said. "Plus now I have agents, I have publicists, I have accountants. I have, like, a company. That's easily 20% off the top." Morrow noted that he still receives less than many television stars. "There are performers who get \$100,000 to \$600,000 per episode, and they work less of workweek than I do." Mark Linn-Baker and Bronson Pinchot of ABC's "Perfect Strangers" make about \$70,000 per episode. Ted Danson of NBC's "Cheers" reportedly makes about \$250,000 per episode. In 1985, it was reported that Gavin MacLeod was making about \$58,000 an episode for "The Love Boat" while John Forsythe of "Dynasty" was making roughly \$62,500 per episode. At the high end, Tom Selleck was making about \$200,000 for an episode of "Magnum, P.I."

Morrow is just the latest in a long line of celebrities who became stars in a successful series and then demanded more money. Michael Chiklis, star of ABC's "The Commish," was also threatening to walk off his show if his salary were not raised. He reportedly withdrew his demand when officials threatened to take the show off the air. Brand said that he spoke to Morrow briefly only when it looked as though there would be an impasse in the bitter dispute.

"I just wanted to tell him that whatever happened, I thought it would be hurtful for the show," Brand said. "But I told him, not as

a producer, but as a friend, that I thought it would be unfortunate for him, and that several years from now, he would question whether he was happy that he left the show."

So far, the controversy does not seem to have affected the atmosphere on the set between cast members, Brand said. Janine Turner, who portrays Maggie, an independent bush pilot who is reluctantly attracted to Fleishman, said, "I feel that Rob and I have a respectful and rewarding relationship together.... We all have a lovely ensemble family bond and chemistry. I would hate to see that messed up. As far as I'm concerned, this will not strain things." Morrow said that he didn't sense misgivings on the first day of shooting.

"I think people are supportive. I think we're all in the same boat up here. They benefited from me taking a stand." Right now, Morrow just wants the episode to blow over. "I'm just someone who loves to act; I hope people like my work. I feel really fortunate to be making a living at what I chose, and I hope that's how people think of me."

Olympics Vault NBC to Top of Ratings

Date: July 29, 1992

Publication: The Washington Post

NBC's Olympics coverage launched the network to first in the Nielsen ratings with an 11.0 rating and a 20 percent audience share for the week ending July 26. CBS finished second with 9.4/1.8, followed by ABC at 8.4/16 and FOX at 6.8/13 for the 12 hours it

Rank	Rating		Share	Network
1	18.1	Summer Olympics (Sun.)	33	NBC
2	15.0	Roseanne	26	ABC
3	14.2	Home Improvement	26	ABC
4	13.8	Summer Olympics (Sat.)	29	NBC
5	12.5	Murphy Brown	22	CBS
	12.5	Sunday Night Movie: Conspiracy of Silence (Part I)	21	CBS
7	12.4	60 Minutes	25	CBS
8	12.1	Full House	24	ABC
	12.1	Unsolved Mysteries	22	NBC
	12.1	Cheers	21	NBC
11	12.0	Northern Exposure	22	CBS
12	11.5	PrimeTime Live	21	ABC
13	11.4	Wings	19	NBC
14	11.2	48 Hours	21	CBS
15	10.8	20/20	22	ABC
16	10.4	Beverly Hills, 90210	19	FOX
17	10.3	Murder, She Wrote	18	CBS
18	10.1	Melrose Place	17	FOX
	10.1	Street Stories	17	CBS
20	10.0	Bodies of Evidence	18	CBS

programmed during the week.

"ABC World News Tonight" was No. 1 in network news for the 81st week in a row with a 9.4/21, followed by "CBS Evening News" at 8.3/18 and "NBC Nightly News" at 7.8/17.

TV RATINGZZZZ

Following are the top 20 network prime-time shows last week, ranked according to the percentage of the nation's 92.1 million TV 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.

NBC RATINGS POST OLYMPIC GAINS

Date: August 5, 1992 **Publication:** The Washington Post

NBC's first full week of Olympic coverage gave the network the widest weekly margin of victory in the network's history, placing it 12 points ahead of its nearest competitor, CBS, for the week ending Aug. 2.

NBC received a 20.2 rating, the highest the network has posted since the week of Oct. 20-26, 1986, and a 36 percent audience share, the network's best in more than a decade. CBS finished second with an 8.2/15, followed by ABC with a 7.5/13.0 and FOX at 6.0/11 for the 12 hours it programmed during the week.

"ABC World News Tonight With Peter Jennings" won the nightly news race for the 82nd week in a row with an 8.8/20 rating. "CBS Evening News With Dan Rather" and "NBC Nightly News With Tom Brokaw" tied for second place with 8.5/19.

TV RATINGZZZZ

Following are the top 20 network prime-time shows last week, ranked according to the percentage of the nation's 92.1 million TV 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.

Rank	Rating		Share	Network
1	22.3	Summer Olympics (Thu.)	40	NBC
2	20.5	Summer Olympics (Tue.)	37	NBC
3	19.7	Summer Olympics (Mon.)	36	NBC
4	18.9	Summer Olympics (Wed.)	35	NBC
5	18.3	Summer Olympics (Sat.)	39	NBC
6	18.1	Summer Olympics (Sun.)	34	NBC
7	16.9	Summer Olympics (Fri.)	34	NBC
8	13.9	Roseanne	22	ABC
9	12.2	Home Improvement	24	ABC
	12.2	Tuesday Night Movie: "Conspiracy of Silence" (Part II)	20	CBS
11	11.6	60 Minutes	25	CBS
12	11.1	Coach	17	ABC
13	10.4	Murder, She Wrote	19	CBS
14	10.1	Full House	19	ABC
	10.1	Home Improvement (Mon.)	19	ABC
16	10.0	Sunday Night Movie: "It"	17	ABC
17	9.3	Northern Exposure	16	CBS
	9.3	Sunday Night Movie: "To Be the Best" (Part I)	15	CBS
19	9.1	Happy Days Reunion	15	ABC
20	8.8	Beverly Hills, 90210 (Wed.)	16	FOX
	8.8	48 Hours	15	CBS

'BROOKLYN BRIDGE' DRAWS 'QUALITY' VOTE

Date: August 10, 1992
Publication: Chicago Sun-Times
Author: Lon Grahne

"Brooklyn Bridge" and "I'll Fly Away" are the big winners in the eighth annual awards for excellence sponsored by the Viewers for Quality Television.

In a surprising upset, supporters of the not-for-profit VQT group chose "Bridge" as best comedy of the 1991-92 season and its star, Marion Ross, as best comedy actress over "Murphy Brown" and its star, Candice Bergen.

"I'm proud of our voters for recognizing 'Brooklyn Bridge' as a warm, intelligent and different type of comedy series," said VQT founder Dorothy Swanson. "I expected 'Murphy Brown' to win again this year, and I expect it to win the Emmy later this month.

"But our voters recognized the consistent quality of a series that didn't get the positive

attention it deserved. VQT supporters tend to rally behind the underdog."

"Brooklyn Bridge" will begin its second season on CBS in the fall, airing at 7:30 p.m. Saturdays on WBBM-Channel 2.

In another upset, "I'll Fly Away" edged "Northern Exposure" as best drama. "Fly" star Regina Taylor dominated her category, winning as best dramatic actress. Taylor's NBC series is returning for a second season, airing at 9 p.m. Fridays on WMAQ-Channel 5.

Swanson gave this year's Founder's Award to the ABC family drama "Life Goes On," airing at 6 p.m. Sundays on WLS-Channel 7. She said her citation recognizes "an individual or a series that has made a significant contribution to quality television and has been virtually overlooked by industry awards."

Other Quality Award winners are: Best actor, comedy: John Goodman, "Roseanne." Best actor, drama: Scott Bakula, "Quantum Leap." Supporting actress, comedy: Julia Louis-

Dreyfus, "Seinfeld." Supporting actor, comedy: Michael Jeter, "Evening Shade." Supporting actress, drama: Kellie Martin, "Life Goes On." Supporting actor, drama: John Cullum, "Northern Exposure." Specialty player: Adam Arkin, "Northern Exposure."

WHAT IN THE WORLD IS A 'GAFFER'?

Date: August 20, 1992

Publication: NKC Tribune

Author: M.J. "Squeak" Giaudrone

On location with Northern Exposure

Anyone who has ever watched television or movie credits roll up the screen at the end of a film have had to have seen the odd titles given to normal people. "Gaffer" is one of those titles and it means very simply you're the chief lighting technician.

Being responsible for lighting an entire sound stage set in a studio has got to be tough, but taking the job on location--wherever that may be--must be a challenge under any circumstance. Scott Williams is the "gaffer" for Pipeline Productions, the Redmond-based company

Responsible for getting Northern Exposure exposed every Monday night on CBS

Scott is responsible for a seven-man crew who must every two weeks or so, haul miles and miles of electrical cable to Roslyn, connect it together, make sure it works and that all of the light bulbs and accessories are in their proper places. If the right place is running down a sidewalk, up the side of a building, across a street, or under one, too, I suppose, it's Scott's job to figure out how that will be done. Then it's up to the crew to accomplish the task and carry out his orders. The term "gaffer", Scott said, is an East Coast term, which he said he guessed came from the gaffing hook used to pull cable and wire in the theater.

Of all of his responsibilities, Scott says the hardest part is handling the wire because of its weight. But the best part, possibly, is having an assistant lighting technician--or "best boy" Dan Linnick. Scott says that when the best boy goes home at night he must use that time to figure out how to accomplish

everything for the next shooting session. Scott gets to go home and "watch the Olympics."

His Name is John

John White is a man that you may not notice at first but if you pass him more than twice on the street you will not forget his infectious smile. He is a pleasant and helpful man and can often be seen escorting people across a busy street corner; advising people to speak quietly--or not at all if necessary--if filming is taking place. His eyes are everywhere and his smile quickly follows. This man with the thick English accent finds most everyone in Roslyn--residents, tourists, cast and crew--to be "just delightful people". That attitude may have a lot to do with why he thinks everyone is so nice--he gets back what he gives. But don't be fooled into thinking there isn't a more serious side to John. He wouldn't be head of security on the show if that were the case.

Maggie O'Connell, played by Janine Turner in the show, is the person perhaps one would expect to be in charge of security. But it is John, in fact, who takes charge when Janine is on the set. He is also her personal bodyguard.

Remember Morty?

There are two animals strongly associated with Northern Exposure--about as opposite from one another as any species could be. One is real the other is not. One has tourists flocking to use it as a background for travel photos; the other has difficulty being photographed at all and if he were in Roslyn today no one--save one person in particular--would recognize him anyway. The non-real animal of course is the camel painted on the side of the Roslyn Cafe AKA Roslyn's Cafe in fictitious downtown Cicely. I even stopped once to help a couple from Tennessee so they could both be in the picture beside the cafe rather than wait for them to have to take two separate pictures.

Morty the live animal, is no longer the wobbly baby moose who opens the series each week wandering the streets of Cicely. Morty, according to Anne Gordon, the show's animal handler, is fully grown, still resides at Washington State University in Pullman, and became a father this past spring. In fact, Anne said, he is going to be a daddy again.

Anne's job is to locate the animals needed for the show and to assist in the handling of them. "I usually let the animal's owner handle them," Anne says, but she is no novice when it comes to handling them. She was a zookeeper at Woodland Park in Seattle for 14 years. Answering my question as to why there had been so much secrecy and subterfuge surrounding the filming of Morty. Simply put, Anne said, "Moose are animals that have never been worked before and they are totally unpredictable. We did not want anyone around; I didn't even let the film crew on the set until the last minutes, because it could have been very dangerous. Even a kick could be lethal, because moose are so big." Morty's "pay" for appearing in the show came in the form of a \$5,000 donation to WSU.

As we visited, someone spoke to Anne's dog, "Magpie", and asked it to "speak." Magpie didn't reply, but I suggested that not be something they teach the dog for fear they would end up with a dog which did little else. Ironically, Anne said teaching a dog to speak was the first thing to be taught.

"As soon as the dog learns to speak on command, then you can teach it to 'not speak'. 'Speaking' is the most-often requested trick from a dog in the movies." Anne is now a freelance handler, and has made a lot of contacts through her years at the zoo. She is currently scanning those contacts, attempting to locate a crane (the feathered type) for a future episode [4.7 The Bad Seed].

"Ed (played by Darren Burrows) has some kind of a relationship with a crane . . ." Anne explains, ". . . sort of a 'mother-fixation thing', since Ed has raised it from a baby." Anne had not located it at the time of the interview, but she also hadn't hit the panic button yet, either. "That comes later," she said.

CHEERS 'N' JEERS

CHEERS

Because no one else has said it, to the return of **Rob Morrow** to the set of CBS's *Northern Exposure* following a contract dispute over salary. While the general consensus seems to be that Morrow would have been no great loss to the series, we don't agree. Even though *Exposure* has become an ensemble



The doctor is in: **Rob Morrow**, a.k.a. Joel Fleischman, M.D., is set for continued *Exposure*.

affair, and Morrow's character, lovable cumudgeon Dr. Joel, is not the focus as originally planned, Morrow is still an integral ingredient in the show's delicate comedic chemistry. Sure, it would have survived his departure, but it just wouldn't have been the same, and that's true for each of the other cast members as well. Yes, we've heard the argument that other ensemble shows have continued after key cast changes. But, to borrow caustic comic **Denis Leary's** shtick, we have only two words in reply: *Designing Women*.

JEERS

To those ubiquitous floating billboards that turn up at too many televised sporting events: blimps. We'd have no problem with their presence if these things actually served a purpose other than promoting some product. But let's face it—

they don't. What do we really gain by getting an occasional blimp-eye view of a stadium or sports arena? Certainly not a better view of the action. No, the only reason to plant a camera in one of these hovering handbills is so a camera on the ground can pan up to it and unavoidably splash the name of the blimp's sponsor—painted in huge letters on its side—across the TV screen. In other words: a slick way of slipping in a commercial without actually breaking for one. It's enough to give a blimp a bad name.

CHEERS

To ABC's recent run of first episodes from some of its top sitcoms. Recently, the network showcased the pilots of *Roseanne*, *Coach*, *The Wonder Years*, and *Doogie Howser, M.D.* within one week, allowing viewers to relive Roseanne's first

wisecracks (Darr: "Are you ever sorry we got married?" Roseanne: "Every second of my life."), Coach Hayden Fox's first crisis of conscience ("I'm serious about wanting to change. I'm not saying I *can*, but I'm serious about wanting to."), Kevin Arnold's first flashback, and young Dr. Doogie's first day on the job. Taking us back to where it all began not only made for a fond remembrance of things past, it also provided ample evidence, for anyone who has forgotten, that these shows were winners from the get-go. Long may they reign.

CHEERS

To ABC News, for hiring a supremely talented reporter who just happens to be in a wheelchair. Joining ABC's new Sunday night newsmagazine, set to debut in 1993, is National Public Radio's **John Hockenberry**, 36, who, despite being paralyzed from the chest down, has distinguished himself by covering such hot spots as the Middle East, where he was one of the first to report on the Kurdish refugees during the Gulf War. We hope ABC's action encourages other TV employers to hire the most qualified, and to broaden their notion of just what qualified means. ■

Photo: W. Chandra Voulalas

as quickly as an Alaskan summer. But with its literate scripts and its slyly off-kilter characters, like the truculent hermit (Adam Arkin) who is an accomplished chef and a New Republic writer, it has become a hit, a "Twin Peaks" for normal people. Much of its charm comes from Mr. Morrow, who earned his first Emmy nomination this year and who somehow makes peevishness sexy.

No pique was in evidence as Mr. Morrow settled down at a cozy table in the back of Josephina, a restaurant near Lincoln Center, which he chose because the chef is a high-school buddy and because he likes the food, which tends to be low in fat. Cheerfully, he explained his hair.

"I have to look a certain way all year round, so when I'm not working I don't do anything to it," he said. "I don't even comb it." As for the beard: "I don't even like the way it looks." His voice was quiet and had the familiar New York cadences, but was not querulous or combative the way Dr. Fleischman's can be. When he smiled, though, his eyes crinkled at the corners in fine Fleischman fashion.

The show is filmed in Seattle and in the tiny town of Roslyn, Wash., and the parallels between fact and fiction are all too obvious. Both Mr. Morrow and Dr. Fleischman are fierce New York City partisans who long for home. (Dr. Fleischman misses the bagels, and Mr. Morrow misses "the kind of vitality you get in New York.") Both have found themselves in Pacific Coast towns where the pace is slow, the people are unfamiliar and the weather is freezing. Mr. Morrow, whose Seattle home is a rented condo with a nice view, at least has more chances to escape than his character does; he often spends weekends among actor friends in Los Angeles.

"There's a certain correlation, geographically and sociologically," between himself and Joel Fleischman, he said. "But Joel is a lot more belligerent than I would be: nasty and selfish."

And while Dr. Fleischman works hard, so does Mr. Morrow. For more than a year, he has devoted most of his spare time to a short film about a young boy and his abusive stepfather. The film, which he wrote, directed and produced, is called "The Silent Alarm," and he thinks it will be ready for next spring's film festivals.

AT DINNER WITH: ROB MORROW; HE'S NO PEEVISH DR. FLEISCHMAN, BUT HE'S AT HOME IN BAGEL TOWN

Date: August 26, 1992

Publication: New York Times

Author: Sarah Lyall

ROB MORROW was looking nothing like a petulant small-town doctor as he padded in to dinner in a baggy blue suit that could have been fairly cheap or very expensive: it was hard to tell. (Expensive, it turned out. "Issey

Miyake," he confessed, abashed. "I'm a clothes horse and wish I wasn't, but I am.")

Mr. Morrow seemed a bit smaller in person than he does on television, and his face was overwhelmed by a thicket of hair and a beard he had let grow between seasons of his show, "Northern Exposure." He is now in Seattle, shorn again, filming episodes for the show's third season, which begins on CBS next month. He plays Joel Fleischman, a persnickety doctor from New York forced to begin his career in a backwater Alaskan town to repay the state of Alaska for sending him through Columbia medical school.

The network had low expectations for the show, a throwaway that was supposed to fade

Mr. Morrow's parents were divorced when he was growing up in Hartsdale, N.Y., and he remembers what it was like to be a child struggling to make sense of a world he couldn't control. He tries to project this sense in his film, which he made with no dialogue, explaining that children often can't articulate what they feel. "At that age, at 7, you're conscious enough to have a visceral awareness, but you're not old enough to either, A, articulate, or B, stand up for yourself," he said. Although he said it was not autobiographical, "the film presented itself to me in terms of some events I had heard about, thought about and imagined."

Mr. Morrow manages to stand up for himself now, so much so that stories portraying him as spoiled and bratty began to circulate this summer when he put off returning to the "Northern Exposure" set, holding out for a salary increase. (He was earning about \$18,000 an episode.) He finally showed up, without missing any work, but the producers sued him for breach of contract and threatened to replace him.

All that was resolved in mid-July, when the lawsuit was dropped and Mr. Morrow got a raise. (How much, he wouldn't say.) It is his contention that people should remember that for much of his adult life he was unemployed and broke. "You see all those numbers about what actors make, but it's not that simple," he said. "If you amortize what I'm making over 12 years of not making any money, it's not that impressive."

Although he may seem like a friendly guy effortlessly playing a like-minded character on television, Mr. Morrow takes a serious, precise approach to his craft. Some people say his fussing and intense concentration make him a prima donna.

"I'm insecure, with all of the obvious neuroses that actors tend to have," he said. "But anyone who would consider me a prima donna doesn't understand what acting is. I'm not saying, 'Light me this way,' 'No, that's not a good angle,' 'I won't wear that color.'"

"What I do is, sometimes I get upset and vehement. If someone wants me to sit and it doesn't feel right, no one can make me do it, and it causes conflicts. I don't mean from a bellicose point of view. But it does become a question, sometimes, of 'Do we waste time

trying to get Rob to do it, or do we just give in and let him do it his way?'"

Mr. Morrow likes to while away the extra hours in Seattle on the golf course. He is learning tai chi from a videocassette and still feels twinges from a rotator cuff injury that he got while knee-boarding, a variation of water-skiing, more than a year ago. About to turn 30, Mr. Morrow admits to having "a great fear of death." Still, he gets a certain kick out of doing what he likes.

"As an adult, I realize if I don't like the first 50 pages of a book I don't have to finish it, and if I order a bottle of wine, I don't have to drink the whole thing," he said, ordering a bottle of wine but not drinking the whole thing, or even half. He goes to the movies all the time, often alone, but leaves early if he doesn't like it, which is most of the time. "I feel obligated to see a lot of movies because I feel a part of this business," he said, "and if the energy and focus is going to go into them, I should see them. But it's a rare movie that can transport me."

It first happened to him when he was very young and his parents took him to see "2001: A Space Odyssey."

"I just remember not having a clue what it was, but the imagery was so powerful, it tapped into a kind of spiritual place within me," he said. "I've seen it eight times." He has also seen nearly every episode of "Twilight Zone"

"They all had a little moral in them," he said.

Chatting about the mysterious differences between men and women, which he said prompted him to have his ear pierced ("I liked the kind of feminine aspect of it, even though I will never get to the point where I really understand where you are," he explained), Mr. Morrow ate some but not all of his melange-of-vegetable soup and a pasta dish.

The head chef, Louis Lanza, a classmate from Edgemont High School in Westchester, came out to catch up. Mr. Morrow likes Mr. Lanza a lot, but does not remember Edgemont High fondly. He lost interest in school completely by his senior year, dropped out, moved to Manhattan to become an actor and supported himself with a series of fledgling-actor jobs, like balloon-messenger.

With his longtime girlfriend, whom he politely refused to discuss or even name, he helped found an acting troupe called Naked Angels in 1986. Loving the theater, Mr. Morrow tried to avoid working in television, although he played some unmemorable parts, including a hunky bartender in the unsuccessful NBC series "Tattinger's."

"I said 'No, no, no,' for a couple of years, but I was so much in debt that I thought, 'I have to be an adult here,'" he said.

"Northern Exposure" seemed different: "It read like no other TV pilot I'd read," he said, "and it was not morally reprehensible."

Despite such unanticipated delights as being the host of "Saturday Night Live" this year ("It was like being Mick Jagger," he said), Mr. Morrow worries about being forever typecast as Joel Fleischman. "I was at a wedding recently, and a person who I know slightly said, 'Hey, Joel,'" he recalled. "I didn't know what to say. I don't want to be called Joel. It's not my name."

Mr. Morrow had to leave, and the taxi dropped him off at his brownstone apartment in the West 70's. He was due to leave soon for Seattle and was scrambling to get more work done on his movie. Why didn't he take a break, he was asked.

"You're talking about someone who is naturally disposed to anal-retentiveness," he said matter-of-factly, and he could well have been describing Joel Fleischman, M.D.

Photos: Rob Morrow said that when he is not working he doesn't comb his hair or shave. (pg. C1); When in Seattle, Rob Morrow misses New York's vitality. (pg. C8) (Suzanne DeChillo/The New York Times)

ON LOCATION: NORTHERN EXPOSURE

Date: August 27, 1992

Publication: NKC Tribune

Author: M.J. "Squeak" Giadrone

Hers is a Gentle Touch

Another job of importance with the show is that of key hair stylist. Rebecca Lynne is a freelance stylist from Seattle who started with the show as an assistant. Three months later

she held the key position. Creativity seems to be Rebecca's long suit, and working with Elaine Miles (who plays the part of Dr. Joel Fleishman's nurse, Marilyn) is pure pleasure for her. "She has such wonderful hair and I can just do anything with it," Rebecca says.

A graduate of Jean Juarez in Seattle, Rebecca is on the set one-half to two hours' before the rest of the crew. She prides herself in being gentle with a head of hair, so that having one's hair done is a pleasant experience. Although there are other hairdressers on the set, Rebecca must oversee all that they do. The biggest challenge so far was doing the necessary heads of hair for the season finale, "Cicely," which was set circa 1909. "Everyone's hair had to look like that era," Rebecca explains including the people in the streets--background people--as well as the key members of the cast. It takes a lot of research to duplicate the hairstyles of that period, but Universal Studios in Los Angeles has an enormous research library, she notes, so she is able to get whatever she needs via a fax machine.

'Mom's Medicine Kit'

Todd Smith, a 14-year veteran of Southwest Snohomish County Medical Services, is the senior medic on location with Northern Exposure. It is his primary duty to provide immediate medical attention in case of accidents or illness. As a paramedic with Movie Medics, an Edmonds-based firm, Todd is one of the many medical professionals and/or safety people who service the film industry's sets. While interviewing Todd, a crew member sat down beside him and announced, "I just got bonked on the head and I'm feeling kind of woozy." Todd gave him a brief physical evaluation--no apparent skull fracture--and prescribed preliminary treatment. I asked Todd what caused the "bonk" and he replied, "There are hazards everywhere." Electrical wires, props, machinery, etc. are all about the soundstage set, but On location you can add moving automobiles, local architectural phenomenon such as abnormally high sidewalks, temporary ramps--you name it.

Todd came on board with the show after having worked on another show created by Joshua Brand and John Falsey, A Day in the Life. When not on location, Todd says, the

studio relies on in-town services such as ambulances, local doctors and hospitals. The most serious call Todd has had occurred when a crew member suffered a gall bladder attack. The most unusual to date, occurred while filming near Rattlesnake Lake. "We kept hearing a call for help coming from the mountainside." Todd recalls. "We finally took off to see what the problem was. We discovered an elderly man--an epileptic with a withered arm and double vision who had lost his balance and fallen. Because of the withered arm, he couldn't get up. Because of the double vision, he couldn't see. The man had been dropped off at the base of the mountain by his wife, because he liked to climb the mountain--something he had always done." The man, fortunately, escaped with mild concussion. His wife did not escape without receiving some sound safety tips to consider before letting her husband venture up the mountain again.

Todd has been "career 911" since the 1970s. Although firefighting was his original choice, Todd soon learned that a significantly large percentage of that job is providing emergency medical services instead of putting out fires. As I left him I thought Todd's self-description really seems to fit "I'm more like a mom with Mom's Medicine Kit." Todd was administering aspirin from his belly pack to another headache victim.

Polaroid(TM) and Position

If you are a student of film--cinema or video, even home-made movies--you are most keenly aware of little goofs in filming, i.e. what happened to the cigarette that was in the ashtray where a clean ashtray now sits? Why does that necktie look gray all of a sudden instead of blue? And, wasn't that window open a minute ago? Who closed it? The camera never left the star, and no one else was in the room.

The job of making sure little things like that don't happen belongs to Patrick Phillips. He is the set dresser. Patrick holds an Art History and Film degree from the university of Oregon. As many are aware, the Roslyn location is used more for exterior film action than internal. Internal shots--inside the doctor's office, the General Store, the Brick Tavern, etc., are filmed in Redmond on the soundstage. Patrick travels back and forth between the sets with a Polaroid(TM) camera,

taking pictures of both in order to be able to dress the sets identically.

And while he doesn't have to necessarily move mountains, he does have to move walls. A good example is when the show focuses on John Corbett, AKA Chris the disk jockey. When Chris is being filmed in Roslyn, his background consists of break-apart walls and windows, because-of the confined area. If it is necessary to move a camera angle, Patrick can quickly move the walls out of the way to accommodate it. He then must be sure to put them back in their exact position for the next filming. That's the benefit of the Polaroid picture. Props, lighting, decorations--everything on the set has to be perfect.

Because most scenes are shot in segments, it is imperative that where a beige coffee cup was sitting at the end of a scene segment, an orange one best not be at the start-up of the next one. Most of the radio station set is adjustable. Chris has wooden boxes for bookshelves. Whether he stands or sits, the boxes can be raised or lowered as the director desires, without having to strip the shelves and transfer the contents to a different bookcase.

Keeping the vision of the production designer and assisting the property department are other major tasks belonging to Patrick. The shooting of the "Cicely" episode at the end of last season was, Patrick agrees, one of the most challenging because of the time period involved. Patrick packs a tool kit with him that looks similar to that of a carpenter, with one major exception. Sticking out high above the other items in the kit is a bottle of window cleaner, the sensitive eye of the television camera, when filming through a window, can pick up even the minutest speck or streak. That's why Patrick emphasizes, "I definitely do do windows."

NO MORE THROWING DARTS -- RIGHT OR WRONG, A CRITIC PICKS HER EMMY FAVORITES

Date: August 30, 1992

Publication: The Record

Author: Virginia Mann

In the early Fifties, Emmy nominees were chosen by television editors at the nation's largest newspapers.

Even then, we weren't very good at predicting the winners -- a fact that has not gone unnoticed.

In his new book, "The Emmys: Star Wars, Showdowns, and the Supreme Test of TV's Best," Thomas O'Neil immortalizes San Diego Union TV writer Donald Freeman, whose 1953 forecast, O'Neil notes, "was wrong 10 out of 14 times."

These days, it's even harder to play Nostradamus, what with hundreds of strangers on "peer panels" voting in a faraway California town notorious for its secret agendas, petty rivalries, and political power plays. And we newspaper types don't even do the nominating anymore!

Last year -- as many friends kindly pointed out -- I was only slightly more accurate than if I'd hung the list of nominees on a wall and thrown darts.

Rather than repeat this useless and embarrassing exercise, I'd prefer to select the shows and stars to whom I'd give the Emmy, if it were mine to hand out.

Here are my subjective selections in 14 of the major categories, all but one of which will be included in tonight's Emmy telecast (8 to 11, Fox).

Comedy Series: NBC's "Seinfeld"

I've actually shed tears of laughter over this offbeat slice-of-life show. I can't quite say the same about CBS' "Murphy Brown" (albeit a close second), or the other nominees: CBS' "Brooklyn Bridge," NBC's "Cheers," and ABC's "Home Improvement."

Drama Series: CBS' "Northern Exposure"

"Northern Exposure" constantly strives for quality and has rarely missed the mark. This is also true of three fellow nominees -- NBC's "I'll Fly Away," "Law & Order," and "Quantum Leap." But "Exposure" has an added dimension: It recognizes that comic moments arise at the most dramatic times, and deftly integrates the two.

(The only undeserving candidate is "L.A. Law," which has slipped precipitously of late.)

Lead Actor, Comedy Series: John Goodman, ABC's "Roseanne"

In this category, I'd eliminate Kelsey Grammer, for although he's fine as Frasier Crane in "Cheers," he was not nominated for that show but for a guest-starring stint on "Wings." The big controversy of this year's competition has been a rule change that allows guest stars to compete with regulars -- a trend that should be discouraged. Hence, you won't find any "temps" winning here.

After four seasons and nominations, it's high time John Goodman step up to the podium. This big Cabbage Patch Doll brings not only humor but great warmth and believability to the role of Dan Conner on "Roseanne."

Goodman's in fine company with 1990 winner Ted Danson (NBC's "Cheers"), three-time nominee Craig T. Nelson (ABC's "Coach"), and last year's winner, Burt Reynolds (CBS' "Evening Shade"). As for Jerry Seinfeld (NBC's "Seinfeld"), I adore him and his series, but even he concedes he has no acting technique.

Lead Actress, Comedy Series: Roseanne Arnold, ABC's "Roseanne"

This is the first year the Academy of Television Arts & Sciences has acknowledged that Roseanne Arnold does more than play herself, and it may be her only chance to take home the prize. If her personal life gets any more bizarre -- just this week, her brother claimed she used to beat and sit on him when he was a kid -- it will be difficult for anyone to be objective about her talent. She is, in fact, a significant contributor to "Roseanne," TV's top-rated entertainment series, which was overlooked for this year's nominations.

Also nominated: Kirstie Alley (NBC's "Cheers"), Betty White (NBC's erstwhile "The Golden Girls"), Candice Bergen (CBS' "Murphy Brown"), Tyne Daly (guest star on NBC's "Wings") -- all previous Emmy winners -- and Marion Ross (CBS' "Brooklyn Bridge").

Lead Actor, Drama Series: (tie) Sam Waterston, NBC's "I'll Fly Away" and Michael Moriarty, NBC's "Law & Order"

I'm not waffling here. Sam Waterston, who plays idealistic prosecutor Forrest Bedford on

NBC's "I'll Fly Away," and Michael Moriarty, who stars as ethical and tough DA Ben Stone on NBC's "Law & Order" are equally terrific.

And if I could name a runner-up, it would be three-time nominee Scott Bakula of NBC's "Quantum Leap," who leaps into different characters weekly. I am thrilled Rob Morrow was also nominated, for CBS' "Northern Exposure," but his role doesn't demand the same kind of range.

The other nominees, all guest performers: Christopher Lloyd (Disney Channel's "Avonlea"), Harrison Page (NBC's "Quantum Leap"), and Kirk Douglas (HBO's "Tales From the Crypt").

Lead Actress, Drama Series: Regina Taylor, NBC's "I'll Fly Away"

Week after week, Regina Taylor has brought dignity and fortitude to the role of housekeeper Lilly Harper, and she deserves to win an Emmy on her first try.

Her fellow nominees are: Dana Delany (ABC's late "China Beach"), Angela Lansbury (CBS' "Murder, She Wrote"), Sharon Gless (CBS' "The Trials of Rosie O'Neill"), and guest performers Kate Nelligan (Disney Channel's "Avonlea") and Shirley Knight (NBC's "Law & Order").

Lead Actor, Miniseries or Special: Brian Dennehy, the syndicated "To Catch a Killer"

A tough choice, but I'd go with Brian Dennehy, who, in "To Catch a Killer," painted so vivid a portrait of mass murderer John Wayne Gacy, he was menacing even when dressed as a clown.

The other nominees: Beau Bridges (HBO's "Without Warning: The James Brady Story"), Hume Cronyn (CBS' "Christmas on Division Street"), Ruben Blades (TNT's "Crazy From the Heart"), and Maximilian Schell (NBC's "Hallmark Hall of Fame: Miss Rose White").

Lead Actress, Miniseries or Special: Anne Bancroft, PBS' "American Playhouse: Mrs. Cage"

Anne Bancroft's performance was a tour-de-force. Period.

Other nominees: Laura Dern (HBO's "Afterburn"), Gena Rowlands (CBS' "Face of a Stranger"), Judy Davis (CBS' "Hallmark Hall of Fame: One Against the Wind"), Meredith Baxter (CBS' "The Betty Broderick Story").

Supporting Actor, Comedy Series: Jason Alexander, "Seinfeld"

Hands down, I'd give the statuette to Jason Alexander, whose nudgy George Costanza on NBC's "Seinfeld" gets way under your skin.

His fellow nominees are: Jerry Van Dyke (ABC's "Coach"), Michael Jeter and Charles Durning (both of CBS' "Evening Shade"), and guest stars Harvey Fierstein (NBC's "Cheers") and Jay Thomas (CBS' "Murphy Brown").

Supporting Actress, Comedy Series: Laurie Metcalf, "Roseanne," ABC.

Laurie Metcalf, a first-time nominee, consistently gives a subtle yet strong and faceted performance on "Roseanne."

Her competition: Frances Sternhagen (guest performer on NBC's "Cheers"), Alice Ghostley (CBS' "Designing Women"), Estelle Getty (NBC's "The Golden Girls"), Faith Ford (CBS' "Murphy Brown") and Julia Louis-Dreyfus (NBC's "Seinfeld").

Supporting Actor, Drama Series: Dean Stockwell, "Quantum Leap"

This is Dean's Stockwell's third nomination, and there's no good reason to overlook his steady performance on "Quantum Leap."

Other nominees: Jimmy Smits and Richard Dysart, both of NBC's "L.A. Law" (Neither Smits, who returned to the show as a guest performer, nor Dysart were well showcased this season), Richard Kiley (USA's "The Ray Bradbury Theater"), Ed Asner (CBS' "The Trials of Rosie O'Neill") and John Corbett (CBS' "Northern Exposure").

Supporting Actress, Drama Series: Valerie Mahaffey, CBS' "Northern Exposure"

As a closet hypochondriac, I appreciate the wicked accuracy of Valerie Mahaffey's portrayal of the health-obsessed Eve.

She'll compete with "Northern Exposure" co-star Cynthia Geary, as well as Marg Helgenberger (ABC's "China Beach"), Mary Alice (NBC's "I'll Fly Away"), Conchata Ferrell (NBC's "L.A. Law"), Kay Lenz (NBC's "Reasonable Doubts"), and guest star Barbara Barrie (NBC's "Law & Order")

Individual performance, Variety or Music Program: Dana Carvey, NBC's "Saturday Night Live"

Dana Carvey plans to depart "SNL" in November. On his third Emmy bid, he should be acknowledged and thanked for brightening many a Saturday night.

The four other nominees: Billy Crystal (ABC's "The 64th Annual Academy Awards"), George Carlin (HBO's "George Carlin Jammin' in New York"), Bette Midler, (NBC's "The Tonight Show Starring Johnny Carson"), Natalie Cole (PBS' "Great Performances: Unforgettable, With Love: Natalie Cole Sings the Songs of Nat King Cole").

Animated Program (one hour or less): Fox's "The Simpsons"

"The Simpsons" should be competing in the best comedy series category. Despite many protests, it isn't allowed to. This award, which was scheduled to be decided Saturday night, is the very least this brilliant series should get.

Also nominated: CBS' "A Claymation Easter"; Nickelodeon's "The Ren & Stimpy Show"; Showtime's "Shelley Duvall's Bedtime Stories."

Illustrations/Photos: 4 COLOR PHOTOS 1 - In this year's Emmys, our critic likes (clockwise from upper left): Roseanne Arnold and John Goodman of "Roseanne," 2 - Bart and the rest of "The Simpsons," 3 - Regina Taylor of "I'll Fly Away," 4 - and the drama series "Northern Exposure." 5 - PHOTO - Jerry Seinfeld and Jason Alexander of top comedy pick, "Seinfeld."

44TH CEREMONY CARRIED THROUGHOUT WEEKEND

Date: August 31, 1992

Publication: Albany Times Union

Byline: Associated Press

A partial list of the 44th Annual Primetime Emmy Awards presented Saturday and Sunday: Awards Announced Sunday Night

Supporting Actor, drama series: Richard Dysart, "L.A. Law," NBC.

Supporting Actress, drama series: Valerie Mahaffey, "Northern Exposure," CBS.

Supporting Actor, comedy series: Michael Jeter, "Evening Shade," CBS.

Supporting Actress, comedy series: Laurie Metcalf, "Roseanne," ABC.

Supporting Actress, miniseries or special: Amanda Plummer, "Hallmark Hall of Fame: Miss Rose White," NBC.

Directing, drama series: Eric Laneuville, "I'll Fly Away: All God's Children," NBC.

Directing, comedy series: Barnet Kellman, "Murphy Brown: Birth 101," CBS.

Writing, drama series: "Northern Exposure: Seoul Mates," CBS.

Writing, comedy series: "Seinfeld: The Fix Up," NBC.

Writing, miniseries or special: "I'll Fly Away," NBC (Pilot). Awards Announced Saturday Night

Children's Program: "Mark Twain and Me," Disney Channel.

Classical Program, performing arts: "Perlman in Russia," PBS.

Classical, music-dance program: "The Metropolitan Opera Silver Anniversary Gala," PBS (three winners).

Informational Series: "MGM: When the Lion Roars," TNT.

Informational programming: "Hearts of Darkness," Showtime (two winners).

Informational special: "Abortion: Desperate Choices," HBO.

Art Direction, series: "Northern Exposure," CBS.

Art Direction, miniseries or special: "The Young Indiana Jones Chronicles (pilot)," ABC.

Art Direction, variety or music program: "The Magic of David Copperfield XIV: Flying ... Live the Dream," CBS.

Lighting Direction, drama series, variety series, miniseries or special: "The Magic of David Copperfield XIV: Flying ... Live the Dream," CBS.

Costuming, series: "Homefront," ABC.

Costuming, miniseries or special: "The Babe Ruth Special," NBC.

Costume Design, series: "Star Trek: The Next Generation," Syndicated.

Costume Design, miniseries or special: "The Young Indiana Jones Chronicles (pilot)," ABC.

Costume Design, variety or music program: "The 64th Annual Academy Awards," ABC.

`EXPOSURE,' `MURPHY BROWN' WIN TOP EMMYS; `ROSEANNE' SUPPORTING ACTRESS COLLECTS THE SHOW'S 1ST AWARD

Date: August 31, 1992

Publication: The Washington Post

"Murphy Brown," the target of Dan Quayle's complaints about family values, was named outstanding comedy tonight at the 44th annual Emmy Awards, and the show's star tossed a few barbs back at him.

"I would like to thank the vice president," Candice Bergen, who won her second Emmy for the title role, said to raucous applause. "And I would like to thank the television academy and the members of the cultural elite."

Series creator Diane English said: "I would like to thank our sponsors for hanging in there when it was getting really dangerous."

And to single parents like "Murphy Brown," she said, "Don't let anyone tell you you're not a family."

CBS's "Northern Exposure" was named outstanding drama and was the overall series winner with a total of six awards. "Murphy

Brown" followed with three, along with the television movie "Miss Rose White."

Dana Delany won leading actress honors for her role as a combat nurse in ABC's now-canceled "China Beach," which has not been seen on network television for more than a year.

"Northern Exposure's" Valerie Mahaffey picked up a trophy for her supporting role as the hypochondriac Eve, while writers Andrew Schneider and Diane Frolov were honored for the script "Seoul Mates" in the drama about Alaska life.

The production team of Joshua Brand and John Falsey earned a writing Emmy for the pilot of NBC's "I'll Fly Away." The two also produce "Northern Exposure" and together earned 31 nominations for both shows.

The Hallmark Hall of Fame presentation of "Miss Rose White" on NBC was named outstanding TV movie. The 1940s period piece, which detailed the life of Holocaust survivors living in New York, also earned a directing trophy and for Amanda Plummer, an Emmy for supporting actress.

"The Tonight Show Starring Johnny Carson," which ended in the spring after 30 years on the air, won the award for top variety, music or comedy program.

Bette Midler's witty ode to Carson's retirement earned an Emmy for individual performance in a variety or music program.

ABC's "Roseanne" finally won an Emmy as Laurie Metcalf picked up a trophy for her role as Roseanne's sister.

The three-year snub of Roseanne Arnold's No. 1 comedy prompted Metcalf, up for supporting actress in a comedy series, to grab the envelope and read for herself. "I had to make sure it really said that," she said.

The Emmy for supporting actor in a comedy series went to Michael Jeter for his portrayal of Herman Stiles on CBS's "Evening Shade."

Richard Dysart picked up his first Emmy after four nominations for his supporting role as the patriarchal attorney of "L.A. Law."

Director Eric Laneuville was cited for his work on NBC's "I'll Fly Away." Laneuville, who

played the janitor in "St. Elsewhere," thanked his colleagues from that show as well as fellow television director Thomas Carter.

The Emmy for comedy writing went to Elaine Pope and Larry Charles of NBC's "Seinfeld." The trophy for directing a comedy went to Barnet Kellman for the "Birth 101" episode of CBS's "Murphy Brown."

Dennis Miller, Kirstie Alley and Tim Allen were the hosts for the nationally broadcast prime-time Emmys presentation from the Pasadena Civic Auditorium.

`MURPHY' AND `EXPOSURE' WIN TOP EMMYS

Date: August 31, 1992 **Publication:** Chicago Sun-Times **Author:** Lon Grahne

"Northern Exposure" won as best drama series of the 1991-92 television season and "Murphy Brown" triumphed as best comedy during Sunday's presentations of the 44th annual Emmy Awards.

"Murphy" star Candice Bergen thanked Vice President Quayle when she accepted her award as best actress in a comedy series. Quayle had criticized the Brown character, an unwed mother, for being a bad role model.

Craig T. Nelson earned his Emmy as best comedy actor in "Coach."

The top dramatic prizes were surprises as Emmy rules permitted some oddities in the acting categories. Dana Delany won for her outstanding work in "China Beach," which qualified even though ABC canceled the series in May, 1991. And Christopher Lloyd prevailed for his guest appearance in "Avonlea," beating such deserving series regulars as Sam Waterston, Michael Moriarty, Scott Bakula and Rob Morrow.

The Fox network telecast the ceremony live from the Civic Auditorium in Pasadena, Calif. Tim Allen from "Home Improvement," Kirstie Alley from "Cheers" and comedian Dennis Miller co-hosted the slow-paced program and suffered through too many lame, scripted jokes.

Laurie Metcalf thanked Chicago's Steppenwolf Theatre when she won as best supporting actress in a comedy series. The "Roseanne"

co-star has acted with Steppenwolf for 16 seasons.

Wisecracking with husband Tom Arnold and popping her chewing gum, presenter Roseanne Arnold promised to "get ugly" if she lost as best actress in a comedy series. But Arnold whooped with joy when Metcalf, her "Roseanne" colleague, took Sunday's first acting prize.

In a goodbye gesture to Johnny Carson, "The Tonight Show" received an Emmy as best variety, music or comedy program. Carson did not appear onstage; producer Fred DeCordova accepted the award.

The Academy of Television Arts & Sciences bestowed awards in 30 categories during Sunday's ceremony, and Emmys in 45 technical and creative-arts classifications during Saturday's black-tie banquet in Pasadena.

AN EMMY FOR ORIGINALITY

Date: September 1, 1992

Publication: The Record

WHEN the television series "Northern Exposure" debuted in July 1990, it was lightly regarded, a low-budget show to kill time for CBS during the slow summer season. Defying expectations, the show -- about a dozen quirky characters who live in a small Alaskan town, including a whiny young doctor and a female bush pilot -- drew such a positive response from viewers that the network added it to its lineup the following spring.

"Northern Exposure" has continued to defy expectations ever since, showing that in an age of confessional talk shows and crime reenactments, a high-quality program can thrive on network TV.

All that the hour-long show offers each Monday night is a talented ensemble cast and delightfully unpredictable scripts that celebrate the human spirit.

On Sunday night, "Northern Exposure" won the Emmy for best dramatic series. It could have been nominated for comedy as well. In either case, the honors are well deserved.

WELCOME TO FOOL'S PARADISE

Date: September 1, 1992

Publication: The Record

Author: Virginia Mann

GOING TO EXTREMES:

Debuts at 10 tonight on Channel 7.

Creators and executive producers: Joshua Brand and John Falsey.

Pilot directed by Eric Laneuville, from a teleplay by Frank South.

In Hollywood, where the "hot producer" label changes hands about as often as community property, Joshua Brand and John Falsey are the current darlings. They're the team responsible for two of TV's finest hours -- NBC's "I'll Fly Away" and CBS' "Northern Exposure," which Sunday night won the Emmy as best dramatic series.

Fans of those shows have been expecting great things of the latest Brand-Falsey project. But sadly, ABC's "Going to Extremes," which bows tonight, is disappointing. And it lets a viewer down in ways that'll be hard to rectify.

The problem goes right to the premise. The drama, which underwent extensive tinkering this summer, is about U.S. students studying on the (fictional) Caribbean island of Jantique. (It's actually filmed on Jamaica.)

According to prevailing TV wisdom, everybody likes a winner. Yet, in "Extremes," we're constantly reminded that Croft University Medical School is an inferior institution. Nor could its students -- "rejects" from stateside medical schools -- be described as happy-go-lucky losers. There are so many chips on shoulders it's surprising anyone walks erect.

In fact, much of "Going to Extremes" is a downer. In the pilot, directed by Emmy-winning director Eric Laneuville (the former "St. Elsewhere" actor), one of the students has a pet goat that drowns in a well. This character, the nervous Charlie Moran (Andrew Lauer) shares a hilltop villa with several other students, including Kim Selby (Camilio Gallardo), a "mystical loner," and Cheryl Carter (Erika Alexander), who carps that her roommates are careless about her belongings. But nobody listens or cares.

As for another newcomer, when we first meet the beautiful Kathleen McDermott (Joanna Going), she's on an airplane, searching, in vain, for a relief bag.

It's all downhill from there. Kathleen is sent, without preparation, to the rural Monkey Hill Clinic, where she instantly clashes with arrogant, frustrated second-year student Colin Mitford (Robert Duncan McNeill). If these two are supposed to provide the series with love-hate sparks, they'd better buy matches quick.

Mitford orders her around like an orderly. The implicit sexism is offensive. And though the dainty, sensitive Kathleen eventually speaks up, Going (who replaced another actress) seems incapable of deflating his male ego, as enigmatic nurse Marilyn or feisty Maggie O'Connell do to Joel Fleischman's on "Northern Exposure."

Because I think of Brand and Falsey as enlightened men, I was also surprised by a sequence in which another newcomer, Alex Lauren (Daniel Jenkins) uses binoculars to track a naked woman on the beach. She turns out to be Dr. Alice Davis (June Chadwick), an internal medicine instructor who chides him for being a naughty boy, yet invites him to her house for a naked poetry reading.

Likewise questionable is the depiction of local life. Brand and Falsey contend they want to show the natives occasionally enlightening the smug visitors. And yet, as soon as Alex arrives at the Jantique airport, he discovers his wallet is missing and has to contend with an uncooperative law-enforcement system, and a bewildering, greedy network of locals calling themselves "cousins."

Then there's Mitford's difficult patient, George, well-played by Oliver Samuels, a very big star in Jamaica. This guy, a recurring character, has persistent sores and numbness of the feet, yet he stubbornly refuses a diabetes test.

Besides the cornflower-blue sea and skies and some lovely Caribbean music -- Brand and Falsey intend to use a lot of unknown local bands for underscoring -- about the only positive feature of Jantique is the island-born, American-trained Dr. Michael

Norris (Carl Lumbly), the chief administrator and pediatrician at Croft. Certainly, that institution's "maverick" founder, Dr. Henry Croft (Roy Dotrice), is despicable. He vows to prove his "strays" are just as good as any pedigrees -- and yet, he bribes the visiting accreditation team.

It's impossible to not draw an unfavorable comparison between this show and the charming "Northern Exposure." On the latter, there's only one person who'd rather be elsewhere. Here we have a whole cast of characters pining for other shores.

So was this viewer.

PENNSYLVANIA AVENUE TO BE CLOSED

Date: September 3, 1992

Publication: NKC Tribune

Author: M.J. "Squeak" Giaudrone

(Pennsylvania Avenue in Roslyn, between First and Second Streets, will be closed to vehicle traffic from 8:00 a.m. Wed., Sept. 9, thru 8:00 p.m. Thurs. Sept. 10, during filming.)

Behold! The Tourists!! They're everywhere. And they come from everywhere! Roslyn had its fair share of tourists before the onset of Northern Exposure. It is an historic town which is included in the National Register of Historic Places. It is a hometown to so many who had to leave when the coal mining industry came to a halt. It is a retirement town for those who have chosen to return.

And it is fast becoming the antidote to Seattle- and Bellevue-itis. But Roslyn wasn't really credited for being a tourist town until Universal Studios agreed to using it for its location scenes in Northern Exposure. It had been a quaint little town in the foothills of the Cascades "that had some interesting things to see--the buildings, the cemeteries--" and "the people are really nice."

None of that has changed. What has changed is that, without doing anything, Roslyn has become one of the hottest tourist attractions in the state. Judy Moen, a third-generation Roslynite and secretary for the Cle Elum Chamber of Commerce, says, "The show has done more for the Chamber to promote this area than we ever could have done, with the free advertising on television and in

magazines such as TV Guide and People. Advertising is expensive."

Moen states that not only has Roslyn benefited economically from Northern Exposure, but so has Cle Elum. "Roslyn has no motels and fewer restaurants, so Cle Elum has to benefit." The majority of phone calls Moen receives at the Chamber office in Cle Elum have to do with the show, and most of her time on Tuesdays is spent talking about the show. "Everyone watches it Monday night, so that's all they want to talk about when they call," she adds. And do they call! "Most everyone wants to know when they're filming or if they will be filming when they get here.

"One man, from New Jersey, wanted to know if the moose would be walking down the street when he got here," Moen laughed. "I told him, 'No, the moose is a wild animal.' I said, 'I can promise you there will be a camel on the wall, but I can't promise you a moose.'"

Moen said the State Tourism office is also dealing with the discovery of Roslyn as an important part of the state. People contacting them want to know where Roslyn is and how to get there and about the show. Since the show is shown in some countries overseas, the state is helping to plan excursions for groups of tourists.

"They're bringing a Dutch group in October," Moen said, "and a German group is also coming" In Roslyn, Margaret Heidi and Maria Fischer serve as the Roslyn branch of the Chamber--by virtue of being the respective city clerk and deputy clerk/city treasurer. "Ninety percent of the calls we receive at city hall, and even the ones we answer for the police department, are tourist related," Heidi states. "We get about 20 per day." The city is reimbursed by Pipeline Productions for the time they must take away from their routine jobs and become travel information officers.

"Before they came, if we answered the police phone once a month it was something. But now, even with three full-time officers, we're taking 10-15 calls a day. They really need an answering machine. In fact, if we had one in this office, we could put the filming schedule on the tape and save ourselves a lot of time, because mostly, people want to know when they are filming."

The Tourist \$\$\$

With the label of tourism comes the bottom line--dollars! For the general population, having a television series filmed in the downtown area is novel, interesting, often inconvenient, and sometimes downright bothersome. If a resident doesn't own a business, it is sometimes difficult to see how the economy has improved for all of the residents. But improved, it has, since Roslyn's exposure to Northern Exposure. There is no question money has come into the town because of the payroll for local extras, rental fees for machinery, space, etc., but the tourists are bringing a lot with them, too, and leaving a whole lot of it behind.

Mary Andler, Roslyn museum curator, lifelong resident and probably Northern Exposure's best public relations expert, can't say enough good things about the production. In fact, because some of the tourists may have picked up a few "negative comments" on their way down the street to the museum, her most-often asked question is a tentative, "How do you feel about the show being here?" "When I tell them I think it's great, they seem to relax and then start talking about the show and the town." Mary, a retired business woman, feels the show has been just the boost in the economy Roslyn has needed for a long time; the last of the coal mines closed in 1963; logging has declined rapidly.

The donations at the museum have grown so fast since the show came. Mary says they will soon start improvements on the building. Long-needed insulation, a new facade to cover the cinderblock construction and better lighting for inside are those which have moved to the top of the list from their "maybe someday" location. Where tourists signed the museum guest book at the rate of three or four thousand a year before Northern Exposure, her Tuesday morning figures totaled 19,436-- plus the twenty or so who came in during our brief interview. Those figures only reflect the past eight months. "And everyone who comes to town doesn't stop here," Mary notes.

What does stop in Roslyn, momentarily, takes a leave of absence and then returns is not the tourist. What is coming back in bundles--and this is where all of the residents are benefiting--is the sales tax off the tourist dollars. These dollars go into the city treasury and come back out in the form of city improvements-- streets, utilities, parks, etc. In

1986, the average amount of sales tax returned to Roslyn was about \$8,000 each year. In 1988 and 1989, a large number of real estate transactions took place, pushing the sales tax figures to \$17,622 and \$19,373, respectively. Northern Exposure came in 1990 and the sales tax revenue jumped to \$23,321. In the first seven months of 1992, the figure has climbed to \$24,624. That is a 300% increase over what had been the norm for a very long time.

A tourist from British Columbia, caught taking a courtesy picture of another tourist, was amazed to learn that the city of Roslyn was not part of a series of studio sets, but that it actually looks the way it does--and has--since about the 1930s. He found it difficult to believe that the newest building in the business district--the Roslyn Brewing Co.--is not one of the oldest buildings, it just looks that way. He and his wife were fascinated to find that, as Mary put it, "When they (the production people) go home, you'd never know they had been here." But you know the tourists have been here. It seems like they never leave. At 11 o'clock at night, during the middle of the week, one still can't find a place to park on Pennsylvania Avenue, between First and Second Streets.

The only thing different is that no one is standing on the corner taking a picture of the camel on the side of the Roslyn Cafe--Yet. If a little girl from Kent has her way that could change, too. Lonni Townsend, Roslyn postmaster, has had her share of the tourist trade, and notes that a hand-stamped Roslyn postmark and postcard stamps have been requested the most often. But she also gets questions, such as to the location of public restrooms and other "where-can-I-finds" She even was asked if she thought series regular Janine Turner would be interested in dating the man with the question.

But what Lonnie found of interest was a copy of a letter written as a school assignment to State Senator Sylvia Skratek from a former Roslyn visitor and forwarded by the girl's mother. The letter reads:

Dear Senator Skratek, I think that the town of Roslyn, Washington should be a state landmark because the show "Northern Exposure" is filmed there. When I visited Roslyn, I met the nice people in town. Even

though TV stars use their streets and buildings, the local people are still friendly.

By allowing the show to be taped in Roslyn, the state has received a lot of money. The actors and crew eat in local restaurants and stay in hotels here. Some have even bought houses in Washington. They also rent or buy cars and trucks in the state. If the town of Roslyn wouldn't allow the filming of "Northern Exposure" to remain there, the state would lose a lot of funds. Roslyn is surrounded by the beautiful mountains, which makes it a place that is great to visit. Many tourists come to Roslyn for its scenery and to look over the town that has become famous on the east side of the mountains.

Sincerely, Cary Boona
Fourth grade, St. Anthony's Catholic School, Renton.

FALL SEASON OFF AND RUNNING

Date: September 13, 1992

Publication: The Boston Globe

Author: Bruce McCabe, Globe Staff

"The Golden Girls" without Bea Arthur.

Another Fox series for the young.

And another "Northern Exposure," maybe.

These are some of the elements of what used to be called the fall season in television. In its pure form, of course, that creature doesn't exist any more -- it hasn't since Fox and the networks started rolling out new shows in summer and then dropping them into their schedules at almost any time of year, depending on the moment of ratings crisis.

In fact, the 1992 fall television season is already off and running. Twenty comedies and 13 dramas share the schedule, with "reality" and audience-participation shows filling out the rest.

The shows sampled on the cover are themselves a sampling of the new fare. Or is it old fare done up in a new package? Never mind -- on television, everything old is new again, and vice versa.

"The Heights" is in the tradition of Fox's relentless pursuit of younger viewers and demographics. It's a glossy new hour-long drama about blue-collar teen-aged artistes

struggling with their relationships and careers in a garage band.

NBC's "Rhythm and Blues," which premieres next week, stars Anna Maria Horsford ("Amen") as the black owner of a Detroit soul-music station who hires a white DJ.

ABC is the network with the fewest new shows. One that's drawing a lot of attention is "Going to Extremes," which the network hopes will be "Northern Exposure" with a tropical lilt. It's about a group of young students at a medical school in the Caribbean, which is where they work out their neuroses and relationships. The show was created by Josh Brand and John Falsely, who created the successful "Northern Exposure" and "I'll Fly Away."

"The Golden Palace" fits into CBS' mix of older with younger demographics and hopes to approach the success of "The Golden Girls," Susan Harris' hit comedy, the first modern sitcom in which all the characters were women and, more remarkably, in which all the characters were well over the age of 50.

LET'S TALK ABOUT THE EMMYS

Date: September 17, 1992

Publication: NKC Tribune

Author: M.J. "Squeak" Gaudrone

Alright, let's talk about the Emmys. Northern Exposure fans are widely aware that the popular Monday night television show filmed, in part, in Roslyn was nominated for 16 Emmys--those annual awards presented to members of the Television Academy of Arts and Sciences. On Sunday, August 30, during the 44th annual presentation of same, Northern Exposure & Company picked up six--the most Emmys awarded during the ceremony to any one show.

Joshua Brand and John Falsely are the creators of the show. Between their new show, 171 Fly Away (NBC), and Northern Exposure (CBS) 36 Emmys were awarded. Valerie Mahaffey, who plays the part of Eve, the hypochondriac wife of recluse Adam, won her Emmy for Best Supporting Actress. "[3.10] Seoul Mates" is the name of the episode for which writers Andrew Schneider and Diane Frolov earned Emmys. The technical awards were presented on September 19th and Northern Exposure took honors for the best

cinematography for a series, the best single-camera editing and the best art direction.

Ken Berg is the art director for Pipeline Productions, the company which moves the show from Redmond to Roslyn every other week or so for location filming. In a telephone interview with him, Berg explained the Emmy process and a lot about what his job is. The Emmy recipient's work is judged by a peer group, fellow members of the Academy. That's what makes the award so special.

Selection is not based upon popularity, which can be credited to a good advertising agency. The show's merits or ability of its performers or technical people is not based on the television ratings, although they can be critical when sponsors are renewing shows, but by people who are more than just familiar with the craft. A show must be submitted to the Academy for consideration of a nomination--a particular episode.

The episode submitted by Berg was the show that just aired again Monday night, "Cicely." The title of the episode is both the name of one of the founders of the fictitious Alaska community and the town itself. The story took a step back in time, to when lovers Cicely and Roslyn first discovered their place on the planet where they hoped to live peacefully in their unorthodox lifestyle. Berg says that each script is discussed by the production designer and producers (What is needed?) Then it's on to the engineers whose drawings and calculations determine if what is needed is possible. If the answer is "yes", it goes to the art department. "It's my job to carry out the orders and make sure the sets get built and completed," Berg stated.

The most challenging thing about doing the "Cicely" show was the fact that there were three different time periods involved. "We took it from raw (dirt streets) to cleaned up (sidewalks, paint, buildings) and we had to do it overnight," Berg said. But he also said that he couldn't have done it without his crew. "I've got one of the best crews in the business. Two or three of them have been with me since I came to Seattle." (Berg had been working in Africa before Northern Exposure, and is originally from Sussex, England.)

From the mini-opinion poll I took from people involved with the show, "Cicely" was the all-time favorite to put together. And from Berg's

standpoint, "all went incredibly smoothly." Berg said that one of the nominees from the show, head make-up artist Joanie Meers, did a really excellent job. With three time periods to transcend, getting the makeup authentic is really important. Meers, however, was competing against Star Trek: The Next Generation. The make up in that type of a show, Berg said, while certainly worthy of an Emmy, should have its own judging category, such as "Make Up, Special Effects."

In a similar situation, Northern Exposure won the Emmy for Best Dramatic Series. But, is it a drama? That question even had Brand and Falsey wondering enough to share their secret with the Academy: "It's a comedy," Falsey said to the members and audience during the awards ceremony. Once a show has been submitted to the Academy, the nominating committee takes over. They prepare a ballot for the members. If a particular show is good enough to be nominated more than once in a category, it is pretty clear that someone will walk away with an Emmy, but just as clear that someone will not. Northern Exposure had more than one nomination in some categories, which explains why, if there were 16 nominations it would be impossible to get 16 Emmys.

After the nominations have been made, Berg said, the submitted tapes are viewed by a "blue-ribbon panel" who then make the final decisions. "They're the ones who write the winners' names that are pulled from the envelopes." When Berg and I talked, the Emmy excitement was still evident when he spoke of the award. But, he is well into the grips of another episode and life goes on.

The "Thanksgiving" parade which was filmed in Roslyn last week was another big production--the largest yet for the show--as the residents of Roslyn can attest. Pennsylvania Avenue was closed for 24 hours or so to accommodate filming of the parade; additional extras were hired to make up the crowds lining the streets; 90 costumes were made for the parading people of Cicely; and the floats were built in Redmond, unassembled, trucked to Roslyn, then reassembled for the parade.

Lori Melendy is Berg's right and left hands when the show moves to Roslyn. He usually stays in Redmond. Melendy is another whom Berg says is invaluable, and she and the set decorators take responsibility for the art direction while on location. If winning an Emmy is what doing a show is all about, then Berg has done it all. But if the Emmy is an asset on a resume, then this man has plans to keep on working. Either way, an Emmy makes an awfully nice birthday present. If you don't believe me, ask Berg. He's 39 today.

ROSLYN GETS PLENTY OF VISITOR EXPOSURE

Date: September 27, 1992

Publication: The Denver Post

Author: Gerry Wingenbach

ROSLYN, Wash. - At first glance, Roslyn (pop. 875_ seems like many of the other weathered and logging towns in western Washington. Along Pennsylvania Avenue, the town's three-block-long main street, pickups are angle-parked in front of the Roslyn Cafe, the General Store and Jerry's Barber Shop. Old Glory waves from the post office flagpole.

But on second glance, Roslyn is different.



FOR REAL: Roslyn Cafe, Roslyn Museum are side by side.

Tourists with video cameras stroll the sidewalks, peering into windows and gawking at everyone they pass. A blond in a 1956 Chevrolet convertible snaps a photograph while driving past the Brick Tavern, which happens to be the oldest operating saloon in the state of Washington. But history is not what interests her.

"We're a movie town now," said Roslyn's barber, Jerry Mowis, referring to his town's new-found prosperity, as the fictional

community of Cicely, Alaska, in the hit television series "Northern Exposure."

Morris moonlights as Earl, the barber in the television show, but on this particular day he is working at his usual day job and is in the middle of a buzz cut.

"I was never in a class play," Morris said. "My only stage has been this barber shop."

"And don't forget to trim my eyebrows," said Andy Valesko, the barber's 78-year-old customer, attempting to keep the star-struck barber concentrating on the menial task of cutting hair.

But the temptation was too great. "I've been in the show myself," Valesko said, momentarily forgetting about his haircut. "They put a note on my door when they want me. Darn hard to get your money out of them, though."

A mounted lake trout hangs above the barber. Over in the corner a set of deer antlers serves as a hat rack. A Coca-Cola machine dispenses 40-cent bottles. It's a scene familiar with viewers of the television show.

Across the street is the makeshift studio of KBHR radio, "the voice of the last frontier," where the television show's disc jockey, Chris, played by John Corbett, ponders the great questions of classical philosophy and the everyday occurrences in the quirky Alaskan movie town.

"We've been all over looking for Marilyn and the moose," said a woman standing in front of KBHR. "That's the reason we watch the show and why we came." She was referring to the native receptionist named Marilyn and played by Elaine Miles in "Northern Exposure." The moose appears in the show's opening credits walking past the Roslyn's Cafe sign.

"We get tourists from all over the world," said Sue Vail, who was working behind the counter at Roslyn's General Store and vaguely resembled the character Marilyn. "We've even had honeymooners. Can you believe it?"

"There was even a guy from Anchorage, the real Alaska, who drove an old fire truck all the

way down here so he could take a picture of it in front of the Roslyn's Cafe sign."

Northern Exposure began airing in 1990 and has been renewed for another two years. (The new season premieres at 9 p.m. Monday on Denver's Channel 7.) It received the People's Choice award for best dramatic television series and won 16 Emmy Awards. The show stars Rob Morrow, who plays Joel Fleischman, a doctor from New York City who believes civilization ends at the mouth of the Hudson River. But the state of Alaska paid for Joel's medical education and in return he owes four years of medical service. According to Joel, Cicely is halfway between the end of the line and middle of nowhere.



STARS: Rob Morrow plays a doctor and Janine Turner, a pilot.

Roslyn, however, is on the eastern slope of the Cascade Mountains, 80 miles from Seattle off Interstate 90. It began as a coal mining town 107 years ago, and by the early 1900s the population had swelled to 6,000. The mine closed in 1963. The last doctor who actually practiced in Roslyn left in the 1940s.

"Roslyn was dying," said 72-year-old Mary Adler, the owner of the Roslyn Museum, who happens to bear a resemblance to Ruth-Anne, the practical storekeeper played by Peg Phillips in the television show. " 'Northern Exposure' brought this town to life. Before, so much was seasonal, but they made all the businesses boom."

In 1990, fewer than 4,000 visitors signed the museum guest book. In the first seven months

of 1992, there already were more than 15,000 signatures.

"How come the movie people chose this town?" Adler asked herself. "They liked us. The producers had a scout who came to town, and he liked us. We have no McDonald's, supermarkets or stoplights. And all the buildings are for real. But mostly, they liked us."

Adler told the story of Marilyn, played by Miles, who had never acted before casting found her for the role on "Northern Exposure." And all those stars from the big cities, like Rob Morrow, the doctor, and Janine Turner, who plays Maggie the bush pilot, well . . .

"Just the way you see them is the way they are around town," she said.

Yep. Art mirrors real life in Roslyn. Now, there's a statement for Chris to ponder on KBHR. But has fame destroyed Roslyn? Not by any means.

At the Roslyn Cafe, the waitress told lunchtime customers that the turkey sandwich was off the menu because it had just come out of the oven and was still too hot to slice. And at Jerry's, a haircut still costs only \$6.

QUIRKY 'NORTHERN EXPOSURE' RETURNS

Date: September 28, 1992

Publication: Albany Times Union

Author: Steve Bornfeld

Cue the moose and let him loose - "Northern Exposure" is back. The whimsical hit (featuring Morty the Moose roaming through the opening credits) begins its new season tonight at 10 on WRGB (Channel 6) and at least one cast member can't wait. "I'm just so anxious to see what they dream up for her," says Peg Phillips, referring to her small screen alter-ego, wise and kindly store owner Ruth-Anne.

"She started out as just a recurring character who didn't have anything to do with any plots. For 16 episodes, she stood behind that counter and let the plot hit off against her. Then (the writers) started to add background, starting with the first episode last year, where she puts Maggie to bed, drunk. She talked

about her affair with the RAF pilot and her marriage, and since then it's been an actor's dream."

A viewer's dream, as well, since Phillips' subtle, shaded work as Ruth-Anne has added considerably to the already rich fabric woven by those endearingly quirky denizens of Cicely, Alaska.

Phillips is clearly excited about her expanding role, which will be showcased in next Monday's episode. That's when traveling haberdasher Gillis Toomey (played by Jim Haynie) comes to town and falls in love with Ruth-Anne in a sort of May-December romance among the senior set. "Youngster" Toomey is in his early 60s; "older woman" Ruth-Anne is 75.

That's actually rather run-of-the-mill in Cicely, where 64-year-old Holling (John Cullum) is in love with 20-year-old Shelley (Cynthia Geary).

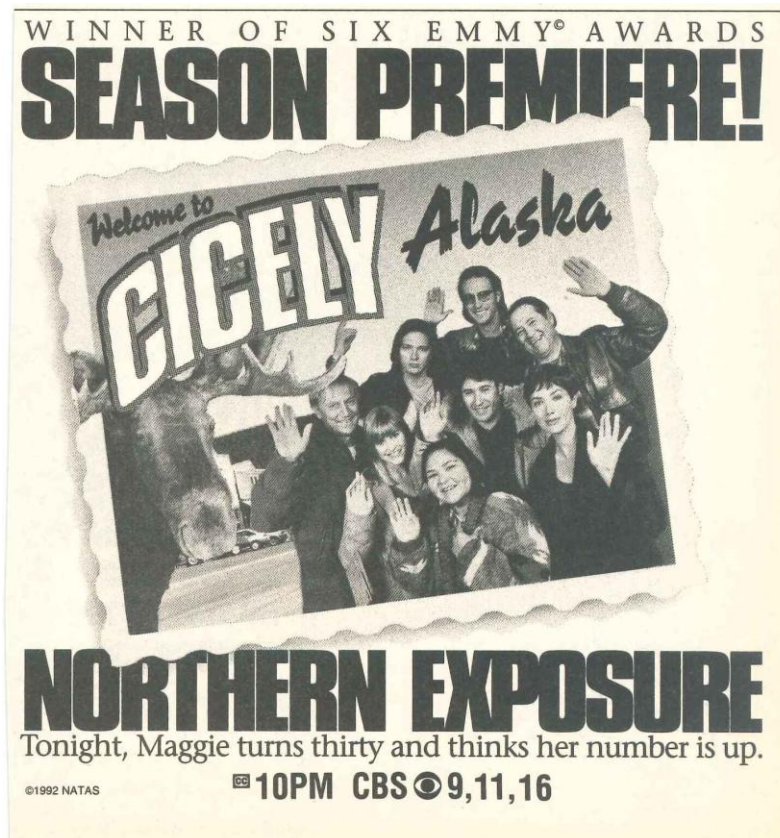
"I was worried about that," Phillips says, "but the whole thing is handled so tastefully." As usual.

Another upcoming episode that Phillips suggested to producers John Falsey and Joshua Brand has Ruth-Anne getting into a feud with bombastic ex-astronaut Maurice Minnifield (Barry Corbin).

"I wanted to explore that because they're so different," Phillips says. "I haven't seen the script yet, but I don't think either one of them comes off too well in the end."

In fact, examining the flaws in Ruth-Anne is something she's looking forward to. Viewers may recall a past episode in which Ruth-Anne and her wide-eyed confidante Ed Chigliak discuss Ruth-Anne's children. One, she says with pride, is a truck-driving poet. The other, she says glumly - and with typical "N.E." counter-culture sensibilities - is an investment banker.

This season, wayward son and capitalist Matthew will come home to see Mama, challenging Ruth-Anne's long-held view of herself. "We'll see that she's not the all-wise, all-good lady," Phillips says. "She has to finally admit when Matthew comes to Cicely that she did play favorites and she really didn't like him very well. She wasn't fair. It's a new development and it's wonderful for me."



Among the many intriguing "N.E." relationships - Joel and Maggie's love/hate/lust, Holling and Shelley's touching romance, burly Maurice's affections for a female police officer - is the sweet friendship between wise Ruth-Anne and gentle, eager-to-learn Ed, played by Darren E. Burrows.

"Everyone in the cast gets along unusually well, but with Darren, from the first minute we appeared together, there was just a symbiosis, a recognition, a chemistry," she says. "Every once in a while you find an actor you can relate to. Apparently, that's come over on the shows as well."

Phillips added that she'd like to go beyond the small scenes she plays with Cynthia Geary (Shelley), because "we found our relationship to be very precious on camera and off."

Phillips took a different road to performing than most actors. A former accountant (just like Bob Newhart), Phillips enrolled at the University of Washington Drama School at age 65.

"All my life, acting was all I ever wanted to do," she says. "But I was a Depression kid.

When I graduated high school, I went to work. Then I got married, raised kids and grandkids and life just got in the way. But I never forgot. I did community theater, just waiting for my chance."

She got that chance in a big way on "NE," but it took a lot of playing what she calls "bag lady parts" before the big break opened up. "I never would go for those cookie-jar grandmother roles. It's just not my M.O.," she says.

"I'm more of a comic actress. I've been told, and I agree, that if I ever tried to play Lady Macbeth, it would be like Jack Benny playing 'Hamlet.'"

Monday, September 28, 1992 4-01
Northwest Passages 77602 39

KEEPING THE SITE IN SIGHT IS TASK OF LOCATION MANAGERS

Date: October 1, 1992

Publication: NKC Tribune

Author: M.J. "Squeak" Gaudrone

If you want a job that keeps you hopping from left to right--the left side and the right side of Washington state, that is--you want to be a location manager for Pipeline Productions and working on the television show Northern Exposure. If you already have that job, then you are Dan Dusek and Vicky Berglund-Davenport. Their faces are becoming so well-known in the Upper County, it gets more difficult with each episode to tell them from the natives. Most of the natives, however, don't have that easy Texas drawl that Dan has, nor do they have three telephone numbers on their business cards as does Vicky. But most of the natives find them as easy to talk to as, well, their own next door neighbors.

Dan, whose parents still live in Denison, Texas, is in his second season as co-location manager. When he started with the show, however, he began in the art department. A photographer, and an experienced location manager, he was there when it became necessary to have two location managers for Northern Exposure-- one to be in Roslyn to work on the current episode being filmed and one to be in Redmond preparing for the next. When former location manager, Sean Grayson, left the show last spring, Vicky interviewed for the position while working around Mt. Saint Helens on a feature film called The Vanishing. Her work on that show ended June 25 and she began work on Northern Exposure the next day.

Just What Do They Do?

So, just exactly what is it that Dan and Vicky do? According to Dan, scripts are received by a manager about two days before the director for a particular show arrives. It is read, broken down into scenes, and determinations are made as to whether the scenes will be shot on the sound stage in Redmond or on location in Roslyn or at some other site. Dan or Vicky, depending on who is doing which show, heads out with a camera and starts photographing possible location sites. After years of doing this, they have both developed a knack for knowing what the scene is going to need or what the writer saw in his head when he wrote in a scenic background. In an episode last season [It Happened in Juneau], when series character Dr. Joel Fleishman was to attend a medical convention in Juneau, Alaska, Dan photographed the Edgewater Inn in Seattle as a possible site.

"When I walked in, I could feel it," Dan states. "I just knew this was going to be Juneau." But, Dan still visited other sites and took other photos. In the end, the Edgewater Inn was the selection made by the powers that be to become the lodge-like hotel used for the convention. The same was true when he scouted for the location for the home of a character new to the show this season, who lives in a dome because of being allergic to nearly everything in the environment. While driving around the Upper County, Dan saw a dirt road that seemed to beckon him. He found a family enjoying the sunshine nearby and questioned them about what he would find if he drove down that road. He ended up getting a guided tour. His photos of the location (mixed in with those of other sites) beckoned to everyone else, too, and the site was written into the show.

Next comes a "tone" meeting during which Rob Thompson and creators Joshua Brand and John Falsey meet with Dan or Vicky and the director, production designer, production manager, first assistant director, producers, wardrobe and transportation heads to go over every scene in the script. A feel for the story, or "tone" is acknowledged as each participant listens, takes notes and begins figuring out how each one's individual expertise will be used with the episode.

Head 'Em Out on The First Scout

The "First Scout", as it is called, requires that the producer takes a physical look at the filming sites in order to begin working out how a scene will be filmed, depending on the needs of the script. If the script calls for a non-regular location site, i.e. the Edgewater instead of Roslyn, that site is visited, and a decision made by the end of the day how and where every scene will be filmed. By Day 3, casting of the show is underway, studio shots are planned, and location managers are taking care of the logistics: --If they are shooting on Forest Service land or working with other government agencies, official okays or permits must be obtained, fees paid if necessary, permission from property owners must be obtained, locations set, etc. Vicky is currently working with the prison warden at Monroe, who will be calling shots for footage which will be filmed there for a new-season show.

Next comes the "tech scout." The same people who were involved with the first scout meet now with the chief electrician and a "grip." The grip is the one who is responsible for laying out all of the track on which camera dollies travel during shooting, and positioning cranes and other equipment for filming. The results of this scout show how much needs to be done: is a road good enough to get trucks full of equipment and supplies in without major obstacles, for instance.

In the case of an episode being filmed at the old county gravel pit near Ronald, it was necessary for Pipeline to have the road graded and graveled to keep their trucks from bottoming out and getting stuck. "At the end of that show," Dan remembers, "we actually left an improved road where nearly none had been." A new mural on the back of the theater building in Roslyn, depicting a Marlon Brando-like caricature on a motorcycle that would be visible in many location shots and a lighted plastic awning on a new restaurant were two hurdles which Dan had to jump before filming could resume after a two-week vacation.

"I left Cicely, Alaska and came back to New York City," he had said upon his return. Everything looked different. Part of his job entailed working out compromises with the owners of both buildings. A new but rustic-looking awning replaced the plastic one, and the art department came up with a tarp to cover the mural that, when hung in place, looks like the wood on the theater building. These kinds of things, of course, Dan and Vicky like to work out in advance whenever possible. The longer the show is being filmed the better chance there is of that, too. Vicky received a call from the owner of the new "Fitness Factory" in Roslyn, which is located above the post office. They want to install a sign and are concerned about how it should be done in order to meet city codes, such as size and style, and they thought Pipeline might be concerned about what to do about it being in a shot: would it need to be covered, camouflaged or temporarily removed each time the crew came to town?

Vicky also notes that the Roslyn Museum is another spot for which external changes are being planned. Thanks to more-than-expected tourist dollars this year, the facelift is coming sooner, too. It will probably be a wood siding, and depending on what is selected, Vicky says

the show's scenic painters can work with Mary Andler to help keep the building "looking like Cicely." Also during the tech scout, the location of base camp and parking of mobile dressing rooms, bathrooms and other production vehicles is determined. Location managers sketch the locations and the camera angles to be used. A production meeting follows back in Redmond with the scout teams and department heads who re-review each scene and discuss when and how everything will be accomplished. "By now, everyone should know what is required and, hopefully, in what order," Dan says. Special Needs for Special Use Permits Explained Working in Roslyn has had its ups and downs, but things continue to get easier all of the time.

One of the reasons for the improvement, Dan assures, is a better understanding of the filming industry by city officials and residents. Roslyn requires a special-use permit--something which was initiated after the first eight episodes were shot--from anyone wishing to film in the city. It is negotiable in some areas, but it primarily lets the production company know what they may and may not do and when they may or may not do it. Dan and Vicky each pack a copy of it with them at all times, although they both probably know it by heart.

Either Dan or Vicky must sit down with Mayor Jack Denning and Police Chief Mike Mullin and/or Dave Dixon and Lori Brune, police officers, and sketch out what is going to be required for each filming. If a street needs to be closed temporarily, they try to determine the best time to do it. A home game at the middle school could mean an increased traffic load on State Route 903 which goes through part of the location site. The sound of school buses which might interfere with a microphone needs to be considered. A funeral procession may need to be re-routed, or a shot rescheduled if that isn't possible. The installation of a new water line means working out compatible schedules with the contractors.

"They always know in advance what we are going to do," Dan emphasizes. But sometimes, things change. An actor becomes ill (delay or cancel the shot). Equipment fails (delay or cancel the shot). Or sometimes, Dan's nightmare--bad weather occurs. "We were shooting the scene where Maggie's boyfriend,

Rick, was about to be struck by a satellite," Dan remembers. The set was situated North of Roslyn, but when they arrived for filming, the snow was coming down so thick one could barely make out the campfire. In downtown Roslyn, it snowed, but just barely.

An emergency meeting with the police chief netted permission for the shot to be done inside town, on a vacant lot which, within two hours, had been designed to look like a remote camping spot in the midst of a forest--fake trees and all--and everyone involved had been re-notified. "Now that they all have become more 'movie conscious', it helps us immensely in getting our work done and us out of town as fast as possible. . . which reduces our impact on the town," Dan states. After the meeting with city officials, the location managers continue their in-town obligations. They notify all of the business owners on Pennsylvania Avenue or other affected streets of their plans, as well as the residents in neighborhoods where they might have to film.

Although Dan and Vicky are incredibly good at what they do, it's been some time since Vicky has done "episodal" television--a continuing series. She has been busier with films such as Singles, Say Anything, War of the Roses Past Midnight, and My Own Private Idaho. For Dan, "This is the first time I've done episodal TV where I keep coming back to the same location." When he worked on the television show Real People, he was never in the same place twice.

A bonus for everyone in the show--and Roslyn residents, too--is that the work gets done much more quickly now. An average filming day is about 12-13 hours, compared to the 14-16-hour days it took when Northern Exposure began. It should be obvious by now that public relations is an important part of both Dan's and Vicky's jobs. Their individual show responsibilities are not ended until they stay the one extra day after each episode. That's when they make sure all of the cleanup has been done, and make courtesy calls to ensure no problems exist as a result of the latest filming. Then it's back home for a well-deserved rest and re-focus.

And then they get a new script . .

'NORTHERN EXPOSURE' LOOK HITS CAMPUS

Date: October 4, 1992

Publication: Chicago Sun-Times

Author: Lisbeth Levine

College students around the country this fall might be mistaken for "Northern Exposure" cast members who wandered off the set. Plaid flannel shirts, hiking boots, leather parkas and jeans are just a few of the elements in men's and women's current campus wardrobes.

Muted shades of green, from olive to forest and loden, are repeatedly cited by students as the hot colors on campus.

"It's a real 'Northern Exposure' kind of look," said Irma Zandl, president of Xtreme, a New York-based consulting and research firm that specializes in the youth market. "Part of the reason 'Northern Exposure' is so popular is there's a real trend to want that outdoorsy lifestyle."

Among the prime purveyors of the rugged look for students are the L.L. Bean, J. Crew, Eddie Bauer and Lands' End catalogs. Basics such as jeans and flannel shirts often come from the Gap. Hiking boots usually carry the Timberland label.

"We're getting a little out of the L.L. Bean mode and moving into the Eddie Bauer and J. Crew look," said Tricia Brusco, 21, a senior at Purdue University in West Lafayette, Ind. "Eddie Bauer is cool, and if you drive the Eddie Bauer Explorer, you're even cooler."

Women carry out the au naturel look by wearing less makeup, opting for subtle shades of lipstick and wearing their hair longer and straighter.

Jeans, always integral to college wardrobes, are turning up both baggy and fitted. The newest look is denim that's not blue or black.

At Northwestern University in Evanston, white, red and bronze jeans are taking off, said senior Sarah Shey, 22. Muted tones of brown, plum and dark green in washed finishes are hot at Purdue, Brusco said. At the University of Illinois, Chicago, junior Larry Kravets, 19, said his jean wardrobe includes dark green denims.

The "Northern Exposure" look grew out of preppy roots, so it's not surprising that preppy styles are finding their way into classrooms.

This isn't the bright pink and green preppy of years past, but a classic look made up of staples such as Bass suede bucks, pleated skirts, walking shorts, turtlenecks and blazers.

More young women are adopting the blazer as part of their classroom wardrobe, wearing a loose "boyfriend jacket" over a pleated skirt, walking shorts or jeans.

Those seeking an artsier look prefer to top off their jeans with ruffled poet's shirts or scoop-necked tops in ribbed knits or stretch velvet.

The Western look is appearing in modified versions, mostly in the form of cowboy boots and shoe boots at Northwestern and as bandannas turned into headbands at Purdue. Denim shirts and silver-tipped belt buckles are everywhere.

A dash of ethnic culture spices up basics. At Purdue, guys might wear a bright Guatemalan belt with jeans and a pink Oxford cloth shirt. "Anything that looks like you got it in Mexico, Guatemala or Bolivia" is hot at Northwestern, Shey reported.

Students of both sexes are wearing a strand of beads or a single bead on a leather thong around their necks.

Baseball caps are also a unisex trend, although Kravets pointed out that guys wear caps emblazoned with the names of sports teams while women prefer fancier caps in wool with suede visors.

Footwear sets college students apart from adults trekking to the office every day. Clunky Doc Martens, Birkenstock sandals and Teva sandals are among the alternative footwear of choice at campuses around the country. The latter two may be worn with socks in winter.

Other accessories for students who like to express themselves: tattoos of the permanent or temporary nature, nose rings (mostly for women) and ear cuffs.

Monday, October 05, 1992 4-02
Midnight Sun 77610 40

CBS CONTINUES RATINGS LEAD WITH 7 PROGRAMS IN TOP 10

Date: October 7, 1992
Publication: Chicago Sun-Times
Author: Lon Grahne

CBS extended its new-season streak last week with another win in the prime-time Nielsen ratings.

Figures for the period ending Sunday showed CBS in first place for the third straight week, this time with an over-all 13.5 rating and a 23 share. Following were ABC (11.7/20), NBC (10.6/18) and Fox (7.6/13). One national ratings point represents 921,000 households. The share is the percentage of all TV sets in use.

Seven CBS programs finished in Nielsen's Top 10 for last week. The network won Sunday and Monday, as usual, and added a Wednesday victory thanks to high viewership for its telecast of the Country Music Association's annual awards ceremony.

ABC won Tuesday and Friday again, and NBC held its lead on Thursday and Saturday.

Here are last week's Top 10 programs in the Nielsen rankings, listed with network, rating and share.

1. "Roseanne," ABC, 23.2, 35.
2. "Murphy Brown," CBS, 21.5, 31.
3. "Country Music Association Awards," CBS, 20.3, 32.
4. "60 Minutes," CBS, 20.0, 35.
5. "Coach," ABC, 19.1, 29.
6. "Murder, She Wrote," CBS, 18.4, 28.
7. "**Northern Exposure**," CBS, 18.3, 29.
8. TIE: "Love & War," CBS, 17.3, 26, and "Home Improvement," ABC, 17.3, 26.
10. "Hearts Afire," CBS, 17.2, 26.

Monday, October 12, 1992 4-03
Nothing's Perfect 77603 41
Monday, October 19, 1992 4-04
Heroes 77609 42

EDWARDS POPS IN WITH BUBBLE ON 'EXPOSURE'

Date: November 1, 1992
Publication: Albany Times Union
Author: Jay Bobbin

A newcomer is relocating to Cicely, Alaska, and he's likely to burst some bubbles ... while living inside a literal bubble of his own.

With this Monday's episode, the Emmy-winning CBS series "Northern Exposure" welcomes a new cast member, Anthony Edwards, known for his work in such movies as "Top Gun" and "Revenge of the Nerds." He'll appear in the recurring role of Mike Monroe, a lawyer from St. Paul, Minn., who requires the least-polluted atmosphere he possibly can find, since he lacks immunities that make him particularly prone to a variety of toxins and the resulting allergies.

An actual malady known as Multiple Chemical Sensitivity, his condition forces him to remain within an environmentally controlled "bubble" most of the time, though the spacesuit of ex-astronaut Maurice Minnifield (Barry Corbin) comes in handy on those occasions when he wants to take a walk in less-than-pure air conditions.

Upon his arrival, Mike strikes up an immediate kinship with pilot Maggie O'Connell (Janine Turner), adding a major twist to her already-complicated relationship with Dr. Joel Fleischman (Rob Morrow).

"If you're a fan of the show, you'll see that my character fits right in," the amiable Edwards vows. "They call him the 'Bubble Man' because he has to live in this geodesic dome that he's brought with him. He has to find a place to live where the air is clean and he can be near a doctor, just to deal with his environmental illness. What's too bad about the 'bubble' image is that we all think of John Travolta in (the 1976 TV movie) 'The Boy in the Plastic Bubble,' and it's not that way at all in this case. This dome that Mike is in is gigantic; it has a loft, a kitchen and a bedroom. It's essentially a house, so it's as big a set as you could ever shoot in. People come in and out, so he doesn't have to talk to people through a plastic partition. In fact, he does go outside without any 'protection,' so to speak; if the air's clean enough and he's healthy enough, he's fine."

Such moments undoubtedly will benefit the link that will be established between Mike and Maggie. "Where they become attracted to each other is in their being so isolated," says Edwards. "She's obviously cut off from relationships and love for her own reasons, and Mike is cut off from them for physical reasons. There's no way he could get involved with someone, because if things don't work out in Alaska, the next place he'll have to go is Antarctica. There are about eight people who live there, so he might have some neighbors."

Edwards isn't sure whether executive producers John Falsey and Joshua Brand or someone else involved in "Northern Exposure" devised Mike, recalling, "All I got was a script and an offer to come and play him for a while. I'm coming into the show with it being established over the past two and a half years, and there are two camps: A writing team in L.A. that I haven't met, and the troops up in Seattle filming the show, who are the ones I'm with. It's a nice environment, mainly because they're good people, but they also happen to be working on the best show on television. I think there's a great deal of pride in that, and they want to maintain that. Also, we're not in L.A., which is a great place to be away from. The closest we get are the ratings reports."

Monday, November 02, 1992 4-05
Blowing Bubbles 77605 43

SEW, LET'S MEET THE COSTUME DESIGNER

Date: November 5, 1992

Publication: NKC Tribune

Author: M.J. "Squeak" Giaudrone

On location with Northern Exposure

Katharine Bentley is not the first name on the credits shown at the end of each episode of CBS' Northern Exposure, but her name stands alone amid the mass of people who have something to do with the technical end of the weekly production. (Her name also appears in graceful script on the sign in front of her parking stall at Pipeline Productions in Redmond, where a friend and I traveled for this interview.)

Some of her pre-Northern Exposure work includes doing the art direction for catalogs produced for the Bon Marche, Frederick &

Nelson and Eddie Bauer. She also has worked on television commercials produced for Nordstroms and other department stores. She has done industrial and documentary films, too, but Northern Exposure is her first series.

As a student at the University of Washington where she majored in history, Katharine also worked as a paralegal. She laughed when she mentioned that, but went on. "I grew up in a family where we made our own clothes," Katharine explained. "Mom used to take my dad's Pendleton(TM) shirts after she could no longer repair the elbows, and cut the bodies into plaid skirts for me. Sewing is one of the things girls did. "When I went to high school, you took cooking and sewing," Katharine elaborated, "and a little typing on the side just in case something happened--so there would be another skill to fall back on.

"During my career, Mom used to suggest that, with my 'law' background, I could have a 'really good job'." But now, although Katharine isn't practicing law, her mom isn't suggesting a related profession anymore. Katharine's abilities as a designer have become well-known.

It's Not All Design Work

All of the clothes used by the actors on the show are not designed by her, though. Maggie's (Janine Turner) and Shelly's (Cynthia Geary) clothes definitely are--right down to Shelly's earrings. While talking with Katharine, she gave a suggestion and final approval to a staff member for a pair of earrings Shelly will wear in a future episode about an environmental problem [Survival of the Species]. One was a miniature bag of garbage, the other a trash can.

"Shelly's earrings always reflect one of the two story lines in each show," Katharine noted, "and so do her tights."

In one episode [Wake-Up Call], Shelly was plagued by a rash and terrible itching problem. Her earrings were bright red lobsters. A recent telecast [Heroes] about a rock singer had Shelly wearing tights with musical notes on them. All of the mackinaws worn by Maggie are designed by Katharine - a kind of insurance that no other television show will have a performer wearing the same thing.

Dr. Fleischman (Rob Morrow) is noted for his ties. And Chris (John Corbett), the somewhat disheveled D.J. in Cicely, appears to have made his own fashion statement--behind the microphone, who sees? In front of the microphone, who cares? Katharine related some of the things which must be done for "Chris's look." "We cut sleeves and collars off of his shirts, remove some buttons break stitching; tear his jeans. His boots are soaked in water and then we drive over them with a truck." Except for the shoes, most of the work is done on a "distressing table" set up in the work room.

"We use a lot of mink oil," Katharine added.

"Because we don't always shoot scenes in sequence, we have to be careful that what the actor wore in part of a scene shot on Tuesday is exactly the same as when the rest of the scene is shot on another day. "Of course, we have to launder the clothes after they've been worn. So we use mink oil to stain the garment. When the dirt is washed out, the mink oil stays. The next time the piece is to be worn, we have an exact map of where to replace the dirt."

Every Garment Bears a Tag

When Katharine receives a script, she reads it to find out what will be needed. If, for instance, Dr. Fleischman will be wearing pajamas, they are pulled from his rack of stored clothes or purchased, whichever is necessary. New items are assigned a garment tag which bears three crucial pieces of information: The character's name (Joel), the scene number (2), and the "change" (pajamas). The tags coordinate with the daily call sheet, on which a list of wardrobe items have been noted for each show. Sometimes more than one garment must be used.

"If Joel (Dr. Fleischman) hasn't slept for three days, we may use three pairs of pajamas," Katharine said. "One clean pair, one that is slightly wrinkled and one that would be really wrinkled and dirty by the third night." Keeping track of all of the garments, the actual sewing and construction work of designed ones, buying others, distressing, etc. is part of the reason Katharine has a staff of five assistants.

All of them are vital, but were especially so when 90 costumes and 60 masks were required for the shooting of the Thanksgiving Day Parade show [Thanksgiving], which will air

November 23. Ten extra mask makers were hired just for the one show. (Can anyone imagine making that many costumes in only eight days? It takes me a week to make a simple blouse; my friend took a little less to make one eight-piece Batman costume for her grandchild!)

Thanksgiving Was A Challenge

When I first met Katharine she had just finished a long day on location in Roslyn, where she had personally traveled to deliver the truckload of costumes for the show. "It's the first time I ever had to use a truck," she had commented. "We've been sewing and sewing and sewing," emphasizing each word with a descriptive "vroooooom, vroooooom, vroooooom" and emulating someone bent over a zig-zag. Designing or planning each costume to be worn for the native Cicilians' "Day of the Dead" celebration--a mock Halloween parade--had left her exhausted. "What's next?" was a question that began each new idea and each new challenge.

The "Bone Man" (a difficult wiring job, for he wore real bones attached to his costume to make him look like a skeleton), "Rag Man" (layers and layers of shirred fabric glued to ready-made garments, then dis-tressed into tattered strips), and "Father Death"--the biggest challenge--took everyone's help and attention to detail. "Father Death" is the caricature which rides on the Mayflower. "I'd never engineered anything like that before," Katharine noted. What 1 5-foot-tall Father Death was when it was completed was right out of a Disney movie--animated arms operated by a person in the bottom of the figure, and yards and yards of fabric. It, of course, had to be assembled when it got to Roslyn.

When traveling to location, or in the workshop, Katharine has her own tool kit. "A measuring tape and scissors live in my purse," she laughed. But her other can't-do-withouts include seam rippers, three glue guns (all with different melt temperatures of glue), a staple gun and her most important "sewing item"--double-stick carpet tape. It holds when nothing else will, Katharine claims. Katharine's favorite fabric has become known as "flaid," a name she coined.

"We use so much plaid flannel on the show, I don't know what else to call it. I don't know if

everyone calls it that, but Katharine may ask one New York designer, Donna Karan, when she goes there in the near future to meet her. "She has come out with a fall line called the 'Northern Exposure Look'," Katharine told us as she pointed to a picture from Women's Wear Daily. It showed models wearing mackinaws and parkas, boots and socks worn with skirts, and hats with ear flaps. They looked very familiar, in a Monday-night sort of way. If having another designer create a line of clothing around the line you have created is a measure of success, and working on an Emmy-award-winning show is another, than Katharine has every reason to believe that she has succeeded after a ten-year struggle of becoming established in the business.

Monday, November 09, 1992 4-06
On Your Own 77607 44

ABC JUMPS TO SWEEPS LEAD WITH 5-NIGHT WIN STREAK

Date: November 11, 1992

Publication: Chicago Sun-Times

Author: Lon Grahne

After winning five consecutive nights last week, ABC has pulled ahead in the fall ratings sweeps.

ABC led in the prime-time ratings for last Monday through Friday in the first full sweeps week, according to A.C. Nielsen Co. figures released Tuesday. The last time a network won five nights in a row, excluding Olympics programming, came in the TV week of Jan. 3, 1988, when NBC won.

Last year's No. 3 network, ABC is challenging front-runner CBS this season. In last week's Nielsen rankings, ABC finished first with an over-all 13.2 rating and a 21 share. Following were CBS (12.4/20), NBC (11.6/18) and Fox (8.7/13). For all nights in the ongoing Nielsen sweeps period, which started Oct. 29, ABC (12.7/20) leads CBS (12.2/19).

For the season, CBS (13.6/22) remains on top vs. ABC (12.3/20), NBC (11.4/19) and Fox (7.7/13).

In Nielsen's revised estimates, one ratings point represents 931,000 U.S. households. Share is the percentage of all sets in use.

ABC won last week without "Roseanne," as the No. 1 hit sitcom and other Tuesday series

were preempted by election coverage. ABC News led the networks in election night ratings, ranking 13th. ABC's other Top 20 performers were "PrimeTime Live," two episodes of "Home Improvement," "Monday Night Football" (Bears vs. Vikings), "20/20," a "Matlock" movie and the docudrama "Willing To Kill: The Texas Cheerleader Story" (delayed in Chicago on Sunday night while WLS-Channel 7 showed the Bears losing to Cincinnati).

NBC won Saturday, as usual. And CBS scored its best Sunday numbers of the season with "60 Minutes" and Part 1 of the "Sinatra" mini-series. The three-hour "Sinatra" opener was the highest-rated TV movie of the new year.

Here are last week's most popular programs, listed with network, rating and share:

1. "60 Minutes," CBS, 21.9 rating, 34 share.
2. "Cheers," NBC, 19.2, 28.
3. "Sinatra" (Part 1), CBS mini-series, 17.7, 26.
4. "PrimeTime Live," ABC, 17.0, 28.
5. "**Northern Exposure**," CBS, 16.8, 27.
6. "Home Improvement," ABC, 16.8, 25.
7. "Wings," NBC, 16.3, 24.
8. "Monday Night Football," ABC, 16.1, 27.
9. "Home Improvement" (additional episode), ABC, 15.5, 23.
10. "Unsolved Mysteries," NBC, 15.4, 24.
11. "20/20," ABC, 14.8, 27.
12. "Matlock: The Vacation," ABC movie, 14.8, 22.
13. "Election Night," ABC (8:30 to 8:53), 14.8, 21.
14. "Murphy Brown," CBS, 14.6, 21.
15. "Willing To Kill," ABC movie, 14.4, 22.