

*The Image of the Local Television News Anchor in Anchorman: The  
Legend of Ron Burgundy*

**By Emily Nerland**

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**ABSTRACT**

The local television news anchor is one of the most satirized images of the journalist. Many sitcoms and movies poke fun at a self-obsessed, good-looking but not-so-smart image of the anchor. It becomes difficult for a viewer to distinguish between a fiction and reality because both images are often presented through the same medium-- television. *Anchorman: The Legend of Ron Burgundy* focuses on a time when local news reigned supreme and the “happy news” was the status quo. The film echoes a popular representation of a pretty-boy, buffoon lead anchor, as embodied by Ron Burgundy. Burgundy is an effective parody similar to Ted Baxter in *The Mary Tyler Moore Show*. The also parodies local TV news sports, weather, and field reporters. Even though the film is set in the ‘70s, the images it creates still exist in people’s concept of news anchors today.

## **The News**

*Anchorman: The Legend of Ron Burgundy* is as much a parody of the news as an industry in the '70s as it is of the anchors. It was a time before cable, when people believed everything they heard on TV.<sup>1</sup> Burgundy's words were asserted as an objective truth, which could be assumed by a billboard with his face on it saying, "If Ron Burgundy says it... It's the truth."<sup>2</sup> Since viewers see anchors everyday on TV-- whether in the morning, at dinner, or before bed-- they develop a connection and sense of trust with that anchor. Burgundy becomes a part of their everyday life, he becomes a friend they invite into their household, and therefore they give him blind trust.

Every night in their homes, the viewer watches Burgundy and his crew. The newscast opens with Burgundy busting through his billboard, strutting awkwardly down the street with the rest of the team joining him as they are announced.<sup>3</sup> The credits finish with the team grouped together looking as though they are reading something together and then looking at the camera in unison.<sup>4</sup> Jill Geiser, the first female director in television news, writes that this was a dead-on parody. The earliest sighting of this kind of newscast opening, complete with promo walk and fake smiles was in New York,

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where Al Primo, a news director at WABC, brought it to Eyewitness News in late 1968.<sup>5</sup>

This intro set the stage for what the news promised.

The focus was not on the news but on the personalities behind the news.<sup>6</sup> The introduction of banter between anchors never adds anything to a story but personality.<sup>7</sup> When Corningstone finishes a story about a bear that broke into a FotoMat, Burgundy joked that the bear must not have been happy with his color prints.<sup>8</sup> Both anchors laugh. The comment does not add to the story, but it does create a sense of closeness between the viewer and anchor. This closeness with the audience is shown when Burgundy tells the story of a water skiing squirrel he laughs, and the audience laughs along.<sup>9</sup>

Anchors speak directly to the viewer in a conversational way, just like the pamphleteers of the early 18<sup>th</sup> century.<sup>10</sup> During that time accessibility and clarity were the goal in order to capture a readers attention. The same holds true for television. Corningstone speaks to the audience as though they are friends, adding personal details about her life. She was announcing Hoppy as the winner of a frog leaping contest and added, “I used to date a guy named Hoppy down in Alabama; he was quite a jumper too.”<sup>11</sup> In both Corningstone’s and Burgundy’s signoffs they are speaking to the audience, either thanking them for stopping by<sup>12</sup> or telling them to stay classy.<sup>13</sup> When anchors speak to their audience as though they are friends, they are continuing to build that trust that builds their believability. It also creates a loyalty from the viewer; with more than one station to choose from, the station wants viewers to connect with a specific anchor.

Out in the field, reporters sensationalize the news to get the viewer’s attention.<sup>14</sup> Fantana tells the audience how serious the report is even though the story is really months

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away from breaking.<sup>15</sup> Back in the studio, Burgundy comments that the story is “compelling and rich.”<sup>16</sup> During the anchor’s mob fight, the Spanish-language news anchor does a hugely sensationalized mock anchor lead. “Tonight’s top story: the sewers run red with Ron Burgundy’s blood.”<sup>17</sup>

When a panda is about to be born, an anonymous field reporter says, “This is the moment the entire world has been waiting for.”<sup>18</sup> The lead is over-the-top assuming the whole world is waiting for the birth of a panda in San Diego, but also highlights the importance of animal stories in television news. Another reporter, feeling the pressure to be the first to get the story, files like a war correspondent during the Civil War.<sup>19</sup> During that time the pressure was so immense to get any story out that reporters would file anything just to get their story in the paper first. In this case, the reporter says, “I can only speculate as to the sex of the panda, but if I had to guess I’d say female.”<sup>20</sup>

Also parodied are the types of stories covered by the evening news. Geisler said the movie nailed the medium’s love of animal stories and that in her time in the ‘70s she covered so many zoo stories that they named two Alaskan Brown bears cubs in her honor.<sup>21</sup> The fictional News Four team covers water-skiing squirrels,<sup>22</sup> a blind man with his pet falcon,<sup>23</sup> a frog leaping contest,<sup>24</sup> a bear in a FotoMat,<sup>25</sup> and the story of the year, the birth of a baby panda.<sup>26</sup> As Geisler suggests, the constant stories about animals is an accurate parody of her experience in the news.

Even though Corningstone didn’t agree with the stories she was sent to cover, like any good journalist she quickly learned the catch phrase of the earliest journalists: give the public what they want.<sup>27</sup> Corningstone plays off the lighthearted nature of the stories. When covering a cat fashion show, her signoff is, “It was quite a show down here at the

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pet shack, and just for today fashion curiosity did not kill the cat. I'm Veronica

Corningstone for Channel Four News."<sup>28</sup>

In the film, the public eats up this type of news. Local news has a powerful, immediate and discernible effect on its viewers because it reports on issues close to home.<sup>29</sup> The news demands attention<sup>30</sup> and viewers love its anchors. They copy Burgundy when he signs off<sup>31</sup> and one child's first words are "Ron Burgundy."<sup>32</sup> The film suggests the public that an infant knows Burgundy so intimately that his first word is Burgundy's name. Scenes like this suggest a comparison of anchors, movie stars and politicians. They become a household name.

The news looks the way it does because it makes money.<sup>33</sup> The viewers like their relationship with the anchors, the way the news is presented and the stories covered.

High ratings mean money, accounting for the constant preoccupation with ratings. When Harken comes into the newsroom to announce that they are number one and captured every major demographic the whole newsroom rejoices and the anchors go out to celebrate a job well done.<sup>34</sup> The obsession with ratings<sup>35</sup> was a common thread in *The Mary Tyler Moore Show*, and there are wild celebrations when Grant announces that they moved up from next to bottom in the ratings.<sup>36</sup> Both fictional news stations satirize this obsession with ratings at the local level. Watching the film, a viewer would be led to believe that the type of stories covered and way the anchors look and act is only driven by ratings. It would be dangerous for the public to believe that anchors are fake, only acting a certain way to get higher ratings, because it would lead to distrust.

The film further pushes the idea that the network's primary concern is economic power, and it will do anything to increase circulation.<sup>37</sup> When Corningstone read the

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news and gave the station a two-point boost in the ratings, network made the call to make her a co-anchor.<sup>38</sup> Conversely, when Burgundy swears on the air<sup>39</sup> he is fired<sup>40</sup> because he is no longer popular with the viewers<sup>41</sup> and it would hurt ratings to keep him. After watching the film, the public may become highly sensitized to the constant manipulation of the news and the believability the anchors try so hard to establish would be lost.



## **Intro**

*Anchorman: The Legend of Ron Burgundy* paints a clear picture of the image of the local news anchor in the '70s within the first minute of the film.

There was a time, a time before cable, when the local anchorman reigned supreme. When people believed everything they heard on TV. This was an age when only men were allowed to read the news, and in San Diego one man was more man than the rest. His name was Ron Burgundy. He was a God walking amongst mere mortals. He had a voice that could make a wolverine purr and suits so fine they made Sinatra look like a hobo. In other words, Ron Burgundy was the balls.<sup>42</sup>

Ron Burgundy is the head anchor of Channel Four News in San Diego. He was a local news star and “with his big ego, big lapels, big ties, big hair and pea-sized brain, Ron is every newsman who's ever told us 'This is what's happening in your world tonight!' while remaining clueless about anything happening beyond his own teleprompter.”<sup>43</sup>

It is not Burgundy's role as anchor to be intelligent. “Unlike the smart, tough newsmen who work behind the scenes writing and producing TV news, the anchors are the pretty boys who are paid to look good,”<sup>44</sup> and Burgundy plays that role to a tee.

This image of the local news anchor presented in *Anchorman: The Legend of Ron Burgundy* is in line with the general image of the anchor in popular culture, making the

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movie a successful parody. Like local news anchor Ted Baxter in *The Mary Tyler Moore Show*, in *Anchorman: The Legend of Ron Burgundy* resonates with viewers because “real-life models were ripe for parody”<sup>45</sup> and “every town had its Ted,”<sup>46</sup> or in this case, Ron.

The image of the local news anchor is so well known because it reaches so many households every day, “reaching more, and different, people...than reached by any other news.”<sup>47</sup> This was especially true during Burgundy’s reign on the news in the 1960s and ‘70s.<sup>48</sup> According to a 1966 *Time* article, 58 percent of the U.S. public got most of its news from television.<sup>49</sup>

The anchor forms a connection with his or her audience, “giving the news a kind of dimension and character it never had before, mediated through his own voice and appearance and personality. The news then becomes not just what happened but what a familiar face and voice says happened, and the meaning of it is to some extent determined by how he says it.”<sup>50</sup>

These relationships built through years of daily, or nightly, viewing create part of the image in popular culture of the local news anchor. However, “larger-than-life fictional characters overwhelm their less vivid real-life contemporaries”<sup>51</sup> and characters, like Burgundy, seep into the public’s image of the journalist.

Richard Meyer, an art history professor at the University of Southern California, said that viewers didn’t think local anchors were idiots until *The Mary Tyler Moore Show* suggested they were so.<sup>52</sup>

But can the public decipher who is real and who is fictional?

Joe Saltzman, the director of the *Image of the Journalist in Popular Culture* and

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professor of journalism at Annenberg's School for Communications at the University of

Southern California, suggests that the public doesn't care and that "it takes its images wherever it sees and hears them and it often fails to differentiate between the real and the fiction."<sup>53</sup> The inability of the public to decipher the differences can be dangerous because comedies like *Anchorman: The Legend of Ron Burgundy* use over-the-top parodies of anchors. For the public to associate Burgundy with their local anchors chips away at the credibility of the news and the profession.

Regardless of whether the public decides anchors are stupid, Terry Anzur said their popularity suggests that viewers develop real affection for local newscasters along the lines of, "He's a buffoon, but he's our buffoon."<sup>54</sup>

Burgundy's buffoonery earned \$85,288,303 in domestic total gross at the box office.<sup>55</sup> The movie was released in 3,104 theaters<sup>56</sup> and was a hit in more than just the United States.

Will Ferrell, who plays Ron Burgundy, said that the film is a cult classic in Ireland. Four years after its release, Ferrell was traveling in the area and was constantly followed by people shouting out quotes from the movie.<sup>57</sup> The image that Ferrell portrays of a conceited, buffoon anchor now has global implications.

The popularity of the movie has created a demand for shirts with such Burgundy quotes as "I want to be on you," "I'm kind of a big deal," "That squirrel can water ski," "It's so damn hot, Milk was a bad choice," or just a plain old "Channel 4 News Team."<sup>58</sup> Shirts like these can be found at virtually any on-line T-shirt design site. The shirts highlight Burgundy's egotistical and less-than-intelligent quotes, further perpetuating the stereotype of anchors as being self-centered and dim-witted without even seeing the film.

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Adam McKay, the writer and director of the movie, said Burgundy is an amalgam of all the newscasters that he grew up with before cable, when those guys were gods.<sup>59</sup>

And so, in a cyclic fashion, Burgundy and the other characters from the movie, created in the image of the '70s-style anchor, now contributes to that image.

## **Ron Burgundy: Anchor**

Ron Burgundy is the five-time Emmy Award-winning head anchor for the Channel Four News in San Diego.<sup>60</sup> He was a local celebrity and possibly one of the most trusted men in San Diego because, as his billboard said, “If Ron Burgundy says it... It’s the truth.”<sup>61</sup>

Burgundy wears “suits so fine they made Sinatra look like a hobo.”<sup>62</sup> His love of suits extends beyond fashion. He said that buying suits is the only thing a man can do when he is suffering from a spiritual and existential funk.<sup>63</sup>

Even more than his suits, Burgundy takes pride in his hair. Burgundy has “the hair of an angel.”<sup>64</sup> Just like any of the great anchormen who have the polished look of men who are extra-attentive to their appearance,<sup>65</sup> Burgundy meticulously grooms himself.<sup>66</sup> The ultimate insult to Burgundy is when his co-anchor Veronica Corningstone tells him that his hair looks stupid.<sup>67</sup>

Often Burgundy takes his physical presentation too seriously. Once when he thought his makeup was done poorly he yelled at and threatened that if his makeup artist were a man he would have punched her in the mouth.<sup>68</sup>

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Not shy about his preoccupation with his own reflection, Burgundy admires himself in the mirror while getting ready for the newscast. “Mmmm, I look good. I mean really good.” He then yells out, “Hey everyone. Come and see how good I look.”<sup>69</sup>

His narcissistic nature resembles fictional local news anchor Ted Baxter from *The Mary Tyler Moore Show*. Baxter also had lofty ideals about his own looks and once told a reporter that he got into television because God told him he was too handsome for radio.<sup>70</sup>

In addition to his good looks, Burgundy also has the signature Movietone voice required for local anchormen<sup>71</sup> that could make a wolverine purr.<sup>72</sup>

Burgundy contributes to a prevalent image of a typical journalist<sup>73</sup> with his non-stop smoking and drinking. Whether he is out on a picnic,<sup>74</sup> doing vocal warm-ups before a newscast<sup>75</sup> or even on the air,<sup>76</sup> he will have a glass of his favorite Glenlivet<sup>77</sup> and a cigarette. Even when Burgundy is late and has to run to the station to read the news on time, he steals a lit cigarette out of a random man’s mouth in mid-sprint and proceeds to smoke it while running.<sup>78</sup>

Like many journalists, he lives alone<sup>79</sup> with only his dog, and best friend,<sup>80</sup> Baxter.<sup>81</sup> Even though he is beloved by everyone in San Diego, Burgundy admits more than once to being lonely.<sup>82</sup>

Burgundy, like Baxter, fits into the image of the beloved yet downright buffoon anchor.<sup>83</sup> Burgundy was paid to look good, not to think.<sup>84</sup>

Burgundy would read anything on the prompter,<sup>85</sup> even “My name is Ron Burgundy?” as though it were a question just because it was written with a question mark.<sup>86</sup> That lack of comprehension results in Burgundy telling San Diego to “Go fuck

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yourself”<sup>87</sup> when the prompter is changed as a practical joke. He never realizes he had said it until he watches it on tape,<sup>88</sup> just like Baxter when he read aloud a joke obituary announcing the death of Wee Willy Williams.<sup>89</sup> Burgundy does not have the slightest understanding of the copy in front of him.

Sometimes Burgundy even misreads the prompter. At his *SportsCenter* audition he calls ESPN, “espn” as one full word. Even after he is corrected he does it again.<sup>90</sup>

Soft consonants confuse him, as he doesn’t know if the activity is called “jogging” or “yogging,”<sup>91</sup> and asks is the ‘g’ is silent in “East Lansing.”<sup>92</sup>

Burgundy also doesn’t know common expressions, like “when in Rome” and has to have it explained to him.<sup>93</sup> He never fully grasps the meaning.<sup>94</sup>

Burgundy’s mental blunders are highlighted throughout the film, such as when he receives a phone call and no one is on the other end, Burgundy thinks his dog is calling him<sup>95</sup> or when he decides to jump into the bear pit to save Corningstone rather than finding help.<sup>96</sup>

Corningstone said she has more intelligence in her little finger than he does in his entire body.<sup>97</sup> Like Baxter, Burgundy may “one of the greatest schmucks of all time.”<sup>98</sup>

Burgundy makes up for his lack of intelligence with charm. Like Baxter, Burgundy’s charisma affords him the benefit of being a beloved figure.<sup>99</sup>

Burgundy can win over a crowd with his personality, like when he plays the jazz flute and gets a standing ovation because of his showmanship.<sup>100</sup> He also wins over Corningstone with his suave ways that very night.<sup>101</sup>

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On the air, Burgundy projects an air of friendly formality with a slightly distant courtliness, while his viewers at the other end of the tube respond with consistent warmth.<sup>102</sup>

When the six o'clock news comes on, everyone drops what they are doing to listen to Burgundy. Bikers in a bar tell everyone to "shut the hell up, Burgundy is on."<sup>103</sup> These hard-looking men even laugh when Burgundy talks about a water skiing squirrel, agreeing with Burgundy that it is hilarious.<sup>104</sup>

Burgundy's charm was not hurt by his overwhelming sexist attitudes. He punctuates the last note of his music video by slapping Corningstone's ass;<sup>105</sup> telling women "maybe don't wear a bra next time,"<sup>106</sup> he thinks Corningstone's dream is to quit her job and stay at home preparing supper in the nude, cleaning his Emmys and taking care of the children.<sup>107</sup> When Corningstone tells him that she wants to be a network anchor one day he thinks it is a joke.<sup>108</sup> Baxter was also sexist, regularly calling women "chicks" and "broads" and ad-libbing why stewardesses should wear shorter skirts.<sup>109</sup>

Adam McKay, the writer and director of *Anchorman: The Legend of Ron Burgundy*, saw a documentary about the first women in the newsroom and wanted Burgundy to be that anchor who was totally freaked out by women.<sup>110</sup> The film was modeled after other anchors of that era, and he says it mirrors the general feeling of the time.<sup>111</sup>

Like Baxter, Burgundy's "self-centeredness is amusing when presented as childishness, a little darker when it borders on callousness or even deliberate cruelty. However modulated, the core is pure, unvarnished ego."<sup>112</sup>



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When Burgundy is turned down for the role of sports anchor on *SportsCenter* he throws a fit saying, “Good, I don’t want anything to do with this place. This place is run by a bunch of children.” He then throws the chair on the desk and runs away.<sup>113</sup>

Burgundy is like a child, both in his manner and in his intelligence. He plays all kinds of pranks on Corningstone to try to get her to leave. Burgundy and the sports anchor Champion Kind call Corningstone from Burgundy’s office pretending to be network sending her to Moscow and also pretending to be a doctor saying she is pregnant.<sup>114</sup> He even slips money to the announcer who says their names at the beginning of the newscast to get him to call Corningstone “Tits McGee.”<sup>115</sup>

He also throws fits like a child. When Corningstone fills in for Burgundy when he does not show up on time, he screams at her “you read my news!” and calls her a “scorpion woman.”<sup>116</sup> When he is told that Corningstone will be promoted to co-anchor he bangs his fists on the table and yells, “What is this, amateur hour?”<sup>117</sup>

Burgundy gets in childish fights with Corningstone on air, telling her “I’m going to punch you in the ovary, that’s what I’m going to do. Straight shot, right to the baby maker.”<sup>118</sup> He also doesn’t want to let her have the last word in the newscast. Burgundy says his signoff line, “You stay classy, San Diego” and Corningstone finishes it with hers “And thanks for stopping by.” Burgundy will not let her get the last word and says “but mainly, stay classy. I’m Ron Burgundy.”<sup>119</sup>

Burgundy becomes emotional, openly and uncontrollably bawling when his dog is punted off the bridge<sup>120</sup> and when he is asked by Ed Harken, the news director, to be an anchor again.<sup>121</sup>

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Ferrell describes Burgundy as “a horrible reporter” who “doesn’t really know how to put together a story.”<sup>122</sup> When Burgundy conducts interviews he asks all kinds of ridiculous questions. He asks Tom Izzo, coach of Michigan State’s basketball team, “Have you ever been bitten by a fruit bat and...had your head swell up to the size of a pumpkin?” He also asked him, “Tom, do you ever step out of the shower naked and look at yourself and just say ‘God, you did good.’ If you don’t, you should, because you have a hell of a physique,” and “Technically are you a dwarf? Because you do have a large head.”<sup>123</sup>

When interviewing movie star Rebecca Romjin he just makes a statement. “My first question for you is, you are electric.” Romjin replies, “That’s, that’s not really a question, that’s more of a statement.” Burgundy corrects himself by changing the way he says it, raising his voice to indicate a question. “You are electric? You are electric?”<sup>124</sup> He then asks if she broke up with Anne Heche, but Romjin isn’t a lesbian.<sup>125</sup> When she tells him that she doesn’t date women because she likes men, Burgundy immediately starts hitting on her.<sup>126</sup>

Burgundy interviews Jim Caviezel, who played Jesus Christ in *The Passion of the Christ*. Burgundy doesn’t understand the difference between actors and their roles. He thinks Caviezel is Jesus Christ and bombards him with questions about being Jesus. “Let me ask you this, you’ve got your Jesus powers, right, do you ever use them to fight crime, win the lottery, help yourself in games of chance, such as black jack or keno?” Burgundy asks. “Is it hard to pretend that you can’t make every shot a hole in one with your Jesus powers?”<sup>127</sup> Even after being told explicitly that Caviezel is just an actor, Burgundy still doesn’t get it. He also thinks that Mel Gibson has psychic abilities because

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he can read women's minds, a reference to *What Women Want*, a movie Gibson starred in.

While Corningstone is on the front page of every newspaper breaking stories on drug rings, Burgundy is buried in the local events portion after finishing second in a hot dog-eating contest.<sup>128</sup>

Besides having no journalistic skill or integrity, Burgundy acts unprofessionally in the newsroom and on air. He sleeps during staff meetings<sup>129</sup> and says on air that Corningstone is "quite a handful in the bedroom."<sup>130</sup>

As unprofessional as Burgundy is, he tries to put up a front that he is very professional, often making up his own facts. Not much more than the earliest reporter of foreign and domestic news, Burgundy invents what he does not know.<sup>131</sup>

Since Burgundy is the male anchor with the voice of authority,<sup>132</sup> he feels compelled to add facts that suit his fancy.

In his *SportsCenter* audition, Burgundy makes up stories not on the prompter. "The University of Notre Dame announced today that it will change its mascot from the Fighting Irish to the fighting Doberman Pinscher genitals."<sup>133</sup>

When interviewing Izzo, he tells the Michigan State audience he was the dean of journalism there for six years. It turns out Burgundy was fired because technically he was never hired.<sup>134</sup>

When Kind asks what diversity is, Burgundy chimes in that "diversity is an old, old wooden ship that was used during the Civil War era."<sup>135</sup>

He tries to explain bicep curls with made-up words, how the "ubulus muscle that connects to the upper dorinsus."<sup>136</sup> He also tries to impress Corningstone by telling her

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the story of how San Diego got its name. He originally says it was discovered by

Germans in 1904 and they named it after a whale's vagina. When Corningstone calls him on its being a lie, he says he was just trying to impress her and makes up another lie, telling her the translation was lost hundreds of years ago.<sup>137</sup>

Burgundy embodies only parts of a hero and a scoundrel.

Burgundy may distinguish himself by his achievements with his five Emmys, but he brags about them, showing the video over and over and not letting Corningstone use the machine because "they are watching history."<sup>138</sup> In his acceptance speech he cries and screams incoherently. (Baxter reacts similarly when receiving his "Teddy."<sup>139</sup>)

Joe Saltzman, the director of the *Image of the Journalist in Popular Culture* at USC Annenberg's school for communication, defines heroes as "people of good will, unselfish, trusting, decent, honorable with a sense of fair play, self-confident, resourceful and sometimes too witty for their own good. They work hard, display tenacity and enterprise, are good neighbors, love the simple things, have humility, are brave and honest, and will wield the power of the press, but never abuse it."<sup>140</sup> While Burgundy might fit some of the criteria, his pranks on Corningstone shows he is not a good neighbor and his Emmy acceptance speech proves he is not humble. He also abuses the power of the press when he says that he and Corningstone were dating on air because he was so excited and wanted everyone to know.<sup>141</sup> He proves to be brave when he jumps into a bear pit to save Corningstone.<sup>142</sup>

Burgundy fits more of the criteria of a scoundrel. Saltzman defines the scoundrel as "braggarts who are vain and conceited. They are socially undesirable, usurpers, abusers, snobs, strangers, traitors, sneaks, chiselers, narcissists."<sup>143</sup> Burgundy may be

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vain, conceited, a braggart and a narcissist, but he does not fit all of the criteria of a scoundrel either.

Neither a true hero nor a true villain, Burgundy could simply be labeled a celebrity. “The difference between heroes and celebrities is a matter of degree,” notes Saltzman. “Heroes are distinguished by achievement, celebrities by image. Heroes create themselves. Celebrities are created by the media.”<sup>144</sup>

David Brinkley, an anchor from 1956 through 1970 for NBC and ABC, said he did not believe that anchors were famous for their power to influence or create change. Mainly, he said, “We are famous for being famous.”<sup>145</sup> Therefore, anchors, including Burgundy, are not heroes but are just celebrities.

Ferrell describes Burgundy as “very popular,” so popular he could run for mayor.<sup>146</sup> Burgundy introduces himself as “legendary anchor Ron Burgundy.”<sup>147</sup> He thinks everyone knows who he is and has no problem explaining what a big deal he is; that he has many leather-bound books, how his apartment smells of rich mahogany and that he hangs out with Merlin Olsen, a professional football player and occasional actor.<sup>148</sup>

Burgundy doesn’t just think he is popular, he knows he is. Women come up to him and tell him that they have had crushes on him since they were little girls.<sup>149</sup>

Burgundy is proven to be a celebrity and not a hero because when he falls from grace he eventually becomes anonymous.<sup>150</sup>

After being fired for swearing on air, Burgundy is met with hostility. When he is walking down the street a man throws garbage at his feet,<sup>151</sup> Holladay says that Burgundy used to be his hero but now he hates him,<sup>152</sup> and a woman on the street with her daughter

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confronts him, saying he should be ashamed of himself while the toddler tells him he is an awful man.<sup>153</sup>

Burgundy then falls into anonymity. When he stumbles out of a store drinking a liter of milk, no one recognizes him.<sup>154</sup>

When Burgundy falls, he falls hard.<sup>155</sup> Burgundy's home is a mess,<sup>156</sup> he stops shaving or brushing his hair,<sup>157</sup> resorts to eating cat poop<sup>158</sup> and gets drunk alone at the bar while making farting noises with his mouth.<sup>159</sup>

Burgundy becomes disillusioned, angry, cynical, bitter, and burned out and drowns his disappointment with alcohol just like the Elizabethan journalists when they failed.<sup>160</sup>

Burgundy manages to get back on track when he is called on to report the news of a baby panda being born at the San Diego Zoo. This shoots him back to star status.<sup>161</sup>

Burgundy's whole life revolved around being an anchor. He sleeps in Channel Four News pajamas,<sup>162</sup> drinks out of a Channel Four News mug,<sup>163</sup> and wears a Channel Four News ring. When he is late to read his news, he becomes frantic trying to get there, screaming, "I've got to do my news!"<sup>164</sup>

Right down to the way he speaks, on or off air, Burgundy always plays the part of an anchor. At a party, he demands the attention of the room saying he has an urgent and horrifying news story, which turns out to just be him doing a cannon ball.<sup>165</sup> He also uses an anchor scripted line when he tells Corningstone that he loves her, saying, "Look, I report the news, that's what I do. And today's top story in Ron Burgundy's world reads something like this: I love Veronica Corningstone."<sup>166</sup> The phrases he uses, like "OH! Great Odin's raven," "Oh! By the hammer of Thor!" "Oh! Saint Damien's beard,"

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“Sweet grandmother’s spatula!” “Oh! Hot pot of coffee!” “Uncle Johnathan’s corncob pipe!” are all clean and appropriate for on-air use.<sup>167</sup>

Since the viewer sees Burgundy at work and also in his personal life, the image of the anchor is doubly tarnished in the film. Burgundy’s poise and professionalism on set is similar to the real image of anchors in local TV news. However, the public does not see the anchor in their everyday life. The film follows Burgundy in his off air pursuits, including his stupidity and childish and self-absorbed behaviors. The viewer draws the conclusion that the anchor who is on TV every night is similar to Burgundy on camera, so they must be similar off camera. The danger lies in the fact that Burgundy is an exaggeration of the already tarnished stereotypes of the anchor. If the public allows Burgundy to seep into their schema of the anchor in reality it will perpetuate a horribly flawed image of the local TV anchor.

### **Veronica Corningstone: Reporter and Co-anchor**

Veronica Corningstone (Christina Applegate) is a female anchor who came over from Asheville, N.C.<sup>168</sup> Physically, she fits the stereotype of “the female anchor, who is often significantly younger than the male anchor and plays the role of the “hot thing on the side.”<sup>169</sup> Corningstone has platinum blonde hair, wears siren-red lipstick, is usually dressed in high heels and suit dresses, and constantly has a cigarette in her hand.<sup>170</sup> She is very attractive and every anchor wants to get with her.<sup>171</sup> When she is out to dinner with Burgundy, Tino, the restaurant owner, even mentions how pretty she is.<sup>172</sup>

Like other caricatures of newspaperwomen, Corningstone is not only young and attractive but also refined and intelligent.<sup>173</sup> Corningstone exemplifies historian Donna Born’s portrait of the female journalist at the turn of the century: single, young, attractive, independent, reliable, courageous, competent, curious, determined, economically self-supporting, professional and compassionate.<sup>174</sup>

A tough-minded woman working in an all-male environment, Corningstone tries to prove her worth as a reporter and not be seen as a sex object.<sup>175</sup> She is determined to be successful in a man’s world and chases down leads and practices her non-regional diction while her male co-workers are laughing and “grab-assing.”<sup>176</sup>



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Corningstone swore she would never get involved with a co-worker,<sup>177</sup> so she tries to keep her relationship with Burgundy strictly professional.<sup>178</sup> She ends up having strong feelings for Burgundy but it is still very important to her that she is viewed as a professional, so she asks Burgundy to keep their relationship quiet.<sup>179</sup> Corningstone wants to be an anchor and she doesn't think she can ever get there if everyone thinks she is Burgundy's bimbo gal pal.<sup>180</sup>

Like fictional '40s female journalists, Corningstone is initially relegated to following orders from men because she is a female.<sup>181</sup> She is sent to cover a cat fashion show as her first story<sup>182</sup> and while she is not happy about it<sup>183</sup> she still is a professional and does the best job she can.<sup>184</sup> But she is determined and takes all of the "fluff" stories that she is assigned and then, when she feels she has proven herself as a journalist, she asks Ed Harken, the news director, for more challenging stories.<sup>185</sup> Instead, Harken gives her a story about the best meatloaf recipe.<sup>186</sup>

Corningstone plays the role of the underrated girl reporter trying to prove she is just as good as the boys<sup>187</sup> and worthy of their respect.<sup>188</sup> In an interview Applegate said women weren't invited into that forum back then.<sup>189</sup> Every day was a battle of the sexes. Corningstone was forced to deal with Burgundy and Kind's pranks<sup>190</sup> and a news team that refused to cooperate, even when filming the newscast's opening montage.<sup>191</sup>

On top of her own team's cruelty, Corningstone also had to deal with other stations' news teams.<sup>192</sup> Corningstone goes toe-to-toe with any male and hold her own, a quality of many female journalists.<sup>193</sup> Wes Mantooth, the lead anchor of the rival news station, tells her to fetch him a sandwich but Corningstone holds her own and comes back

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saying she'll get him a sandwich right after she shows him the ratings where he is number two to a woman.<sup>194</sup>

To be considered equal, Corningstone had to be better than her male counterparts. She breaks stories on drug rings while Burgundy is featured in a local section for finishing second in a hot dog eating contest.<sup>195</sup>

Corningstone faces another on going dilemma for female journalists-- how to incorporate masculine traits, like being aggressive, while keeping her femininity.<sup>196</sup> She has to be tough to get ahead. When Burgundy runs late to read the news she sees it as her big chance, even though Harken insists that there were no women anchors. Corningstone won't take no for an answer.<sup>197</sup> While her tough attitude leaves Harken terrified<sup>198</sup> and gets her called names like "a ball-buster" and "a real ice queen,"<sup>199</sup> her aggressive moves lead to her success.

Like most female reporters, Corningstone needed rescuing by the most available male.<sup>200</sup> When she was pushed into the bear pit and Burgundy came to her rescue.<sup>201</sup> In a common storyline for female reporters cleverly written by male screenwriters to please the desires of the audience,<sup>202</sup> by the final reel Corningstone finds love with Burgundy.<sup>203</sup>

### **Brian Fantana: Field Reporter**

Brian Fantana is the “tightly wound investigative reporter”<sup>204</sup> and the stylish one of the group.<sup>205</sup> Paul Rudd, who plays Fantana, said of his character, “What Brian, me, brings to the group is, uh, a certain sense of style, of panache, because he’s kind of a magnet, so he thinks, that the ladies enjoy.”<sup>206</sup>

Fantana wears leather coats, has flowing hair and a mustache. He is always dressed “cool”<sup>207</sup> and always has a lady on his arm.<sup>208</sup> In the opening news montage, Fantana presents this cool demeanor when slouched over, snapping his fingers along with an a capella group and tips his sunglasses down to give the camera a serious stare.<sup>209</sup>

Fantana is hypersexual. He nicknames his penis “the octagon” and also names his testicles. The left one is James Westfall and the right one is Dr. Kenneth Noisewater. He says if a lady plays her cards right she can meet the whole gang.<sup>210</sup>

Fantana says he “loves the ladies”<sup>211</sup> and that they rev his engine.<sup>212</sup> His idea of the best way to keep a woman in line is to “bed her quick.”<sup>213</sup> When Burgundy says that Corningstone is fair game, Fantana announces he is very aroused.<sup>214</sup>

Fantana has more than 20 different colognes in his office, and a special one to woo the ladies called “Sex Panther” by Odeon.<sup>215</sup> He uses that scent when he tries to hit

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on Corningstone and is very confident in his sexual appeal, saying, “I’ll give this little cookie about an hour before we are doing the no pants dance,”<sup>216</sup> and, “Let’s go see if we can make this little kitty purrr. Rrarr.”<sup>217</sup>

He also is confident of his pickup skills, but his technique doesn’t work because of his hypersexual and sexist approach. When he approaches Corningstone he calls her “sweet cheeks” and when she asks what smells he tells her it’s the smell of desire.<sup>218</sup> He also tells Brick Tamland, the weather anchor, to ask Corningstone if she wants to attend a party in his pants.<sup>219</sup>

Fantana is so oversexualized he doesn’t understand a normal relationship. He thinks that he was in love when he met a random girl, whose name he doesn’t even remember. They make out in the Kmart bathroom for hours and never see each other again.<sup>220</sup> Fantana never learns to love, but his hypersexual behavior enables him to host the hit reality TV show *Intercourse Island* on Fox.<sup>221</sup>

Fantana is also sexist like all the other male anchors. He says women don’t belong in the newsroom<sup>222</sup> and faints when Harken announces that Corningstone will be a co-anchor.<sup>223</sup>

As a reporter, Fantana is like the pamphleteer of the early 18<sup>th</sup> century, speaking directly to the viewer in a conversational way, but also being sure to sensationalize it to attract the viewer.<sup>224</sup>

Fantana has the exclusive from the San Diego Zoo on the newscasts daily “Panda Watch.” He delivers the standup like a cross between a monster car rally announcer and a war correspondent in the barricades. He says the mood is tense and that while he might

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have been on serious reports before, it was nothing like this.<sup>225</sup> But it is only day five and the baby will not be due for months.

Fantana doesn't even know the name of the panda, calling it Ching-King, further perpetuating the stereotype of dumb anchors, but he also fits in with the image of the investigative reporter because he tries to get an interview with it. He continues to sensationalize the story by saying they he couldn't get the interview because it is a live bear and would literally rip his face off.<sup>226</sup> Although the story is sensationalized, Fantana is showing the courage and the willingness of reporters to put their life on the line to get the story.<sup>227</sup>

### **Champion “Champ” Kind: Sports Anchor**

Champion “Champ” Kind (David Koechner) is the “emotionally volatile”<sup>228</sup> sports anchor. He has two trademarks: his cowboy hat and his catchphrase *whammy*.<sup>229</sup>

He does not fit most images of the sports journalist. He’s the “wacky kid”<sup>230</sup> who is all about having fun. His idea of fun usually involves getting drunk and doing something crazy. When he introduces himself he says his idea of a good time is to have a couple of cocktails and start a fire in someone’s kitchen or take off his pants at SeaWorld.<sup>231</sup>

Conversations are dominated by his stories about his drunken escapades, possibly because he is always drinking.<sup>232</sup> At a party Kind recounts drunkenly running head first into something.<sup>233</sup> The next day at the office Kind is hung over with pieces of toilet paper covering cuts on his face, talking about how he woke up in a random Chinese family’s basement.<sup>234</sup> To him, there is only one thing a man can do when he is suffering from a spiritual and existential funk: “go to the zoo, flip off a couple monkeys?”<sup>235</sup>

A man’s man, Kind shows how tough he is by kicking over garbage cans<sup>236</sup> because no one can tell him what to do.

When the news team runs into Wes Mantooth, the lead anchor from the rival station, and his crew, Kind is ready to fight and tries to draw Mantooth in by talking

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about his mother. He tells Mantooth that he is going to smash his face into a car

windshield and “then take [his] mother, Dorothy Mantooth out for a nice seafood dinner and never call her again.”<sup>237</sup>

Like the other male anchors, Kind is sexist and has problems with a woman being an anchor. He tells Harken, “It’s anchorman, not anchorlady, and that’s a scientific fact.”<sup>238</sup> Kind’s sexist attitude is obvious in how he talks about women. Even though everyone is mad at Corningstone’s hiring, Kind says to Harken, “I will say one thing for her. She does have a nice, big ol’ behind. I’d like to put some bar-b-que sauce on that butt and just [gestures spanking and howls like a dog.]”<sup>239</sup>

Kind “takes a run at the new girl”<sup>240</sup> when he pretends to reach for a pencil and grabs at her breasts, telling her he likes the way she is put together. “What do you say we go out on a date, have some chicken, maybe some sex, you know, see what happens?”<sup>241</sup> When Corningstone turns him down, he calls her a “ball-buster.”<sup>242</sup>

Kind also tries to wreck Corningstone’s chance at becoming an anchor. When Burgundy doesn’t show up on time and she is reading the news, Kind does everything in his power to throw her off by making faces and obscene gestures at her off camera.<sup>243</sup> Before she even starts, Kind tries to psych her out by whispering to her, “One slip and you’re gone. Whammy.”<sup>244</sup>

A culturally ignorant man, Kind doesn’t know the meaning of the word *diversity*. When Harken says it in a news meeting, Kind asks, “What in the hell is diversity?”<sup>245</sup> He also doesn’t understand the meaning of tolerance. When Burgundy says Corningstone is a person, too, Kind thinks Burgundy is going soft “like some school boy bitch” and says Burgundy sounds like “a gay.”<sup>246</sup>

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While Kind tries to be manly, his sexuality is questionable. When he is drunk he starts rambling and professing his love for Burgundy, telling him that he misses his scent and the way he laughs when he tells a joke. Fantana tells him to sit the next couple of plays out. Kind agrees, “Ya, I’m going to stop saying things when they crawl up there in the ol’ skull.”<sup>247</sup>

After being an anchor in San Diego, Kind works for the NFL network as a commentator but is fired after being accused of sexual harassment by Terry Bradshaw, an ex-NFL player.<sup>248</sup>

If Kind is not gay, his sexual preferences are off the mainstream. When he gets out of a rocking van (supposedly having sex) with a lady friend, it turns out a golden retriever was in the van as well. What may have happened with the dog is left to the imagination.<sup>249</sup>



### **Brick Tamland: Weather Anchor**

Brick Tamland (Steve Carell) is the dumb, very simple weather guy on the Channel Four News team.<sup>250</sup> Carell jokingly said he based his character on the starfish Patrick from *Spongebob Squarepants*.<sup>251</sup> “He is dumber than anyone could possibly understand, but very nice, very happy,” Carell said. “He enjoys cotton candy, things like that.”<sup>252</sup>

Tamland introduces himself as someone people seem to like because he is polite and rarely late. He says he likes to eat ice cream and really enjoys a nice pair of slacks.<sup>253</sup> Sporting a childlike haircut with a very deep part and big glasses,<sup>254</sup> Tamland’s appearance magnifies his dorkiness.

Tamland appears simple-minded, apparently with an IQ of 48. For fun, he uses a knife to put mayo in the toaster,<sup>255</sup> sits in trees eating a banana and laughing to himself,<sup>256</sup> and ditches his sack in a sack race and runs to the finish line, his arms spread wide open and a huge grin on his face knowing he is going to win.<sup>257</sup>

He seems to have the general intelligence of a dog. When the news team is threatened with being fired for talking to Burgundy, the anchorman calls to Tamland, “Brick, my sweet Brick. Come hug me, I know you want to.” A huge smile on his face, Tamland walks toward Burgundy. Fantana snaps his finger and pats his leg as if he is

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calling a dog and gets Tamland's attention. Tamland obeys and continues to follow whoever is calling him.<sup>258</sup>

He calls the Midwest the Middle East,<sup>259</sup> gets lost trying to show the team to the suit store,<sup>260</sup> and doesn't even know his own name.<sup>261</sup> When the news team was fighting Kodiak bears in a pit, Tamland was riding on one of the bear's backs, calling out to Burgundy that he was on a furry tractor.<sup>262</sup> Harken acknowledges that unless Tamland is tracking a storm, he is completely useless.<sup>263</sup>

Tamland wants to be like everyone else and sometimes tries to contribute but fails miserably. When everyone is in Harken's office yelling about a woman in the news room, Tamland doesn't understand and screams out "loud noises"<sup>264</sup> and says, "I don't know what we are yelling about."<sup>265</sup> When he figures it out he says, "I read somewhere that their periods attract bears. The bears can smell the menstruation."<sup>266</sup>

Another time when the news team is walking together and they run into Wes Mantooth and his crew, Mantooth asks if they got their suits from the Salvation Army. Tamland tries a comeback: "Hey, where did you get those clothes, at the toilet store?"<sup>267</sup> It is followed by an awkward silence from both news teams. When they leave, Mantooth says to his team, "You can't say, you can't say one word? Even the guy who can't think says something; you guys just stand there?"<sup>268</sup>

Later in his life, Tamland has 11 children and becomes one of the top political advisors to the Bush White House.<sup>269</sup>

## **The News Team**

The Channel Four News team is “a real news team,”<sup>270</sup> with Burgundy as their foundation<sup>271</sup> and Fantana,<sup>272</sup> Kind<sup>273</sup> and Tamland<sup>274</sup> bringing their own special something to the group. For Corningstone, it is more of a boys only club and she doesn’t fit in.<sup>275</sup>

Ferrell said of the news team, “We are kind of rock stars in San Diego. In the ‘70s, that’s when they really starting talking about the news team: Eyewitness News Team, Action News Teams. So we thought, you know what if, not only a team, but they hang out together, they go to parties together, they are really like a band.”<sup>276</sup>

In one music video, the news team is a band, with Burgundy as the lead singer (who later plays the jazz flute), Tamland on the drums, Kind on the cello, and Fantana on the bass while also singing backup. Corningstone played the tambourine. All of the men are dressed in the same burgundy-colored jumpsuits, Corningstone is dressed in all white.<sup>277</sup>

Sometimes they are almost like a group of superheroes. When Burgundy gets the call to report on the birth of the baby panda he calls for his news team to assemble<sup>278</sup> by

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blowing a conch, and they all cheer at the same time, “To the news van!”<sup>279</sup> (very similar to Batman’s “to the Batcave”).

True to past films and TV depictions of journalists, the only friends they have are one another.<sup>280</sup> The news team becomes an extended family, doing everything together, going to the same parties,<sup>281</sup> eating lunch,<sup>282</sup> going for walks,<sup>283</sup> going shopping<sup>284</sup> and organizing a monthly pancake breakfast.<sup>285</sup> They discuss what love is and sing a song about it together.<sup>286</sup> In the music video they do a sack race,<sup>287</sup> soak in the hot tub<sup>288</sup> and sing side by side while lying in the park, their chins resting on their hands, their heads bobbing back and forth with the same smile.<sup>289</sup> The team even joins Burgundy in bed with Corningstone.<sup>290</sup> They are inseparable.

At one point, Burgundy reflects on the relationship and how fondly they will remember one another: “We are laughing...laughing, enjoying our friendship, and someday we will look back on this with much fondness.”<sup>291</sup> Perhaps their bond is strengthened because laughter is sometimes the only thing that keeps a journalist going even in the worst of times.<sup>292</sup>

Fitting into the popular image of the journalist, the team is loyal not only to their station but to each other.<sup>293</sup> They stick up for each other and are ready to back each other up in a fight.<sup>294</sup> The first call Burgundy makes when his beloved dog is kicked off a bridge is to the newsroom.<sup>295</sup> The news team even risks their life to save Burgundy when he jumps in the bear pit.<sup>296</sup>

When the news team isn’t together, everyone starts to fall apart. When Burgundy started spending too much time with Corningstone, Kind tells him that they need him.<sup>297</sup> Fantana tells him he is tearing apart the news team. “See what it’s like when you’re not

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here. Ron, you are our leader, we need you here. Champ's been a mess, Rick can't sleep at night."<sup>298</sup>

### **Ed Harken: News Director**

Ed Harken (Fred Willard) may look like the typical<sup>299</sup> news director with a cigar hanging off his lip,<sup>300</sup> but he breaks from earlier hard-nosed images. He watches over the team and “lets them all mug and bluster with the serene detachment of a man who has done it all better before, and who has nothing left to prove.”<sup>301</sup>

Although it has been suggested that Harken gets his first name from Ed Asner, the man who played Lou Grant on *The Mary Tyler Moore Show*, as an homage to the sitcom, the two share few other similarities. One of the only similarities is that women call Grant<sup>302</sup> and Harken<sup>303</sup> formally by their last names while the men can call the women by their first names.<sup>304</sup> This is more a testament to the times and their position at the television station than to their characters.<sup>305</sup>

Grant is a typical ‘70s editor, “always gruff and sharp-tongued but usually soft under their bluster.”<sup>306</sup> Harken, on the other hand, is easygoing and generally lets the news team do as they please, as the anchors play football over Burgundy’s head while he reads the news.<sup>307</sup> He lets Burgundy say almost whatever he wants on air, including that he is dating Corningstone.<sup>308</sup>

He only raises his voice twice in the film, once to yell at whoever put the question mark on the teleprompter,<sup>309</sup> and the other time to get a news crew out to the zoo to get a

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shot of the birth of a baby panda.<sup>310</sup>

When Burgundy tells San Diego to “fuck off,”<sup>311</sup> Harken is so startled he goes to the set and calmly tells Burgundy he has to fire him.<sup>312</sup> The only reason is because the whole city was ready to kill Burgundy<sup>313</sup> and that would hurt their ratings. (It is a common occurrence that the editor or the news director fires the star in a film.<sup>314</sup>)

Like the stereotypical 1970s editors, Harken does not want to rock the boat, but is simply content to make a profit and win public acceptance.<sup>315</sup> Initially, he does not want Corningstone to read the news because there has never been a woman anchor<sup>316</sup> and he doesn't want to create controversy. Harken becomes a pushover when Corningstone argues to get the opportunity to anchor, mostly because he is terrified of her.<sup>317</sup> When Corningstone gets the station a two-point boost in the ratings, the station gives the word and Harken has no problem naming her co-anchor.<sup>318</sup> While Harken always seems to take the path of least resistance, he nonetheless makes the calls in the station when they need to be made. He tells Corningstone to cover the stories that she is assigned,<sup>319</sup> breaks up a fight between Burgundy and Corningstone<sup>320</sup> and calls Burgundy to come back and anchor again<sup>321</sup> when Corningstone goes missing.

## **The Competition**

Competing anchors are all either Burgundy clones<sup>322</sup> or stereotypes of the type of news station they work for. Each news team travels as a pack and the only time any are alone is when an anchor is doing a standup. Typically, every team has four male anchors. The news teams have an obvious dislike for each other and get into a street brawl. Before the fight begins, each news team introduces itself to the viewer, playing off the stereotypes of anchors.

Wes Mantooth is the head anchor of Channel Nine News, the number two station in the ratings.<sup>323</sup> He and his team wear suits and always have lit cigarettes in their mouths.<sup>324</sup> The Channel Two News team, led by Frank Vitchar, has been third in the ratings for five years.<sup>325</sup>

When the public news team arrives it announces it's taken a break from a pledge drive and alludes to having no commercials.<sup>326</sup> The head anchor smokes a pipe to provide a more intellectual look.

The Spanish-language news team announces its arrival with a Simba maraca and says in Spanish "Como están, bitches?"<sup>327</sup>

Burgundy steps forward to announce the rules of the fight, which highlights more stereotypes of anchors. There is only one rule and that is "no touching of the hair or



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face”<sup>328</sup> to which everyone nods in agreement. The anchor’s hair and face is always sacrosanct.

Rival news teams trade insults<sup>329</sup> and are mostly preoccupied with ratings.<sup>330</sup>

Bringing up inferior ratings is the ultimate insult.

Burgundy gets Mantooth’s goat when he chides him for finishing second in the ratings again, calling him number two.<sup>331</sup> Mantooth insists that the ratings are flawed and tells Burgundy to stop hiding behind the numbers, but he obviously doesn’t even believe that himself.<sup>332</sup>

Mantooth insults Burgundy’s team for having a female,<sup>333</sup> proving the other news teams are just as sexist as Burgundy’s. The public news anchor pretends to be “down with the women’s lib thing”<sup>334</sup> just to steal Corningstone’s shot of the panda being born.

Mobs of reporters fighting for position, endless lineups of news vans and camera men pushing their way to the front to get the shot of the panda being born<sup>335</sup> offer the most dominant, damaging image of journalists chasing after stories.<sup>336</sup>

The image recurs when the Channel Four News team fights bears in the pit-- all the other news stations mob around the pit to capture the story.<sup>337</sup>

Despite all the rivalry and competition among the news stations there is an underlying respect. In the end when Burgundy is pulled out of the bear pit they all start chanting his name.<sup>338</sup> Burgundy’s biggest nemesis, Mantooth, grabs him and says, “I’ve been waiting to say this to you for a long time Ronny, deep down in my stomach, with every inch of me, I pure, straight, hate you. But God damn it, do I respect you.”<sup>339</sup>

Burgundy returns the compliment saying, “Thank you, brother.”<sup>340</sup>

### **From the inside looking out: A Professional Point of View**

Working professionals gave “Ron Burgundy” mixed reviews. While some believed the movie was close to the truth, others were repulsed by the over-the-top parodies.

Geiser said the movie is right on when it comes to the jabs Corningstone and Burgundy take at each other while the credits roll.<sup>341</sup> She said that in the ‘70s when she was on the air, she too would make wisecracks at her colleagues, until it was put to a stop because the viewers learned to lip-read.<sup>342</sup>

She also said that a newsroom would never have brought in Corningstone thinking they would benefit from diversity. The word *diversity* wasn't even in management vocabulary at the time. The term *FCC mandate* was. “It was the law, not enlightened leadership, that opened TV newsroom doors to women. In 1970, the National Organization for Women petitioned the Federal Communications Commission to include women under its mandated equal employment programs for stations... So, *Anchorman's* anchorwoman, Veronica Corningstone (Christina Applegate) really wasn't introduced to improve the news, she was hired to appease the regulators.”<sup>343</sup>

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Frank Rich of the *New York Times* in an article about the “Happy News” of the ‘70s, said that intimacy and banter, like that between Corningstone and Burgundy, is now visible on any TV news show, national or local, and “even the once Audio-Animatronic anchors of CNN's *Headline News* simulate husband-and-wife banter these days.”<sup>344</sup>

Graham Robertson, a producer at NBC Network news, said Burgundy’s big hair was suitable for the time it was set. He also said the movie captures the preoccupation newsrooms have with ratings. “Ratings are constantly on the mind of local news directors and managers. They play an amazing role into what is factored into newscasts.”<sup>345</sup>

He also said the news didn’t only cover animal stories but actually covered a lot of government. It was common to cover scheduled city council and board of supervisors’ meetings. Another inaccuracy he pointed out was that competing news teams in his experience are much more civil to each other than they are in the film.<sup>346</sup>

Allyson Floyd, an anchor and assistant news director at WPDE in Myrtle Beach, S.C., said, “There's a bit of Ron Burgundy in all of us [anchors.] Not necessarily the chauvinist pig/sexist part, but the big ego part. I don't think we could be anchors without having a bit of that in ourselves. The best example of that is Veronica's ultimate insult to Ron, "You have bad hair." That is something I would never tell a male anchor. I don't think they could handle it.”<sup>347</sup>

Tom Layson, an anchor for News 12 in New Jersey, said that while no one would say that all of the anchors from that era were Ron Burgundys, “it is built on fine threads of truth, and I think this film perhaps reminds us a little of the Ron Burgundy types that we all may have known or worked with over the years. The real world types that this character brings to mind were certainly not ignoramuses like Ron Burgundy.”<sup>348</sup>

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Scott Dennis, an anchor at WWSB ABC-7 in Sarasota, FL, said that with all the inside jokes, the movie was made for people who work in TV news. He said that while so many movies try to portray the media realistically and end up failing miserably, “at least we know going in, *Anchorman* is a parody. What made it so funny to our newsroom was that it gave us all a chance not to take ourselves so seriously.”<sup>349</sup>

Craig Wolf Sr., an anchor at WBBH-TV in Fort Myers/Naples, FL, said that the movie was “not so much a send-up of TV news back then [and now], although there were a few good zingers as it took a look at the blatant sexism and chauvinism in the 1970s workplace.”<sup>350</sup>

The representations of anchors in *Anchorman: The Legend of Ron Burgundy* may have been over-the-top at times, but the parodies exist because of threads of truth of an image that existed before the film. Those images have been made from both fiction and reality, and now the characters of *Anchorman* join in the legend and distortion of the image of the journalist in popular culture.

While most professionals who work in television can laugh at Burgundy and his news team knowing it’s a comedy that purposefully exaggerates lingering stereotypes of the anchor, the film is somewhat poisonous to the profession because of the public’s inability to distinguish fact from fiction. The local TV news anchor has one of the worst images of any journalist in contemporary times. The film contributes to the know-nothing, self-loving anchor image, as well as the animal story and ratings obsessed news image. Since the public does not see anchors behind the scenes or in their everyday life, their only images are influenced by movies like *Anchorman: The Legend of Ron Burgundy*. The straight-laced, movie-tone voice anchor who delivers their news may look

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somewhat similar to Burgundy, so the public naturally assumes the similarities don't stop there. It is dangerous to believe that anchors are fake and can't comprehend what they are reading because the public loses trust in the media. The image is damaging to an already tarnished image of the local news anchor.

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<sup>1</sup> *Anchorman: The Legend of Ron Burgundy*. (00:00:45)

<sup>2</sup> *Ibid.* (00:03:39)

<sup>3</sup> *Ibid.* (00:03:43)

<sup>4</sup> *Ibid.* (00:04:01)

<sup>5</sup> As Frank Rich wrote in a July 18, 2004 *New York Times* article, "*Anchorman*' gets its history right: this toxic element was first injected into the media bloodstream by innovations in local news at the dawn of the 70's. One of its earliest sightings was in New York, where Al Primo, a news director at WABC, brought Eyewitness News in late 1968. Looked at today at the Museum of Television and Radio, the early on-air promos for this then-novel brand of news are revelatory of what was to come and even funnier than the parodies of them in *Anchorman*."

<sup>6</sup> As Frank Rich wrote in a July 18, 2004 *New York Times* article, "The local news revolution nailed in this movie -- the dictum that the popularity of a news 'personality' with the viewers, not the story, must always come first -- has long since overrun most of both network and cable news."

<sup>7</sup> Terry Anzur, "The Real Ted Baxter: The Rise of the Celebrity Anchorman." (USC Annenberg,) December 8, 2000. <[http://www.learcenter.org/pdf/anzur\\_notes.pdf](http://www.learcenter.org/pdf/anzur_notes.pdf)> (accessed Feb.8, 2008). p.8

<sup>8</sup> *Anchorman: The Legend of Ron Burgundy*. (1:10:00)

<sup>9</sup> *Ibid.* (00:04:42) Channel 4 exclusive is about a water skiing squirrel.

Burgundy: How about that! That squirrel can water ski.

(00:05:10) Even the hard looking men at the bar think its funny saying "Man, that's hilarious." And the whole bar is laughing in good spirits.

<sup>10</sup> Pamphleteers of the early 18<sup>th</sup> century- "The journalist spoke directly to the reader. The writing was often plain, colloquial, conversational. Accessibility and clarity were the goal, not beauty and essence of language and style." Joe Saltzman. *Analyzing the Images of the Journalist in Popular Culture: A Unique Method of Studying the Public's*

*Perception of Its Journalists and the News Media.* (Los Angeles: University of Southern California,) 2002. p. 17.

<sup>11</sup> *Anchorman: The Legend of Ron Burgundy.* (00:53:20)

<sup>12</sup> *Ibid.* (00:53:20)

<sup>13</sup> *Ibid.* (00:05:15)

<sup>14</sup> “They learned that the only sure way to attract readers was to be inventive, to write lively, vigorous prose and to stick in the sensational whenever possible.” Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p.18.

<sup>15</sup> *Anchorman: The Legend of Ron Burgundy.* (00:28:33) Day 5 of Panda watch, Fantana has the exclusive. The live toss goes to Fantana who over sells the story. Fantana: PANDA WATCH! The mood is tense. I have been on some serious, serious reports but nothing quite like this. I, I, I, ching.....king is inside right now. I tried to get an interview with him but they said ‘Nope, you can’t do that, he is a live bear he will literally rip your face off.

<sup>16</sup> *Ibid.* (00:28:55)

<sup>17</sup> *Ibid.* (1:02:40)

<sup>18</sup> *Ibid.* (00:17:25)

<sup>19</sup> “The hunger for news, for information, reached new heights during the Civil War and turned the war correspondent and the reporter into honorable heroes. Still, that heroic image was blurred because the pressure to be first was so great that correspondents often filed anything to get their story into the newspaper before anyone else.” Saltzman, *Analyzing the Images of the Journalist in Popular Culture*, p. 22.

<sup>20</sup> *Anchorman: The Legend of Ron Burgundy.* (1:17:25)

<sup>21</sup> Jill Geisler, “Anchored in Reality: Ron Burgundy, Fact, & Fiction.” (Pointer Online) August 8, 2004. < [http://www.poynter.org/content/content\\_view.asp?id=68291](http://www.poynter.org/content/content_view.asp?id=68291)>. (accessed February 10, 2008.)

<sup>22</sup> *Anchorman: The Legend of Ron Burgundy.* (00:04:42)

<sup>23</sup> *Ibid.* (00:29:00)

[prompter]: BLIND MAN AND HIS PET FALCON CAN FIND HAPPINESS IN THIS WORLD WE LIVE IN, GOOD STUFF.

<sup>24</sup> *Ibid.* (00:53:20)

<sup>25</sup> Ibid. (1:10:00)

<sup>26</sup> Ibid. (00:13:42)

Harken: It looks like Ling-Wong the rare panda at the San Diego Zoo is pregnant.

Holladay: This is a big one.

Harken: This could be the big story of the summer. Network is going to be wanting plenty of coverage.

Ibid. (1:13:36) The top story of the night is that an ultra-sound of the famous San Diego Zoo panda bear shows her baby is doing quite well.

<sup>27</sup> “To survive, the news trader quickly learned how to please an audience, whether royal or common. The news balladeers cloaked their stories in patriotism, morality, and popular sentiment. Early publishers of newsbooks followed suit. And it continues to this day. Give the public what it wants became the catchphrase of the earliest of journalists.” Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p.11-12.

<sup>28</sup> *Anchorman: The Legend of Ron Burgundy*. (00:42:06)

<sup>29</sup> Both Glassner and Kann questioned the notion that national news is fundamentally different from local news. Professor Kann went on to say that local news has a much more powerful, immediate, and discernable effect on its viewers because it reports on issues that are much closer to home. Anzur. “The Real Ted Baxter,” p.10

<sup>30</sup> *Anchorman: The Legend of Ron Burgundy*. (00:04:15) The newscast starts. Burgundy reads a story about a man being attacked by dogs in a pool. Two men dressed as bikers with long hair and leather coats are at what looks to be a tough bar (motorcycles in the background and bras hanging from the ceiling. Everyone has beers in their hands and some are wearing sunglasses inside.)

Biker: Shut the hell up, Ron Burgundy is on! [Everyone shuts up and looks to the television.]

<sup>31</sup> Ibid. (00:05:15)

Burgundy: For all of us here at News 4, I am Ron Burgundy. You stay classy San Diego. [The screen splits to four shots of: the bar; the mother with her child whose husband has joined to watch the news; a room of elderly people; and two surgeons performing surgery on a patient. The screen with the family cuts to two black children watching the news. In unison they all mimic Ron and say “You stay classy San Diego.”]

<sup>32</sup> Ibid. (00:04:28)

<sup>33</sup> Anzur, “The Real Ted Baxter,” p.9

<sup>34</sup> *Anchorman: The Legend of Ron Burgundy*. (00:05:22)

Harken: We are number one. We have just grabbed every key demographic. [The anchors are very excited and the studio erupts with screams.]

Ibid. (00:05:43) Harken wants to make sure that they don't party too hard over news that they are number one.

Holladay: They don't ever listen to me.

Harken: Just get it done.

<sup>35</sup> Episode #101: "The Outsider," *The Mary Tyler Moore Show*. First aired on October 12, 1974. CBS, MTM productions. Directed by Peter Bonerz. Written by Jack Winter. "The episode features the constant preoccupation with ratings at the local level." Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 119.

<sup>36</sup> Episode #66; "The Georgette Story," *The Mary Tyler Moore Show*. First aired on January 20, 1973. CBS, MTM productions. Directed by Peter Baldwin. Written by Ed. Weinberger. "There is a wild celebration in the newsroom when Lou brings the news that they have move from bottom to next to bottom in the ratings." Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 103.

<sup>37</sup> "Publishers and Media Owners. They are either concerned with economic power – willing to do anything to increase circulation." Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 39.

<sup>38</sup> *Anchorman: The Legend of Ron Burgundy*. (00:55:42)

<sup>39</sup> Ibid. (1:10:12) Corningstone starts the signoff in the usual fashion.  
Corningstone: For the channel four news team I'm Veronica Corningstone.  
Burgundy: And I'm Ron Burgundy. Go fuck yourself San Diego.

<sup>40</sup> Ibid. (1:10:47)

<sup>41</sup> Ibid. (1:11:35)  
Harken: They want to hurt you Ron.

<sup>42</sup> Ibid. (00:00:45)

<sup>43</sup> Rich, "Happy Talk News Covers a War," p. 1

<sup>44</sup> Anzur, "The Real Ted Baxter," p.5

<sup>45</sup> Ibid. p.7

<sup>46</sup> Ibid. p.8

<sup>47</sup> David Brinkley, "On Being an Anchorman." *The New York Times*. June 14, 2003, Opinion section.



<sup>48</sup> *E! Behind the Scenes of Anchorman: The Legend of Ron Burgundy, 2004* (00:14:30)

<sup>49</sup> Thomas Fensch. *Television News Anchors: An Anthology of Profiles of the Major Figures and Issues in United States Network Reporting*. (Jefferson, N.C.: McFarland,) 1993. p. 27

<sup>50</sup> Brinkley, "On Being an Anchorman," p. 1

<sup>51</sup> "The public memory seldom distinguishes between the actual and the non-real. Often the two are linked together. Larger-than-life fictional characters overwhelm their less vivid real-life contemporaries. Real-life journalists become so immersed in legend and distortion that their images are as surrounded by fiction as any character in a novel, film or TV program." Saltzman, *Analyzing the Images of the Journalist in Popular Culture*, p. 2.

<sup>52</sup> Anzur, "The Real Ted Baxter," p.7

<sup>53</sup> "Who is real? Who is fiction? The public doesn't care. It takes its images wherever it sees and hears them and it often fails to differentiate between the real and the fictional." Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 3.

<sup>54</sup> Anzur, "The Real Ted Baxter," p. 7

<sup>55</sup> *Anchorman: The Legend of Ron Burgundy* box office numbers according to the Box Office Mojo Web site <<http://www.boxofficemojo.com/movies/?id=anchorman.htm>> (accessed March 20, 2008).

<sup>56</sup> Ibid.

<sup>57</sup> Arash Markazi, "Will Ferrell Q&A," (SI.com) February 12, 2008. <[http://sportsillustrated.cnn.com/2008/writers/arash\\_markazi/02/11/ferrell\\_qa/index.html](http://sportsillustrated.cnn.com/2008/writers/arash_markazi/02/11/ferrell_qa/index.html)> (accessed February 13, 2008).

<sup>58</sup> Anchorman T-shirt collection on *Chasing the Frog* Web site <<http://www.chasingthefrog.com/anchorman-t-shirts.php>> (accessed March 28, 2008).

<sup>59</sup> Thomas Leupp, "Anchors Away: Joblo.com interviews the cast of Anchorman." (Joblo.com) July 9, 2004. <<http://www.joblo.com/index.php?id=4742>>. (accessed Feb. 10, 2008).

<sup>60</sup> *Anchorman: The Legend of Ron Burgundy*. (00:03:43)

<sup>61</sup> Ibid. (00:03:39)

<sup>62</sup> Ibid. (00:01:19)

<sup>63</sup> Ibid. (1:00:11)

<sup>64</sup> Ibid. (1:23:35)

<sup>65</sup> “The anchors are strikingly similar (referring to Rather, Jennings and Brokaw). All are attractive and have the polished look of men who are extra attentive to their appearance.” Fensch, *Television News Anchors*, p. 4

<sup>66</sup> *Anchorman: The Legend of Ron Burgundy*. (00:01:34) Burgundy meticulously combs sideburns with red comb.

<sup>67</sup> Ibid. (1:08:00)

<sup>68</sup> Ibid. (00:02:57)

<sup>69</sup> Ibid. (00:01:34)

<sup>70</sup> Episode #156: “Ted’s Temptation,” *The Mary Tyler Moore Show*. First aired December 11, 1976, CBS, MTM productions. Directed by Harry Mastrogeorge. Written by Bob Ellison.

“He is writing an autobiography and tells a reporter that he got into television because God told him he was too handsome for radio.” Robert Alley and Irby Brown, *Love Is All Around: The Making of the Mary Tyler Moore Show*, (New York, NY: Dell Publishing Group Inc., 1989), p. 122.

<sup>71</sup> Anzur, “The Real Ted Baxter,” pg.5

<sup>72</sup> *Anchorman: The Legend of Ron Burgundy*. (00:01:19)

<sup>73</sup> “The Elizabethan pamphleteer was the original freelance journalist, investigative reporter and editorial writer. Many of the images associated with journalists throughout the centuries started here: the drinking, the drugs (tobacco)... the grand aspiration to be something better.” Saltzman, *Analyzing the Images of the Journalist in Popular Culture*, p. 13

<sup>74</sup> Afternoon Delight music video. (00:18:53) Corningstone and Burgundy are having a picnic. Burgundy is drinking scotch.

<sup>75</sup> *Anchorman: The Legend of Ron Burgundy*. (00:02:02)  
Burgundy: How now brown cow... Unique New York, unique New York...The arsonist has oddly shaped feet...The human torch is denied a bank loan.”

<sup>76</sup> Ibid. (00:02:26)

<sup>77</sup> Ibid. (00:31:13)

<sup>78</sup> Ibid. (00:53:16) In his sprint back to the office, Burgundy steals a lit cigarette from a man's mouth and proceeds to smoke it.

<sup>79</sup> "Journalism wreaks havoc on most personal relationships. Journalists usually end up alone in the big city without family." Joe Saltzman. *Analyzing the Images of the Journalist in Popular Culture: a Unique Method of Studying the Public's Perception of Its Journalists and the News Media*. (Los Angeles: University of Southern California,) 2002. p. 37.

<sup>80</sup> *Anchorman: The Legend of Ron Burgundy*. (00:49:35)  
Burgundy: I love poetry, and a glass of scotch and, of course, my friend Baxter here.

<sup>81</sup> Ibid. (00:11:20)

<sup>82</sup> Ibid. (00:11:55)  
Ibid. (00:26:46)

<sup>83</sup> "Ted Baxter was wisely never allowed to outgrow the characteristic that most delighted the audience- his fundamental boorishness, the fated capacity to say the wrong thing at the wrong time, to plant his foot firmly in his mouth on all occasions. He always represented something of the buffoon, even after he become a husband and father and revealed a vulnerability that humanized him beyond his early appearances." (p.117) "Burns recalls that Knight said to him, "I can't do this, I can't play this character, this stupid, arrogant, ignorant man who is a laughingstock. It's just gotten into my soul, and I can't, it's just so difficult for me." Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 118.

<sup>84</sup> "Unlike the smart, tough newsmen who work behind the scenes writing and producing TV news, the anchors are the pretty boys who are paid to look good." Anzur, "The Real Ted Baxter," p. 5.

<sup>85</sup> *Anchorman: The Legend of Ron Burgundy*. (1:09:43)

<sup>86</sup> Ibid. (00:29:00)

<sup>87</sup> Ibid. (1:10:12)

<sup>88</sup> Ibid. (1:10:36)

<sup>89</sup> "Mary's joke obituary announcing the death of Wee Willy Williams could not have

been read by anyone who had the slightest comprehension of the copy in front of him.” Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 120.

<sup>90</sup> *Ron Burgundy Auditions for SportsCenter*, 2004. (00:00:21)

<sup>91</sup> *Anchorman: The Legend of Ron Burgundy*. (00:43:50)

<sup>92</sup> *Tom Izzo interview*. (02:15)

<sup>93</sup> *Anchorman: The Legend of Ron Burgundy*. (00:31:33)

<sup>94</sup> *Ibid.* (00:38:10)

<sup>95</sup> *Ibid.* (1:13:55)

<sup>96</sup> *Ibid.* (1:23:53)

<sup>97</sup> *Ibid.* (1:07:43)

<sup>98</sup> “Jim Brooks said of Ted Baxter, “That character is one of the greatest schmucks of all time.” Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 118

<sup>99</sup> “Ted is an audacious concept, a character type that could have annoyed the audience as much as he did the other fictional characters and so distanced viewers from the show. Instead, like his contemporary pain in the neck, Archie Bunker, he become a beloved figure, affording America some of its richest laughter of the decade.” Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 116.

<sup>100</sup> *Anchorman: The Legend of Ron Burgundy*. (00:34:19)

<sup>101</sup> *Ibid.* (00:35:40)

<sup>102</sup> “‘Television,’ says ABC’s Howard K. Smith by way of explanation, ‘is not just a picture medium. It is pictures, plus words, plus personality.’ When the words and the personality belong to a Walter Cronkite, they generate what CBS Vice President Gordon Manning calls ‘believability... Talking to the camera as if it were an attentive stranger, Cronkite projects an air of friendly formality of slightly distant courtliness. His millions of views at the other end of the tube respond with consistent warmth.’” Fensch, *Television News Anchors*, p. 27

<sup>103</sup> *Anchorman: The Legend of Ron Burgundy*. (00:04:15)

<sup>104</sup> *Ibid.* (00:05:10)

<sup>105</sup> *Afternoon Delight* music video. (00:21:38) To punctuate the last note of the song Burgundy slaps Corningstone's rear.

<sup>106</sup> *Anchorman: The Legend of Ron Burgundy*. (00:02:08)

<sup>107</sup> *Ibid.* (00:45:37)

*Ibid.*, (00:45:47) Burgundy has a fantasy sequence. In his house there is a family picture where he has two boys and Corningstone can't even look at the camera she is so enamored by Burgundy. There are about 10 Emmys on the table. Burgundy comes home from work and announces his arrival. Corningstone is so happy to see him and tells Burgundy she has been spent all day cleaning his Emmys and preparing dinner in the nude.

Burgundy: Let's go make whoopee and then I'm going to go drink with the news team for two days.

Corningstone: I love my life.

<sup>108</sup> *Ibid.* (00:54:55)

<sup>109</sup> "His male chauvinism is always there, causing him regularly to refer to women, even Georgette, with such denigrating terms as 'chicks' and 'broads.' He ad-libs an editorial on why stewardesses should wear shorter skirts. In affording us a view of this foolishness the series is unquestionably making a feminist statement. And yet in this attitude Ted is not some monster out of step with his times. He is much closer to typical." Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 123.

<sup>110</sup> *E! Behind the Scenes of Anchorman: The Legend of Ron Burgundy* (00:07:52)

<sup>111</sup> *Ibid.* (00:07:16)

<sup>112</sup> "His self-centeredness is amusing when presented as childishness, a little darker when it borders on callousness or even deliberate cruelty. However modulated, the core is pure, unvarnished ego." Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 122.

<sup>113</sup> *SportsCenter*. (00:02:37)

<sup>114</sup> *Anchorman: The Legend of Ron Burgundy*. (00:57:52)

<sup>115</sup> *Ibid.* (00:58:43)

<sup>116</sup> *Ibid.* (00:54:42)

<sup>117</sup> *Ibid.* (00:55:42)

<sup>118</sup> Ibid. (00:57:07)

<sup>119</sup> Ibid. (00:56:50)

<sup>120</sup> Ibid. (00:49:35)

Ibid. (00:50:59)

<sup>121</sup> Ibid. (1:20:40)

<sup>122</sup> *E! Behind the Scenes of Anchorman: The Legend of Ron Burgundy.* (00:01:21)

<sup>123</sup> *Tom Izzo interview.* (03:28)

<sup>124</sup> *Rebecca Romijn interview.* (00:28)

<sup>125</sup> Ibid. (00:56)

<sup>126</sup> Ibid. (01:25)

<sup>127</sup> *Jim Caviezel interview.* (00:39)

Ibid. (00:55)

Ibid. (01:30)

Ibid. (02:30)

Ibid. (02:59)

<sup>128</sup> *Anchorman: The Legend of Ron Burgundy.* (00:56:17)

<sup>129</sup> Ibid. (00:13:02)

<sup>130</sup> Ibid. (00:42:17)

<sup>131</sup> “The earliest reporter of foreign and domestic news was not much more than a tipster, a letter writer, a visiting dignitary, a dilettante writing notes abroad, and finally an historian writing history from oral accounts, both new and old, eyewitness testimony, memories, and myth. Early historians invented what they did not know. They made up historical facts that suited their fancy. It was a form of journalism of the worst kind: Forget the facts, print the legend.” Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 11.

<sup>132</sup> “The male anchor still has the voice of authority, but the news team has become something like a family, where the patriarchal anchor plays dad, the weatherman and the sports guy are the wacky kids, and the female anchor, who is often significantly younger than the male anchor, plays the role of the ‘hot thing on the side.’” Anzur, “The Real Ted Baxter,” p. 6.

<sup>133</sup> *SportsCenter*. (00:00:21)

<sup>134</sup> *Tom Izzo interview*. (00:27)

<sup>135</sup> *Anchorman: The Legend of Ron Burgundy*. (00:14:22)

<sup>136</sup> *Ibid.* (00:26:08)

<sup>137</sup> *Ibid.* (00:30:23)

<sup>138</sup> *Ibid.* (1:06:40)

*Ibid.* (1:06:53)

<sup>139</sup> Episode #93: "Ted Baxter Meets Walter Cronkite," *The Mary Tyler Moore Show*. First aired on February 9, 1974. Directed by Jay Sandrich. Written by Ed. Weinberger. "The Teddy awards became a hallmark of Ted's narcissistic desire for approval. In one episode he wins and his acceptance speech is an elaborate pastiche of elation, wild gratitude, braggadocio and general incoherence. The satire on Emmys and Academy Awards is not lost on the viewer, although never specifically mentioned." Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 122.

<sup>140</sup> "They distinguish themselves by their achievements, not their boasts. They are people of good will, unselfish, trusting, decent, honorable with a sense of fair play, self-confident, resourceful and sometimes too witty for their own good. They work hard, display tenacity and enterprise, are good neighbors, love the simple things, have humility, are brave and honest, and will wield the power of the press, but never abuse it." Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 4-5.

<sup>141</sup> *Anchorman: The Legend of Ron Burgundy*. (00:42:45)

<sup>142</sup> *Ibid.* (1:24:08)

<sup>143</sup> "They are braggarts who are vain and conceited. They are socially undesirable, usurpers, abusers, snobs, strangers, traitors, sneaks, chiselers, narcissists." Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 5.

<sup>144</sup> "An argument can be made that there have never been any true heroes or villains in journalism, simply celebrities. The difference between heroes and celebrities is a matter of degree. Heroes are distinguished by achievement, celebrities by image. Heroes create themselves. Celebrities are created by the media. The hero is a big man or woman." *Ibid.* p. 5.

<sup>145</sup> "There is no question that television anchors have become enormously famous. Most of my adult life has been shaped by that reality. But I do not believe that I, or my fellow

anchors, have become famous for our power to influence uncritical masses of people, or for our ability to change the social or political order, or to elect a candidate or defeat one. So what are we famous for? Mainly, we are famous for being famous.” David Brinkley. “On Being an Anchorman.” *The New York Times*. June 14, 2003.

<sup>146</sup> *E! Behind the Scenes of Anchorman: The Legend of Ron Burgundy*. (00:03:52)

<sup>147</sup> *Jim Caviezel interview*. (00:17)

<sup>148</sup> *Anchorman: The Legend of Ron Burgundy*. (00:10:06)  
Ibid. (00:10:22)

<sup>149</sup> Ibid. (00:08:10)

<sup>150</sup> “A tragic hero is one who has fallen from greatness, someone with a tragic flaw. There is no tragedy in the celebrity’s fall from grace. Celebrities simply go back to their proper anonymous station.” Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 6.

<sup>151</sup> *Anchorman: The Legend of Ron Burgundy*. (1:12:53)

<sup>152</sup> Ibid. (1:11:35)

<sup>153</sup> Ibid. (1:13:00).

<sup>154</sup> Ibid. (1:15:47)

<sup>155</sup> Ibid. (1:13:18)

<sup>156</sup> Ibid. (1:13:47)

<sup>157</sup> Ibid. (1:13:55)

<sup>158</sup> Ibid. (1:14:21)

<sup>159</sup> Ibid. (1:18:12)

<sup>160</sup> “When Elizabethan journalists failed to use the news medium to get to what they considered to be a better place, they became disillusioned, angry, cynical, bitter, burnt-out, drowning their disappointment in alcohol or drugs.” Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 14.

<sup>161</sup> *Anchorman: The Legend of Ron Burgundy*. (1:29:30)  
Ibid. (1:29:41)



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<sup>162</sup> Ibid. (00:12:49)

<sup>163</sup> Ibid. (00:37:53)

<sup>164</sup> Ibid. (00:52:04)

<sup>165</sup> Ibid. (00:05:47)

<sup>166</sup> Ibid. (00:43:14)

<sup>167</sup> Ibid. (1:32:49)

Ibid. (1:34:15)

Burgundy: You do not take a tone with me 'cause I will give you a rap right on the Jack Johnson!

Ibid. (1:00:05)

Burgundy: Son of a bee sting, she is turning the whole office against us.

Ibid. (00:05:27)

Burgundy: Super duper...That's nice...neat-o gang!

Ibid. (00:08:35)

Burgundy: By the beard of Zeus.

Ibid. (00:36:35)

Burgundy: I'm storming your castle on my steed, m'lady.

Ibid. (00:48:45)

Burgundy: Antony and Cleopatra!

Ibid. (00:49:00)

Ibid. (00:49:23)

Ibid. (00:55:10)

Ibid. (1:09:00)

Burgundy: Knights of Columbus that hurt.

Ibid. (1:10:58)

Burgundy: OH! Great Odin's raven!

Ibid. (1:11:35)

Ibid. (1:12:30)

Burgundy: Don't you know I would never say the word fuck?

Ibid. (1:25:35)

Burgundy: Sweet Eli Whitney's nose! It wasn't you was it?

*Tom Izzo interview.* (01:30)

Burgundy: Hold on! Hold on you jackals!

Ibid. (02:25)

Burgundy: Oh Magical Johnson, right.

*Rebecca Romjin interview.* (00:19)

Burgundy: Dame Rebecca Romijn-Stamos.

Ibid. (03:12)

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Burgundy: The very delightful and mercurial Rebecca Romijn Stamos...May your star continue to soar.

<sup>168</sup> *Anchorman: The Legend of Ron Burgundy*. (00:14:52)

<sup>169</sup> “The male anchor still has the voice of authority, but the news team has become something like a family, where the patriarchal anchor plays dad, the weatherman and the sports guy are the wacky kids, and the female anchor, who is often significantly younger than the male anchor, plays the role of the ‘hot thing on the side.’” Anzur, “The Real Ted Baxter,” p. 6

<sup>170</sup> *Anchorman: The Legend of Ron Burgundy*. (00:08:31)

Ibid. (00:09:29)

Ibid. (00:14:05)

<sup>171</sup> Ibid. (00:17:05)

Ibid. (00:21:42)

Ibid. (00:35:40)

<sup>172</sup> Ibid. (00:32:00)

<sup>173</sup> “The popularity of this series was mostly due to Farrell’s performance as the brassy female reporter. Farrell told one interviewer that the cinematic sob sisters ‘were caricatures of newspaperwomen as I knew them. They were generally young, intelligent, refined, and attractive.’” Joe Saltzman, *Sob Sisters: The Image of the Female Journalist in Popular Culture*, (Image of the Journalist in Popular Culture, a project of the Norman Lear Center, Annenberg School for Communication, University of Southern California, Los Angeles, 2003). p. 3 <<http://www.ijpc.org/sobsmaster.htm>> (accessed February 2008).

<sup>174</sup> “Historian Donna Born writes that the woman journalist in fiction at the turn of the century is ‘single and young, attractive, independent, reliable, courageous, competent, curious, determined, economically self-supporting, professional and compassionate.’” Saltzman, *Sob Sisters*, p. 2

<sup>175</sup> “TV anchors and reporters prove irresistible to many writers in fiction, movies and TV – the females are either depicted as gorgeous blond airheads who sometimes sleep their way to the top or tough-minded women working in an all-male environment trying to prove their worth as reporters and not to be seen as sex objects.” Saltzman, *Sob Sisters*, p.5

<sup>176</sup> *Anchorman: The Legend of Ron Burgundy*. (00:17:05)

<sup>177</sup> Ibid. (00:35:40)

<sup>178</sup> Ibid. (00:26:46)

<sup>179</sup> Ibid. (00:38:04)  
Ibid. (00:38:34)

<sup>180</sup> Ibid. (00:42:45)

<sup>181</sup> “Female journalists in fiction during the 1940s are either portrayed as isolated super-professional journalists able to do any job perfectly or they are relegated to following orders from men because they are still female and thus unreliable.” Saltzman, *Sob Sisters*, p.4.

<sup>182</sup> *Anchorman: The Legend of Ron Burgundy*. (00:20:59)

<sup>183</sup> Ibid. (00:41:38)

<sup>184</sup> Ibid. (00:42:06)

<sup>185</sup> Ibid. (00:47:53)

<sup>186</sup> Ibid. (00:47:53)

<sup>187</sup> “Motion pictures offered the meatiest roles for female actors and created the perfect battleground of the sexes: the underrated girl reporter could prove she was as capable as the male, and the boy reporter could gloat that no girl could possibly keep pace with him.” Saltzman, *Sob Sisters*, p. 2

<sup>188</sup> “The sob sister always has to prove herself. She has to persuade the males around her that she is worthy of their respect.” Saltzman, *Sob Sisters*, p. 3

<sup>189</sup> *E! Behind the Scenes with Anchorman: The Legend of Ron Burgundy*. (00:05:38)

<sup>190</sup> *Anchorman: The Legend of Ron Burgundy*. (00:57:52)  
Ibid. (00:58:43)

<sup>191</sup> Ibid. (00:56:29)

<sup>192</sup> Ibid. (1:17:48)

<sup>193</sup> “She was considered an equal by doing a man’s work, a career woman drinking and arguing toe-to-toe with any male in the shop, and holding her own against everyone.” Saltzman, *Sob Sisters*, p. 4

<sup>194</sup> *Anchorman: The Legend of Ron Burgundy*. (1:17:48)

<sup>195</sup> Ibid. (00:56:17)

<sup>196</sup> “The female journalist faces an ongoing dilemma: How to incorporate the masculine traits of journalism essential for success – being aggressive, self-reliant, curious, tough, ambitious, cynical, cocky, unsympathetic – while still being the woman society would like her to be – compassionate, caring, loving, maternal, sympathetic.” Saltzman, *Sob Sisters*, p. 1

<sup>197</sup> *Anchorman: The Legend of Ron Burgundy*. (00:50:12)

<sup>198</sup> Ibid. (00:50:12)

<sup>199</sup> Ibid. (00:25:05)

<sup>200</sup> “Most female reporters eventually need rescuing by the most available male.” Saltzman, *Sob Sisters*, p. 3

<sup>201</sup> *Anchorman: The Legend of Ron Burgundy*. (1:23:53)  
Ibid. (1:24:08)

<sup>202</sup> “Male screenwriters, perhaps worried that these sob sisters were too independent and too feisty for the times, would make sure that by the final reel, these self-sufficient females would succumb to love, longing for what 1930s audiences were sure every woman really wanted – a man, marriage, and children.” Saltzman, *Sob Sisters*, p. 4

<sup>203</sup> *Anchorman: The Legend of Ron Burgundy*. (1:30:50)

<sup>204</sup> A. O. Scott “Film Review: When Hair Made the Man.” *The New York Times*. July 9, 2004, Arts and Entertainment section.

<sup>205</sup> *Anchorman: The Legend of Ron Burgundy*. (00:06:18)

<sup>206</sup> *E! Behind the Scenes with Anchorman: The Legend of Ron Burgundy*, (00:04:22)

<sup>207</sup> *Anchorman: The Legend of Ron Burgundy*. (00:06:18)

<sup>208</sup> *Afternoon Delight* music video from *Anchorman: The Legend of Ron Burgundy*, 2004. (00:18:58)

*Anchorman: The Legend of Ron Burgundy*. (00:05:38)  
Ibid. (00:06:18)

<sup>209</sup> Ibid. (00:03:55)

<sup>210</sup> Ibid. (00:06:18)

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Fantana: They call me the Bry-man. I'm the stylish one of the group. I know what you're asking yourself and the answer is yes; I have a nickname for my penis. It's called the octagon. But I also nicknamed my testes: my left one is James Westfall and the right one is Dr. Kenneth Noisewater. If you ladies play your cards right you just might get to meet the whole gang.

<sup>211</sup> Ibid. (00:15:21)

<sup>212</sup> Ibid. (00:15:21)

<sup>213</sup> Ibid. (00:17:33)

<sup>214</sup> Ibid. (00:18:15)

<sup>215</sup> Ibid. (00:22:14)

<sup>216</sup> Ibid. (00:22:14)

<sup>217</sup> Ibid. (00:22:14)

<sup>218</sup> Ibid. (00:23:20)

<sup>219</sup> Ibid. (00:24:15)

<sup>220</sup> Ibid. (00:39:30)

<sup>221</sup> Ibid. (1:31:30)

<sup>222</sup> Ibid. (00:15:21)

<sup>223</sup> Ibid. (00:55:42)

<sup>224</sup> Pamphleteers of the early 18<sup>th</sup> century- "The journalist spoke directly to the reader. The writing was often plain, colloquial, conversational. Accessibility and clarity were the goal, not beauty and essence of language and style... They learned that the only sure way to attract readers was to be inventive, to write lively, vigorous prose and to stick in the sensational whenever possible." Saltzman, *Analyzing the Images of the Journalist in Popular Culture*, p.17-18.

<sup>225</sup> *Anchorman: The Legend of Ron Burgundy*. (00:28:33)

<sup>226</sup> Ibid. (00:28:33)

<sup>227</sup> "Investigative Reporters- He or she usually risks life and limb to get the story that will help the public. they are always threatened and show great courage in putting their lives

on the line to get the story in the newspaper or on television.” Saltzman, *Analyzing the Images of the Journalist in Popular Culture*, p. 36.

<sup>228</sup>Scott, “Film Review,” p. 1

<sup>229</sup> *Anchorman: The Legend of Ron Burgundy*. (00:06:46)

<sup>230</sup> “The male anchor still has the voice of authority, but the news team has become something like a family, where the patriarchal anchor plays dad, the weatherman and the sports guy are the wacky kids, and the female anchor, who is often significantly younger than the male anchor, plays the role of the ‘hot thing on the side.’ Anzur, “The Real Ted Baxter,” p. 6

<sup>231</sup> *Anchorman: The Legend of Ron Burgundy*. (00:06:46)

<sup>232</sup>Ibid. (00:05:38) After the newscast Kind has a cigarette and a can of beer.

(00:06:46) Sitting around telling stories with a bunch of guys and beers and a bottle of whisky.

(00:40:19) Kind has a scotch on the rocks, which he decides to “freshen up” before they all part ways at the end of the song.

<sup>233</sup> Ibid. (00:09:03)

<sup>234</sup> Ibid. (00:13:10)

<sup>235</sup> Ibid. (1:00:11)

<sup>236</sup> *Afternoon Delight* music video. (00:18:44)

<sup>237</sup> *Anchorman: The Legend of Ron Burgundy*. (00:18:57)

<sup>238</sup> Ibid. (00:15:27)

<sup>239</sup> Ibid. (00:16:07)

<sup>240</sup> Ibid. (00:21:20)

<sup>241</sup> Ibid. (00:21:42)

<sup>242</sup> Ibid. (00:25:05)

<sup>243</sup> Ibid. (00:53:06)

<sup>244</sup> Ibid. (00:52:32)

<sup>245</sup> Ibid. (00:14:07)

<sup>246</sup> Ibid. (00:17:52)

<sup>247</sup> Ibid. (00:44:30)

<sup>248</sup> Ibid. (1:31:14)

<sup>249</sup> *Afternoon Delight* music video. (00:21:00)

<sup>250</sup> Scott, "Film review," p. 1

<sup>251</sup> Leupp, "Anchors Away," p. 1

<sup>252</sup> *E!* (00:04:07)

<sup>253</sup> *Anchorman: The Legend of Ron Burgundy*. (00:07:12)

Tamland: I'm Brick Tamland. People seem to like me because I'm polite and I'm rarely late. I like to eat ice cream and I really enjoy a nice pair of slacks. Years later a doctor will tell me that I have an IQ of 48 and am what some people call 'mentally retarded.'

<sup>254</sup> Ibid. (00:07:12)

<sup>255</sup> Ibid. (00:07:12)

<sup>256</sup> *Afternoon Delight* music video. (00:19:34)

<sup>257</sup> Ibid. (00:21:16)

<sup>258</sup> *Anchorman: The Legend of Ron Burgundy*. (1:16:25)

<sup>259</sup> Ibid. (00:04:40)

<sup>260</sup> Ibid. (00:00:35) The news team is walking to the suit store and appear to be lost.

Fantana asks where the suit store is because they have been walking for 45 minutes.

Kind: Brick I thought you said this was a short cut.

Tamland: Fantastic.

Burgundy: Well is it a short cut or not?

Tamland: Okay!

<sup>261</sup> Ibid. (1:06:35)

<sup>262</sup> Ibid. (1:26:42)

<sup>263</sup> Ibid. (00:50:08)

<sup>264</sup> Ibid. (00:15:46)

<sup>265</sup> Ibid. (00:15:34)

<sup>266</sup> Ibid. (00:15:53)

<sup>267</sup> Ibid. (00:18:49)

<sup>268</sup> Ibid. (00:20:23)

<sup>269</sup> Ibid. (1:31:41)

<sup>270</sup> Ibid. (00:06:07)

<sup>271</sup> Ibid. (00:06:07)

<sup>272</sup> Ibid. (00:06:18) Introduces Brian Fantana

<sup>273</sup> Ibid. (00:06:46) Introduction to Champ Kind

<sup>274</sup> Ibid. (00:07:12) Introduction to Brick Tamland

<sup>275</sup> Ibid. (00:56:29)

<sup>276</sup> *E! Behind the Scenes with Anchorman: The Legend of Ron Burgundy*. (00:04:34)

<sup>277</sup> *Afternoon Delight* music video. (00:19:55)

<sup>278</sup> *Anchorman: The Legend of Ron Burgundy*. (1:21:53)

<sup>279</sup> Ibid. (1:22:45)

<sup>280</sup> Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 37

<sup>281</sup> *Anchorman: The Legend of Ron Burgundy*. (00:08:19)

Fantana: I tell you Ron, it don't get no better than this.

Burgundy: We've been coming to the same party for 12 years now, and in no way is that depressing.

<sup>282</sup> Ibid. (00:43:35)

<sup>283</sup> Ibid. (00:17:33)

<sup>284</sup> Ibid. (1:00:11)



<sup>285</sup> Ibid. (00:43:35)

<sup>286</sup> Ibid. (00:40:19)

<sup>287</sup> *Afternoon Delight* music video. (00:20:38)

<sup>288</sup> Ibid. (00:20:45)

<sup>289</sup> Ibid. (00:19:10)

<sup>290</sup> Ibid. (00:21:07)

<sup>291</sup> *Anchorman: The Legend of Ron Burgundy*. (1:36:27)

<sup>292</sup> “Laughter is sometimes the only thing that keeps a journalist going even in the worst of times.” Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 37

<sup>293</sup> “Newspapermen and women are incredibly loyal to their publications and, most of all, to their colleagues.” Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 37

<sup>294</sup> *Anchorman: The Legend of Ron Burgundy*. (00:18:57)

<sup>295</sup> Ibid. (00:50:59)

<sup>296</sup> Ibid. (1:26:15)

<sup>297</sup> Ibid. (00:44:15)

<sup>298</sup> Ibid (00:45:16)

Fantana: See what it’s like when you’re not here. Ron, you are our leader, we need you here. Champ’s been a mess, Rick can’t sleep at night.

<sup>299</sup> “Editors – These journalists throughout the century are always gruff and sharp-tongued but usually soft under their bluster.”... “If they aren’t the stars of the film, they seldom leave their desks.” ... “They smoke cigars any chance they can, scream out orders at cubs and veterans alike, regularly fire their star reporter (who always comes back for more), and decide what stories to run and where to place them. Almost every media film has at least one major argument between the reporter and the editor or news director or executive producer.” Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 35

<sup>300</sup> *Anchorman: The Legend of Ron Burgundy*. (00:05:43)

<sup>301</sup> Scott, "Film Review," p. 1

<sup>302</sup> Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 101.

<sup>303</sup> *Anchorman: The Legend of Ron Burgundy*. (00:20:59)  
Corningstone: Mr. Harken, sir.

<sup>304</sup> *Ibid.* (1:10:47)  
Burgundy: Hello Edward.

<sup>305</sup> "Such is the nature of the life reflected on the show that the other men in the office address him familiarly as 'Lou.' Commentators during the life of the show sometimes criticized this dichotomy, claiming that the show fostered chauvinism." Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 101.

<sup>306</sup> "Editors – These journalists throughout the century are always gruff and sharp-tongued but usually soft under their bluster."... Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 35. "Lou Grant, as embodied by Ed Asner, is a gruff bear, often impatient, loud, a very physical person whether he is being aggressive or not, but he is also a father confessor, capable of great patience and understanding, even gentleness." Alley and Brown, *Love Is All Around: The Making of The Mary Tyler Moore Show*, p. 100.

<sup>307</sup> *Anchorman: The Legend of Ron Burgundy*. (00:04:46)

<sup>308</sup> *Ibid.* (00:42:17)

<sup>309</sup> *Ibid.* (00:29:00)  
Burgundy: Well that's going to do it for all of us here at channel 4 news. You stay classy San Diego. I'm Ron Burgundy?

Harken: Damn it. Who typed a question mark on the Teleprompter? For the last time, anything you put on that prompter Burgundy will read.

<sup>310</sup> *Ibid.* (1:17:00)

<sup>311</sup> *Ibid.* (1:10:12)

<sup>312</sup> *Ibid.* (1:10:47)

<sup>313</sup> *Ibid.* (1:10:58)

<sup>314</sup> "They smoke cigars any chance they can, scream out orders at cubs and veterans alike, regularly fire their star reporter (who always comes back for more), and decide what stories to run and where to place them. Almost every media film has at least one major

argument between the reporter and the editor or news director or executive producer.” Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 35.

<sup>315</sup> “By 1750, the printer-editor was accepted by the community, and the newspaper considered an essential part of daily life. Newspaper owners were happy with the status quo. Most did not want to rock the boat, content to print non-controversial business and political news. They left the controversial arguments on public issues to the pamphleteers and were content to make a profit and to win public acceptance.” Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p.19.

<sup>316</sup> *Anchorman: The Legend of Ron Burgundy*. (00:50:12)

<sup>317</sup> *Ibid.* (00:50:12)

<sup>318</sup> *Ibid.* (00:55:42)

<sup>319</sup> *Ibid.* (00:20:59)

<sup>320</sup> *Ibid.* (1:08:15)

<sup>321</sup> *Ibid.* (1:20:40)

<sup>322</sup> *Ibid.* (00:18:17)

<sup>323</sup> *Ibid.* (00:19:26)

<sup>324</sup> *Ibid.* (1:01:27)

<sup>325</sup> *Ibid.* (1:02:40)

<sup>326</sup> *Ibid.* (1:02:40)

Public news anchor: The public news has taken a break from its pledge drive to break some ass... No commercials, no mercy!

<sup>327</sup> *Ibid.*

<sup>328</sup> *Ibid.* (1:03:53)

<sup>329</sup> *Ibid.* (00:18:35)

<sup>330</sup> *Ibid.* (1:05:13)

<sup>331</sup> *Ibid.* (00:19:26)

<sup>332</sup> *Ibid.* (00:19:35), (00:20:08)

<sup>333</sup>Ibid. (1:01:27)

Mantooth: I understand that they had to bring a female in to change your diapers and wipe the dribble away from your stumbling lips...(takes a drag of his cigarette)... rub Vaseline all over your heinie and tell you that it's special and different from everyone else's.

(1:01:52)

Mantooth: Does she tuck you in Bry? Give you a kiss on the forehead tell you everything is going to be ok?

<sup>334</sup> Ibid. (1:19:24)

<sup>335</sup> Ibid. (1:17:15)

<sup>336</sup> "Perhaps the most dominant and damaging image of the journalist in popular culture is that of anonymous reporters chasing after stories. In countless movies, television programs, and novels, they travel in packs, usually armed with television cameras and microphones. They cover fast-breaking news by crowding, yelling, shouting, bullying, and forcing their way into breaking news events." Saltzman. *Analyzing the Images of the Journalist in Popular Culture*, p. 30.

<sup>337</sup> *Anchorman: The Legend of Ron Burgundy*. (1:26:50)

<sup>338</sup> Ibid. (1:28:39)

<sup>339</sup> Ibid. (1:28:39)

<sup>340</sup> Ibid. (1:28:39)

<sup>341</sup> Ibid. (00:57:07)

Burgundy: You are a real hooker and I'm going to slap you in public.

Corningstone: You have way too much pubic hair... You have man boobs.

Burgundy: You have a dirty, whorish mouth is what you have. I'm going to punch you in the ovary, that's what I'm going to do. Straight shot, right to the baby maker.

Corningstone: Jazz flute is for little fairy boys.

Burgundy: I cannot work with this woman.

(1:33:09)

Burgundy: I'm going to shoot you with a BB gun when you're not looking. In the back of the head.

Corningstone: You are not very bright, you know that. You are quite a dullard and everyone here knows it.

Burgundy: Well If I am a dullard you are the....

Corningstone: Can't think of anything to say now can you?

Burgundy: I can think of a lot of things to say, like you're a dirty bitch.

<sup>342</sup> Geisler, "Anchored in Reality," p. 1

<sup>343</sup> Ibid.

<sup>344</sup> "Some of this influence is merely a matter of style: that faux familial intimacy is now visible on any TV news show, national or local, with more than a single anchor. (Even the once Audio-Animatronic anchors of CNN's "Headline News" simulate husband-and-wife banter these days.)" Rich, "Happy Talk News Covers a War," p. 1

<sup>345</sup> Interview with Graham Robertson, March 13, 2008.

<sup>346</sup> Ibid.

<sup>347</sup> "I think there's a bit of Ron Burgundy in all of us [anchors]. Not necessarily the chauvinist pig/sexist part, but the big ego part. I don't think we could be anchors without having a bit of that in ourselves. The best example of that is Veronica's ultimate insult to Ron, 'You have bad hair.' That is something I would never tell a male anchor. I don't think they could handle it."-- *Allyson Floyd Anchor/Assistant News Director, WPDE (Florence/Myrtle Beach, S.C.)* as quoted from Geisler, "Anchored in Reality."

<sup>348</sup> "We cannot say that all, or most, or many of the male anchors that worked in this era were Ron Burgundys. Caricature, however, is build on fine threads of truth, and I think this film perhaps reminds us a little of the Ron Burgundy types that we all may have known or worked with over the years. The real world types that this character brings to mind were certainly not ignoramuses like Ron Burgundy."  
-- *Tom Layson, Anchor, News 12 New Jersey* as quoted from Geisler, "Anchored in Reality."

<sup>349</sup> "I felt like this movie was made for people who work in TV news. There were many lines that seemed like inside jokes. In too many movies these days, they try to portray the media realistically. But what ends up on the big screen is an inaccurate stereotype. At least we know going in, *Anchorman* is a parody. What made it so funny to our newsroom was that it gave us all a chance not to take ourselves so seriously..."-- *Scott Dennis, Anchor, WWSB ABC-7 (Sarasota, Fla.)* as quoted from Geisler, "Anchored in Reality."

<sup>350</sup> "Silly, but very funny. Not so much a send-up of TV news back then (and now) although there were a few good zingers as it took a look at the blatant sexism and chauvinism in the 1970's workplace. But the bottom line is that Will Ferrell is funny. He could read the phone book and it would be amusing."-- *Craig Wolf, Senior Anchor, WBBH-TV (Fort Myers/Naples, Fla.)* as quoted from Geisler, "Anchored in Reality."

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### **Filmography**

*Afternoon Delight* music video included in *Anchorman: The Legend of Ron Burgundy* extras (running time 3 minutes 43 seconds).

*Anchorman: The Legend of Ron Burgundy*, 2004 (running time 94 minutes), Dream Works. Directed by Adam McKay. Written by Adam McKay and Will Ferrell.

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*Interview with Rebecca Romijn*, 2004 (running time 3 minutes 35 seconds), MTV. First aired on MTV Movie Awards 2004.  
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*Interview with Tom Izzo*, 2008 (running time 4 minutes 34 seconds), Performed live at Michigan State University. <http://www.funnyordie.com/videos/c722e0c687> (accessed March 2008)

*Ron Burgundy auditions for SportsCenter*, 2004 (running time 1 minute 20 seconds), <http://www.funnyordie.com/videos/433682c3ba> (accessed March 2008).