

Etched in Stone

Journalistic Portrayals and the Prevalence of

Media in a Town Called Bedrock

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Abstract

This article examines the animated, primetime comedy *The Flintstones* and how its portrayal of the news media affects the way people, especially children, view journalists. The research will focus on the portrayals of journalists throughout the show's run.

This article also will look at the prevalence of the media, such as newspapers, radio, and television, in the series and how this affects how people think the media function in the real world.

With television consumption at an all-time high (the average American watches four hours of television a day)¹, the residual effects of the way the media and journalists are portrayed on television, including cartoons, becomes increasingly important. By understanding the way journalists are portrayed in cartoons, we can better understand the longtime impact on children, the primary target audience of *The Flintstones*.

I hypothesize that the way the news media are portrayed and the prevalence of the media in the series affect the way audiences view the media and journalists in reality.

Introduction

Television was introduced in the United States back in the 1930s, but it wasn't until 1948-49 that "the explosion of sets into the American marketplace" took place.²

The typical household had one set and used television as a family activity.³ Now, two-thirds of the nation's population has three or more TV sets in their home.⁴ This has caused watching television to become an isolated activity rather than a family activity like it had been in the past.

The average American youth is now spending more time watching television (1500 hours) than he or she is in school (900 hours).⁵ A large majority of this viewing time is devoted to cartoons that air

on network television weekday afternoons and Saturday mornings or on cartoon-only channels such as Cartoon Network and Boomerang.

Watching this much television puts the youth's mind at the hand of the content they are viewing. "Most children's programming does not teach what parents say they want their children to learn. Many shows are filled with stereotypes, violent solutions to problems, and mean behavior."⁶

And this doesn't exclude journalists.

For the purpose of this article, we will focus on the images of the journalist as portrayed in the animated series *The Flintstones*. Using research from all 166 original episodes, we will identify the differences and similarities between the images of the journalist in "A Town Called Bedrock" and their real-world counterparts.

With the help of prior social science research, we will determine if the image of the journalist as seen by children watching *The Flintstones* is a realistic portrayal or a bunch of rubble.

Background and Popularity

The Hanna-Barbera classic aired in prime time for six seasons on ABC-TV from 1960 to 1966. The series focuses on two "Stone Age" families, the Flintstones, and their neighbors, the Rubbles. Although their hometown of Bedrock may seem prehistoric, the show is contemporary to the time of its creation.

The humor on *The Flintstones* is said to have been inspired by one of the most popular comedies of that time, *The Honeymooners*, although both William Hanna and Joseph Barbera never openly admitted it.

"Much of the humor was based on its comic portrayals of modern conveniences, reinterpreted using Stone Age 'technology.' Most notably were their cars, complete with absence of floorboards to allow them to be 'foot-powered.'"⁷

The show also featured a great deal of satirical portrayals of stars from the era complete with their own “Stone-Age” names. Episodes featuring actress Ann Margrock (Ann Margaret), director Alvin Brickrock (Alfred Hitchcock) and baseball great Mickey Marble (Mickey Mantle), just to name a few.

The main characters are Fred and Wilma Flintstone. They have a daughter named Pebbles and a pet Snorkasaurus named Dino. Barney and Betty Rubble are the proud parents of an adopted baby boy named Bamm-Bamm and a pet Hopperoo named Hoppy.

Fred is a working-class man who operates the bronto crane at Slate Rock and Gravel Company. He is always getting into spats with his best friend Barney, usually over something small like Barney drinking his last ice cold beverage. Fred constantly drags his pal into get-rich schemes that often make money at Barney’s expense. And, when they aren’t having run-ins with the law they spend their free time at the bowling alley, golf course, or pool hall. They are also members of the local Loyal Order of Water Buffaloes lodge.

Wilma and Betty are typical housewives who want to get their hands on some of the finer things in life. They are always cooking and cleaning, especially Wilma. Fred and Barney think that they fall for their dimwitted tricks and lies when, in reality, the women are usually one step ahead of them.

Other recurring characters include Fred and Barney’s best friend Joe Rockhead, Fred’s boss Mr. Slate, Wilma’s mother Mrs. Slaghoople, Arnold the paperboy, The Gruesomes, The Hatrocks, and a little green visitor from outer space they call The Great Gazoo. All play a key role in the plot at some point or another.

The Flintstones was the longest-running animated series until “The Simpsons” surpassed it nearly 30 years later.⁸ The show proved to be a successful prime time program coming in at #18, #21 and #30 in the Nielsen Ratings in its first three seasons.⁹ That means that it was the 18th most watched

show in the nation in 1960, a year where there were “52 million sets in American homes, one in almost nine out of ten households.”¹⁰

“The tale of Fred and his extended family (Pebbles and Bamm-Bamm would join the crew eventually, and let's not forget Dino and Hoppy) held the attention of America for six years of original content, before entering the immortal annals of syndication.”¹¹ It also was nominated for an Emmy in 1961 for outstanding program achievement in the field of humor.¹²

The Flintstones has spawned countless spin-offs and movies including 10 TV series, 10 TV specials, five TV movies, two live-action films, and even a full-length musical. It continues to be shown on cable channels like Cartoon Network and Boomerang.

Licensed products bearing the cartoon's name have been successful for more than 30 years. Flintstones vitamins, introduced by Bayer in 1968,¹³ and Pebbles cereals, bearing the same characters and stone-age theme, introduced by Post in 1971 can be found all across the country in multiple varieties.¹⁴

The undying popularity of *The Flintstones* means that the show is still being watched and the images and stereotypes it is portraying are still being seen.

Qualitative Analysis

While journalism is not the main focus of the series, it is ever present. The many journalists on the show are almost all nameless and have no real identity. We see them mostly in fleeting glimpses as extraneous characters who do not have recurring roles. Journalists play a key role in the sense that they carry the plotline or advance the story, but they are extraneous in terms of characters and the big picture. There are however two instances where real-world journalists find their way into the show.

Hedda Rocker

Hedda Rocker is one of two satirical portrayals in *The Flintstones* that focuses on a journalist. In "Operation Switchover," magazines come to the forefront when Wilma has a good chance to become the "Good Cavekeeping Housekeeper of the Year." Fred has doubts about how much work Wilma does in a day at home opposed to his working the quarry. So, Wilma challenges Fred to switch chores for a day. At the end of the day, the director of the magazine, Hedda Rocker, comes for one final visit to confirm Wilma as a winner, a photographer close behind her.

Rocker is a white woman with big brown hair, glasses, bright-red lipstick, a blue dress with a necklace and earrings, complete with a big blue bonnet with a bird on top. This photographer is short, bald, and wears a blue hat and glasses.¹⁵

Rocker is portraying real-world journalist Hedda Hopper, the actress turned gossip columnist. She became a columnist when her acting career began to wane and covered the affluent people she portrayed in the movies. She was noted for her flamboyant hats, something the animated-version of her does a nice job of showing. Hopper also was known for being first to get a scoop and knowing how to hold a grudge, although this was not the case with her satirical sister.

Daisy Kilgranite

The most significant portrayal takes place in Season Two, Episode Nine titled "The Little White Lie." In this episode, Fred lies to Wilma so that he can go play poker with the boys. He ends up winning a large sum of money and needs an explanation for Wilma so he decides to put the money in Barney's old wallet and tell Wilma that he found the wallet.

Wilma falls for it and calls her friend Daisy Kilgranite who works in the lost and found department of the *Bedrock Chronicle* to put an ad in the newspaper to find the owner. Later, Barney calls the *Bedrock Chronicle* to claim the money pretending to be an old woman and Wilma calls Daisy

back to tell her the good news. She tells Wilma to meet her at the post office because this might be the story of the year and yells “stop the presses” when she gets off of the phone. When they arrive at the post office, Fred and Barney have already picked up the money and Daisy is asking for a photograph for the story. The guys quickly blow their cover and the jig is up.¹⁶

Daisy, an older woman complete with glasses, short white hair, a flowery hat, a necklace and earrings, was dressed a lot like Hedda Rocker, one of the only woman journalists portrayed in the show. She works for the Lost and Found Department, the type of department women were typically pinned to and had to be happy with in the 1960s. She is also the only woman reporter to appear in all six seasons.

Kilgranite is Hanna-Barbera’s version of Dorothy Kilgallen. She was a journalist of the era who wrote a daily column, *Voice of Broadway*, for the *New York Journal American*. She wrote mostly about entertainment and gossip but also dabbled in politics and crime. Kilgallen was also a panelist on the famous show *What’s My Line?* She was also ground-breaking and daring participating as the only woman in race around the world against two other reporters.

Kilgallen was portrayed as being much older in *The Flintstones*. Both wrote daily columns, but the satirical portrayal was more stereotypical and Kilgallen herself was very much not.

Anonymous Journalists

There are a limited number of instances in which an actual journalist appears.

The first glimpse of a journalist takes place in an episode titled “The Big Bank Robbery” where a bag of freshly stolen hits Fred on his head while he is napping in the yard. Eventually, the two robbers go back to Fred’s house to get the money and Fred ends up catching them. And as with any good-hero-stops-robbery story, a reporter and photographer show up to interview Fred and take his picture.¹⁷

A short, white male with blond hair, big circle glasses, the reporter wears a brimmed hat with the word “*Press*” printed once tucked in the front. He carries a requisite notepad and pen. The photographer is a taller white male with black hair carrying a camera and also wearing a hat with a “*Press*” card tucked into the brim.¹⁸

An eerily similar storyline unfolds in “Here’s Snow in Your Eyes.” While vacationing at the Snow Mountain Ski Resort, Fred and Barney capture the duo who stole the Rockland Rock, one of the world’s largest diamonds. Shortly after capturing the crooks, the press, including two journalists and a photographer, surrounds the heroic duo.

One journalist was a bald, short and stubby white male, with glasses and a dark brown hat with a “*Press*” card. The other was tall and skinny with short black hair and a light brown hat with the press card. The photographer remains completely anonymous standing behind his camera under a black cloth taking photos.¹⁹

Fred and Barney venture into the photography business in “Flash Gun Freddie” after Fred convinces Barney to buy an instant “Polarock” camera. Barney takes a picture as he’s falling on Fred after being dropped by a pterodactyl when a reporter from the *Bedrock Gazette* runs over to tell them that what he saw was great. He says that the newspaper would be interested in buying the photo and they go back to the office to talk to his editor.

When they get there, Fred lets the editor know that the photo won’t be cheap, but he ends up selling it for two dollars, not knowing that the editor was willing to pay two hundred. As Fred walks away, the editor laughs and lets it be known that he came out on top.

A white male of regular build, the reporter has no visible hair and wears a bowtie and a green hat with large press card, a pencil tucked behind his ear and holds a slate in his hand. A stubby white

male with a black mustache, the editor sports a bowtie and a blue visor reminiscent of the green visors copy editors wore in the '30s and '40s.

In "The Hero," Fred saves a baby in a runaway stroller. A reporter and photographer show up to interview him. "I smell a story," the reporter says. After a lady tells him the story, he says "Great story for my readers...it'll be sensational!" They rush to get Fred's name and picture without double checking the facts with Fred who is trying to tell them he isn't the hero. The reporter jumps the gun and says they'll run the photo "on page one under the caption 'Hero Flintstone Saves Baby'." Once Fred learns he is going to be on the front page he decides to play along. As Fred goes to tell him the facts, the reporter says, "don't give me the facts, just give me the highlights" and Fred proceeds to tell the reporter what he wants to hear.

This marks the first portrayal in which the journalistic integrity of the reporter can be called into question. He clearly was blinded by the thought of a sensational headline and envisioned exactly what he needed to get on Page One.

In "Christmas Flintstone," Fred plays Santa at the local department store and is interviewed by a local TV reporter. The reporter, a tall, skinny white male with a full head of black hair and a thin mustache wears a bowtie and holds a microphone. He asks Fred one question: "How do you account for your tremendous popularity?" Following Fred's response, the reporter laughs and tells him he's funny.²⁰

"Christmas Flintstone" is a rare example of journalism in *The Flintstones* that can't be considered sensational. Most of the news in the series involves robberies and heroic rescues. It is also replicates many a contemporary TV news story during the holidays, giving the show a link to real-life news feature stories.

Journalists also appear in Season two's "The Missing Bus" after Fred's new job as a school bus driver results in his delivering triplets on his first day at work. A local hero, yet again, Fred is approached

by a group of press at the hospital, but only one reporter and one videographer can be seen. The cameraman tells him to smile and then to show him the expression on his face when he found out the woman's condition. Then the journalist asks Fred some hard-hitting questions like "Weren't you afraid it would happen right there on the bus?" and "Weren't you worried about losing your job for taking the school bus off route?"

The journalist shown is a white male with black hair wearing a bowtie and an orange hat with a press card in the side of it holding a pencil and a paper.²¹ The videographer was also white and of a similar build with red hair and a mustache wearing a scarf and a beret.

Fred finds himself front and center in the news again in "Fred Strikes Out" when he wins a championship bowling tournament at the Bedrock Bowl while he is simultaneously on a movie date with Wilma. After the win, Fred is approached by a journalist from *The Daily Slate* who covers sports and wants a picture of Fred for a story in the morning edition. The anonymous journalist is a white male with glasses, red hair and a hat.²²

In "No Biz like Show Biz," famous manager Eppy Brianstone (of the Beatles manager's namesake Brian Epstein) discovers Pebbles and Bamm-Bamm, who make it to the big time with their hit single. Before long, a photojournalist comes to the house from *Teens and Better Babies* to take some photos of the now-famous musical duo. He is a tall white male wearing a tie and a hat and holding a camera.²³

Outside of this handful of episodes, journalistic portrayals happen sporadically throughout the without any recurring characters. They exist only on the television screen or through the radio airwaves, more or less a bunch of nameless journalists who take part in delivering the Flintstones their news.

These characters provide news of the nation. In "The Astra'Nuts," both wives are sitting in front of the TV when a half-bald, white anchor with a mustache and glasses reads from a script comes to

announce breaking news, two brave astronauts going into space, are none other than Fred and Barney.

²⁴ Once again, Fred and Barney find their way into trouble and the local news.

Occasionally, the radio or television talent will have even have a name, as was the case in Season one's "The Good Scout." Betty and Wilma are drinking a cup of coffee and listening to the radio when Peter Pebblehead hits the airwaves with the top story: two Scout leaders, Fred and Barney, and their Scouts are dangling from a parachute but have been rescued by the local rangers.²⁵ This is yet another example of the two neighbors finding their way into trouble and a sensational news story.

In the episode "Latin Lover," the news starts following the girls' favorite TV show, Latin Lover. First up is weather. A white man with parted red hair wearing glasses and a collared shirt reads the forecast from his script. He incorporates a little humor by saying "it will be cloudy in the rocky mountains and rocky in the cloudy mountains."²⁶

The number of journalistic references found in *The Flintstones* is few, but based on the quick glimpses it is safe to say that the journalists in *The Flintstones* are portrayed in a slightly negative fashion.

They are also very pervasive. As soon a news story takes place, and it is usually a sensational one, the reporter is right there for the scoop. Newspapers, TVs, magazines, and radios are all over the place in Bedrock and seemingly nothing goes unnoticed.

The journalists in *The Flintstones* are also unethical at times. In "Flash Gun Freddie," Fred and Barney are out trying to capture some newsworthy photographs on their new "Polarock" camera when a reporter from Bedrock Gazette shows up and tells them that they could sell their pictures to the paper. The reporter takes them to his editor who ends up paying them two dollars for their photo. Soon thereafter, he laughs and acknowledges that he would have paid them 200 dollars.²⁷ This type of greed is prototypical of the editors portrayed in films during the 1930s and 1940s such as

In "The Hero," Fred saves a baby in a runaway stroller. A reporter shows up out of nowhere and immediately says "I smell a story." After hearing a quick synopsis of what happened, the reporter says "Great story for my readers...it'll be sensational!" He rushes to get the hero's name and picture without double checking the facts with Fred who is trying to tell them he isn't the hero. The reporter says they'll run the photo "on page one under the caption "Hero Flintstone Saves Baby." His ethics are called into further questions when Fred goes to tell him the facts and he tells him "don't give me the facts...just give me the highlights."²⁸ The reporter was clearly being hasty and only cared about giving his readers something sensational to read, not the facts.

Media Prevalence

The journalists in *The Flintstones* may live in anonymity, but the media as a whole certainly does not. It is very much a part of show, so much so that it is part of the original introduction and closing.

In the original introduction, Fred picks up a copy of the *Daily Slate* curbside as he drives home from a long day at work. And, as soon as he gets home he heads for his chair and turns on the TV. Every episode ends in a similar fashion with Fred turning off the TV he turned on in the beginning of the episode.²⁹

The news media provide the only way the Flintstones have to hear about what is going on locally. Whether it's breaking news over the airwaves or the day's front page story in the newspaper, the Flintstones are always in tune with the latest crime, music, and movie news.

Fred receives the local newspaper every day from the neighborhood paperboy Arnold.³⁰ And if they aren't reading about themselves on the front page, they search the wants ads for a new job,³¹ check the latest sports scores³² or find out about the latest contests and tryouts.³³

Better yet, he has a plethora of competing newspapers in the area including the Bedrock Gazette,³⁴ The Daily Bugle³⁵ and The Bedrock Slab.³⁶ This is not only consistent with its era (1960s), but also the current era because of the competition brought about by the internet.

As for broadcast mediums, just about everybody in the show, including the Flintstones and Rubbles, has a television set and a radio. They even have radios in their foot-powered cars.³⁷

Fred and Barney are constantly watching sports on TV, football, baseball, the fights, you name it.³⁸ Betty and Wilma also get into the act watching anything from detective shows³⁹ to the “Latin Lover,” a show about a suave, dashing Latino man.⁴⁰ Dino even has his moment with the television when he becomes enamored with the TV-star “snorkasaurus” named Sassie.⁴¹

This helps to advance the story or carry the plotline. The same is true of the prevalence of media which helps to perpetuate Fred and company as an average stone-age folk and help make them more relatable and realistic to their audience.

For instance, in the episode “Arthur Quarry’s Dance Class” the Flintstones and Rubbles are headed out of town on vacation and Betty is trying to think if she forgot anything. She asks Barney if he canceled the newspaper and he replies “Yes Ma’am.”⁴²

This relays the message that everyday people not only have a subscription to the newspaper, but they also have to cancel it while they are away for an elongated period of time.

The mere presence of the newspaper in this show tells you that it was not only a major part of life in Bedrock, but also in the era in which *The Flintstones* was produced. An actual newspaper or mention of occurs in 77 of the 166 original episodes, a whopping 46 percent.

Television is shown in 61 episodes over the course of six seasons. Radio, while also prevalent, was only seen or mentioned on 19 different occasions.

Comparative Analysis

But the image of the journalist in *The Flintstones* means almost nothing on its own. In order to get a better grasp on what the image of the journalist in the show really means it is necessary to understand its portrayal in comparison to similar pop culture research.

The journalistic portrayals found in *The Flintstones* are small glimpses of characters that are only shown but a few times and whose main purpose is to advance the plotline. Therefore, the topical focus remains with that of the anonymous journalist.

“It was never easy to depict the real work of the journalist – the long hours of research and reporting; the difficulty in piecing together complicated stories under deadline pressure,” said Saltzman.⁴³ In Bedrock virtually all news is breaking news and the reporter is always at the right place at the right time. All of the hard work that goes into a story, all of the phone calls, the countless hours spent researching and writing, is rarely shown.

“The deathwatch reporters trading one-liners have become, in recent decades, mostly anonymous reporters covering fast-breaking news forcing their way into breaking news events,” said Saltzman.⁴⁴ That sentiment holds true for journalists in *The Flintstones* where virtually every piece of news in the Bedrock is breaking.

Unlike the anonymous reporters in *The Front Page*,⁴⁵ the journalists in *The Flintstones* rarely, if ever, travel in packs. Unless of course they are following a celebrity, usually a movie star or big-time musician, something anonymous reporters have always done.⁴⁶

Saltzman describes this image of pack, celebrity-chasing journalism as a dangerous one, one that undermines the public’s trust in the media.⁴⁷ This is also true in *The Flintstones*. In “The Little Stranger,” Fred cancels his newspaper subscription because he says “more and more the paper is failing to fulfill its obligation to the public,”⁴⁸ a sure sign that he has grown weary of the press. That sentiment is echoed in “Son of Rockzilla” where a newspaper salesman yells out the day’s headline of “monster on the loose”

and two ladies passing by, one of which says “monster loose...oh really what they won’t do to sell papers” with the other lady agreeing.⁴⁹

According to Saltzman, the result of this image is “the public’s rejection of the reporter as a hero, as someone helpful and necessary to society.”⁵⁰ In *The Flintstones*, much of the breaking news the reporter covers involves one of the main characters, often Fred, being the hero as opposed to the journalists bringing the city the story. Although reporters are undoubtedly helpful and necessary in their stone-aged society, how else would they get the latest in sports or the number from the “Rockmarket,” they don’t focus on the more altruistic job as the government’s watch dog.

But comparing the portrayals in *The Flintstones* to that of other anonymous journalists isn’t enough. The images of the journalist in other cartoons must be examined as well.

Two of the longest running animated series of all time (something these shows have in common with *The Flintstones*), *The Simpsons* and *Family Guy*, have all been reviewed so as to analyze the image of the journalist as it is portrayed in these shows.

According to Joe Saltzman, representations of the journalist in popular culture have been largely negative dating back to the late nineteenth century, reflecting negatively on the profession.⁵¹ And, the representations across other cartoon research are roughly the same.

“On *The Simpsons*, journalistic quality is questionable and journalists are generally foolish, disrespectful, or unethical.”⁵² While the journalists on *The Flintstones* can be considered unethical, they are not particularly foolish or disrespectful in their limited, fleeting roles.

Journalists on *The Simpsons* such as Kent Brockman of Channel 6 perpetuate the adjectives given above.⁵³ They fail to provide any positive image, instead depicting a profession of dimwitted, unethical and crude individuals.

Conversely, *The Flintstones* doesn't give the profession as bad of a name. Their stories are not as sensational, or over the top, and they maintain a certain level of professionalism throughout outside of a few ethical concerns.

The portrayals in another FOX animated series, *Family Guy*, aren't much different. "Ethics and integrity from journalists is virtually thrown out the window in *Family Guy*." Whether it is anchor Tom Tucker drinking on-air as he tries to find the last gold scroll in a parody episode of Willy Wonka and the Chocolate Factory or his co-anchor Diane Simmons teasing doing the show topless, the journalists in the town of Quahog are void of professionalism and respectability.⁵⁴

Effects of Television on Children

With all of time spent watching television these days it is more important than ever to know its potential effects on its audience. After all, these images "have more power on the American consciousness than the real thing."⁵⁵

"Many theorists and social critics have proposed that children learn social information from the programming that they watch several hours a day."⁵⁶ In fact, that is exactly what some of the research has shown.

In a study by John C. Wright et al, occupational portrayals on television were coded to see how they affect children's perceptions of reality, among other things. They took two groups of second- and fifth-graders and assigned them to one of two conditions (real life or on TV) in a 2x2 design (police officer or nurse).⁵⁷

After answering a bevy of questions about nurses and police officers, the data compiled showed "children who perceived television as factual and realistic had real-world schemata similar to TV images" with "older children differentiating slightly more clearly than younger viewers." The research also showed that heavier viewers were more likely to aspire to jobs shown on television.⁵⁸

Basically, the more realistic you believe the world of television to be the more prone you will be to believing that television portrayals are in fact reality.

Tons of studies have also been done on the popular children's educational program *Sesame Street*. According to a study published in *Media Psychology* in 1999 analyzing data collected over a 30-year period, the results showed patterns suggesting that the measureable effects of viewing *Sesame Street* not only stay with their viewer, but for more than a decade.⁵⁹

Conclusion

Ever-popular, *The Flintstones* was groundbreaking in its time and lives on through cable syndication and DVD. Its portrayal of the news media differs slightly from most other depictions in popular culture. Most of the journalism shown is fleeting glimpses of print and broadcast professionals living in anonymity, never to show their faces on another episode again.

While it isn't much, the quick flashes of journalism do allow for some overall assessment. The journalists in Bedrock are always at the right place at the right time and bring you nothing but late-breaking, front-page news. They never miss a story but do raise some ethical concerns.

In comparison to other depictions of anonymous journalists, the images on *The Flintstones* are a fairly similar. They have a tough time depicting the real work of a journalist but don't usually travel in packs. The show is also much tamer in regards to journalism ethics and sensationalism when compared to other animated series.

Based on television viewing research, this slightly negative image of the news media being portrayed in *The Flintstones* is having an effect on how the audience, particularly children, view the news media in reality.

"In the end, it doesn't matter whether these images are true or not. They make up the image of the journalist in which we believe and upon which we act."⁶⁰

This we do know, *The Flintstones*, a show created in the 1960s, undoubtedly a different era than today, continues to be shown to children and is imprinting their young minds with an image of the journalist that is not entirely consistent with that of the real world. And now we have proof.

End notes

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¹⁶ Season 2, Episode 9: "The Little White Lie," *The Flintstones (The Complete Series)*. First aired 10 November 1961 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

¹⁷ Season 1, Episode 17: "The Big Bank Robbery," *The Flintstones (The Complete Series)*. First aired 20 January 1961 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

¹⁸ Ibid

¹⁹ Season 3, Episode 6: "Here's Snow in Your Eyes," *The Flintstones (The Complete Series)*. First aired 19 October 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

²⁰ Season 5, Episode 15: "Christmas Flintstones," *The Flintstones (The Complete Series)*. First aired 25 December 1964 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

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²² Season 2, Episode 24: "Fred Strikes Out," *The Flintstones (The Complete Series)*. First aired 2 March 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

²³ Season 6, Episode 1: "No Biz like Show Biz," *The Flintstones (The Complete Series)*. First aired 17 September 1965 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

²⁴ Season 1, Episode 23: "The Astra'Nuts," *The Flintstones (The Complete Series)*. First aired 4 March 1961 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

²⁵ Season 1, Episode 26: "The Good Scout," *The Flintstones (The Complete Series)*. First aired 24 March 1961 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

²⁶ Season 2, Episode 31: "Latin Lover," *The Flintstones (The Complete Series)*. First aired 20 April 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

²⁷ Season 3, Episode 15: "Flash Gun Freddie," *The Flintstones (The Complete Series)*. First aired 21 December 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

²⁸ Season 3, Episode 18: "The Hero," *The Flintstones (The Complete Series)*. First aired 18 January 1963 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

²⁹ Season 1, Episode 1: "The Flintstone Flyer," *The Flintstones (The Complete Series)*. First aired 30 September 1960 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

³⁰ Season 3, Episode 8: "The Little Stranger," *The Flintstones (The Complete Series)*. First aired 9 November 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

³¹ Season 3, Episode 22: "Fred's New Job," *The Flintstones (The Complete Series)*. First aired 15 February 1963 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

³² Season 4, Episode 2: "Groom Gloom," *The Flintstones (The Complete Series)*. First aired 26 September 1963 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

³³ Season 1, Episode 25: "In The Dough," *The Flintstones (The Complete Series)*. First aired 17 March 1961 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

³⁴ Season 3, Episode 15: "Flash Gun Freddie," *The Flintstones (The Complete Series)*. First aired 21 December 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

³⁵ Season 3, Episode 8: "The Little Stranger," *The Flintstones (The Complete Series)*. First aired 9 November 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

³⁶ Season 4, Episode 3: "Little Bamm-Bamm," *The Flintstones (The Complete Series)*. First aired 3 October 1963 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

³⁷ Season 3, Episode 6: "Here's Snow in Your Eyes," *The Flintstones (The Complete Series)*. First aired 19 October 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

³⁸ Season 1, Episode 7: "The Babysitters," *The Flintstones (The Complete Series)*. First aired 11 November 1960 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

³⁹ Season 2, Episode 7: "The Softtouchables," *The Flintstones (The Complete Series)*. First aired 27 October 1961 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

⁴⁰ Season 2, Episode 31: "Latin Lover," *The Flintstones (The Complete Series)*. First aired 20 April 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

⁴¹ Season 3, Episode 1: "Dino Goes Hollyrock," *The Flintstones (The Complete Series)*. First aired 14 September 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

⁴² Season 1, Episode 18: "The Snorkasaurus Hunter," *The Flintstones (The Complete Series)*. First aired 27 January 1961 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

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⁴⁵ Ibid

⁴⁶ Ibid

⁴⁷ Ibid

⁴⁸ Season 3, Episode 8: "The Little Stranger," *The Flintstones (The Complete Series)*. First aired 9 November 1962 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

⁴⁹ Season 4, Episode 25: "Son of Rockzilla," *The Flintstones (The Complete Series)*. First aired 5 March 1964 by ABC. Directed by William Hanna and Joseph Barbera, and written by Foster et al.

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⁵⁹ Ragovin, Ashley. "N Is for News: The Image of the Journalist on Sesame Street," *The IJPC Journal [Online]*, Volume 2 - Fall, 2010: pp. 34-85

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