

# Columnists at War

*The Image of Dueling Newspaper Columnists in American Film and Television*

By Scott Martindale

## Introduction

LOUELLA PARSONS: I thought I had friends.

HEDDA HOPPER: Oh, come on, Louella. We are friends. I'm just doing my job.

LOUELLA: You're trying to do a job on *me*.

HEDDA: I guess I don't have to try very hard. Relax, there's plenty of room for both of us.

LOUELLA: I'm not gonna give you one inch of space!

HEDDA: You really think I'm gonna back away after all those years scratching at the door?

LOUELLA: You want war?!<sup>1</sup>

If a newspaper columnist's biggest rival is her competition, then Hollywood gossip columnists Louella Parsons and Hedda Hopper epitomized the archetypal duo. The legendary feuding columnists wielded so much influence in Hollywood that their power was rivaled only by each other.<sup>2</sup> When biographer George Eells' book<sup>3</sup> about the feuding columnists was turned into a 1985 television movie, *Malice in Wonderland*, these two characters brought to life a basic plot that has been featured in at least a dozen movies and television shows:<sup>4</sup> two newspaper columnists who duel in print and in person.

Dueling columnists represent a subset of the popular image of dueling journalists in American film and television. Typically involving a man and a woman, the two dueling journalists function as equals for much of the story, but in the end, the woman emerges the weaker of the sexes. Known as "sob sisters," these women did their best to be tough and abrasive in a male-dominated profession, but they ultimately took comfort in a male journalist's welcoming embrace, often through marriage, children and domestic life.<sup>5</sup>

For many newspaper columnists, the biggest source of tension has not been with an editor or a source, but with a colleague or a competitor – a fellow columnist with wits and smarts matched only by the columnist’s own. Columnists have long been portrayed in popular culture as cocky, aggressive and power hungry. They stop at nothing and readily sacrifice anyone and everyone to get a must-read item into their column. In fact, the real-life Hedda and Louella served as models for gossip columnist characters throughout movie history.<sup>6</sup>

### **The Story Formula**

The formula of the dueling male and female journalist, which has been recycled over the years in films and shows featuring newspaper columnists, was definitively brought to life in the 1942 romantic comedy *Woman of the Year*,<sup>7</sup> which chronicles the squabbles of an international affairs columnist and her sports columnist rival-turned-husband.

*Woman of the Year* is Tess Harding (Katharine Hepburn), a prominent young journalist who starts a fierce duel in print with Sam Craig (Spencer Tracy), who works for the same newspaper. Tess proposes that sports be banned for the duration of World War II so that Americans can focus on the war effort, sparking a strong reaction from Sam. The warring words they exchange in their columns meld seamlessly into verbal confrontation and bickering. But true to the story formula, they reconcile and marry by the end of the film.

In 1987, audiences saw the *Woman of the Year* formula replicated in the television movie *Warm Hearts, Cold Feet*,<sup>8</sup> about two married columnists from rival newspapers whose incessant quarreling spills onto the pages of their columns. Then, in the 1991 feature movie *He Said, She Said*, starring Kevin Bacon and Elizabeth Perkins, audiences enjoyed a predictable blend of

personal romance and professional rivalry by two journalists writing point-counterpoint columns for the same paper.

*He Said, She Said* summed up the appeal of these movies by stating the obvious: “People just love a good fight.” Those words, written on the side of a bus in the movie, were intended to serve as an advertisement for the columns, but the simple movie prop succinctly stated the universal appeal of watching two columnists go at each other, both as journalism professionals and as human beings.

Similarly, buses with advertisements for dueling columnists pass each other in 1987’s *Warm Hearts, Cold Feet*, symbolically showing the fierce tension between the columnists. Since the columnists in this film work for rival papers, the *Los Angeles Tribune* and the *Los Angeles Sun*, they are featured on separate ads. But as in *He Said, She Said*, they both are writing about one subject on which they have very differing opinions (in this case, it’s their unborn baby). At the end of bus scene, the passing buses collide and a minor accident ensues.

Some of these stories have proven so popular that they have been remade and remade, sometimes as comedies, sometimes as parodies, sometimes as melodramas. In 1999, the Lifetime cable television movie portrayed dueling advice columnists Abigail Van Buren and Ann Landers in the light-hearted movie *Take My Advice: The Ann and Abby Story*. The columnists, who in real life were feuding twin sisters Esther and Pauline Friedman, endured a roller-coaster ride of emotions in which the twins morphed from best friends to bitter rivals to best friends again – and just about everything in between. One aspect of the movie, however, was consistent: everything was acted out for maximum comedic effect.

The story of the twin advice columnists was parodied in a 1990 episode of NBC’s comedy hit *Night Court*,<sup>9</sup> in which the conspicuously familiar-looking, bickering sisters –

identified as Columnists Lana and Vanna Anders – were hauled into court for disturbing the peace after they began fighting at a luncheon.

### **Journalism Rivalries**

Journalists have long been portrayed in popular culture as sassy, quick-witted characters who stop at nothing to get a scoop. These qualities make them the perfect protagonists for films and television. They have almost an innate tendency to compete for stories and bylines, for recognition and praise from editors, for bragging rights among their colleagues.

Columnists, who have relative autonomy over what they write, are tasked with coming up with something fresh, attention-grabbing and exclusive every time they write. Columnists also have a territorial sense when it comes to their work. Unlike reporters whose bylines tend to go unrecognized by readers, columnists know that byline recognition is what entices readers to their columns and builds strong reader loyalty.

Hollywood, consequently, portrays them as particularly vicious characters when it comes to printing the news that keep their columns afloat. Gossip columnists especially tend to stop at nothing to get an exclusive. Trampling over rival columnists who get in their way simply comes with the territory.<sup>10</sup>

Columnists also tend to amass great power and influence. These relentless characters make and break people's careers and reputations. In fact, columnists like Louella Parsons and Hedda Hopper were so feared in Hollywood that few 1930s movie executives dared to make a film that satirized them or portrayed them in an unflattering light.<sup>11</sup>

## The Comedy of Rivalry

Rival newspaper columnists bicker with each other, both inside and outside the newsroom. The naturally competitive newsroom environment fosters big and entertaining fights, and among newsroom colleagues who are equals, there is rarely a clear-cut winner.

In *He Said, She Said*, Dan Hanson (Kevin Bacon), a columnist for *The Baltimore Sun* who writes a column that runs side by side – and often ideologically at odds with – a column by Lorie Bryer (Elizabeth Perkins), his newsroom rival.

Dan and Lorie’s editors originally plan to give the column to one of the two, so the editors create a competition in which each writes a column about a new public sculpture display. The editors intend to make a decision on the piece they like best. Dan and Lorie have until 5 p.m. the next day to file 1,500 words.

As they are sitting across from each other on deadline, they have the following spat (the first of many):

LORIE: This really sucks.

DAN: Tell me about it.

LORIE: Oh, please. Don’t tell me that you’re done already. Do you think about it at all or do you just type?

DAN: Oh, I don’t need to think. Common sense tells me what to say.

LORIE: Common sense, huh?

DAN: I’ll tell you what. I’ll wait ’til you’re done. We’ll hand them in together just to give you a fair shot.

LORIE: So all those years I spent in journalism school were just a waste of my time.

DAN: Well, I don’t consider myself a journalist.

LORIE: I wouldn’t brag about it.

DAN: I’m a newspaperman.

LORIE: Pithy. Dumb, but pithy.

This scene clearly establishes the competition between Lorie and Dan. Both columnist hopefuls know what is at stake. Brash, smug and full of themselves, they have no reservations about taking jabs at each other.

At the same time, *He Said, She Said* is a comedy, and the lightheartedness of their exchange is readily evident. Their bitter sarcasm is meant as comic relief, not as a source of melodrama.

Television sitcoms also have capitalized on the naturally comical moments of tension that occur between dueling columnists. In an episode of the 1980s and 1990s sitcom *Growing Pains*,<sup>12</sup> the husband and wife who star in the show compete to become a columnist for the *Long Island Sentinel*. Television news reporter and former journalist Maggie Malone Seaver (Joanna Kerns) decides to write a consumer watchdog column evaluating waffle irons, while her husband, psychiatrist Dr. Jason Seaver (Alan Thicke), writes a psychology column.

As they sit next to each other in bed working on their columns, they get into a fight over who has better qualifications to write a newspaper column.

JASON: Honey, it's not like this is the first time I've ever been published.

MAGGIE: Yes, but that was for other psychiatrists. This is for actual people.

JASON: Then why do you think I used the popular term "buzz word," darling?

MAGGIE: Cupcake, I'm just trying to give you the benefit of 20 years of journalistic experience.

JASON: Oh, and I appreciate that, puppy toes, and all the love it shows. But I'm gonna continue to write about my proven scientific theories while you can find yourself there writing about – and I'm just gonna say it – waffles.

The *Growing Pains* writers turned a bitter rivalry between two columnists into an entertaining and rather silly bedroom argument between husband and wife.

The stories of dueling columnists generally are presented in humorous and lighthearted ways. As intense and subversive as the fighting becomes, the audience remains entertained throughout the films and not concerned about the potential devastating effects this fighting may be having on the characters' psyches and personal relationships.

In *Warm Hearts, Cold Feet*, married couple and rival columnists Michael Byrd and Amy Webster are on their way to a prenatal appointment with Amy's doctor when they get into a

heated argument about their columns and their views on relationships and marriage. The fighting escalates to the point that they begin seriously tossing around the idea of getting a divorce.

MICHAEL: That's it. I can't live with you anymore.

AMY: How does trial separation sound?

MICHAEL: Divorce sounds even better.

AMY: Fine, we can announce it in our columns.

Even with Amy almost due to give birth to the couple's baby, they consider permanent separation. Rather than dwell on the consequences of such a rash decision, however, the scene maintains its irreverent comedic tone with the mention of newspaper columns. The argument spills into the waiting room of the doctor's office:

MICHAEL: I want custody of the child.

AMY: After I do all the work.

MICHAEL: If it wasn't for me, there wouldn't be –

AMY: If you were up on your literature, which you aren't, you would know that after your brief moment in the sun, you are no longer necessary. Children do not need fathers anymore. You are passé.

MICHAEL: (to everyone in the waiting room) I have an announcement to make. My wife has just canceled Father's Day.

The characters do not seem to grasp that they are talking about a human life, as is typical of comedies. The decision to dissolve a family unit before a child is even born is treated as lightly as deciding what to eat for dinner.

At the end of the fights, the characters find happiness and make peace with each other, barely acknowledging their rough history together. They take on a policy of forgive-and-forget, kiss-and-make-up, rather than attempt to sort through their differences and the underlying causes of their disputes.

At the end of *Malice in Wonderland*, Hedda Hopper and Louella Parsons (Elizabeth Taylor) decide to put their intense hatred for each other aside and co-exist as enemies. This humorous exchange dismisses the entire premise of the movie – perhaps the two women do not

feel rage and hatred for each other after all. Audiences are left to assume that the dueling never had a profoundly deep psychological impact on either columnist.

To top it off, Hedda and Louella also decide to put on a show for the public, acting as people expect them to act. Leaving the restaurant and getting into their cars parked near each other, they yell:

HEDDA: If I never see you again, it'll be too soon.

LOUELLA: For the first and last time you can quote me, "Drop dead!"

Then, in a display of affection that only they are meant to see, Hedda winks and Louella blows a kiss, again reinforcing the notion that the characters were never gravely affected by the fighting in the first place.

### **Sob Sisters and Classic Male Heroes**

In the majority of cases in films and television, a dueling columnist duo comprises a man and a woman. Their roles conform to the classic portrayal of male and female journalists: a heroic but flawed male journalist and a competitive but ultimately vulnerable sob sister.<sup>13</sup>

The 1942 film *Woman of the Year* exemplifies these personality traits. Sam Craig, an unrefined, sports-loving columnist, finds true love – and heated arguments – with international affairs columnist Tess Harding. Although they fight, Sam is drawn to a woman who is every bit as sharp as he is and easily more educated about politics and world affairs.

But Tess is the prototypical sob sister. When they begin experiencing marital troubles and decide to separate, she is brought to tears by this course of events and ultimately returns to Sam to beg his forgiveness. In the process, she renounces her career entirely – a career that earned her the distinction of "America's Outstanding Woman of the Year" no less.

As a sob sister, Tess could not be Sam's equal in the end. Just before she leaves her home to attend the awards banquet, Sam refuses to accompany her, and audiences soon learn why:

SAM: Tell them I had something important to do.

TESS: Who would believe that you have anything that was important enough to do with what – (stops herself when she realizes what she's saying)

SAM: You know, it's too bad I'm not covering this dinner of yours tonight, because I've got an angle that would really be sensational. The outstanding woman of the year isn't a woman at all!

The movie's message is clear: Even the "Woman of the Year" award, with its exclusively female list of candidates, is an unacceptable award for a sob sister like Tess.

The images of the sob sister and the heroic male journalist, popularized through repeated use in 1930s and 1940s films,<sup>14</sup> also have found their way into more modern films, including ones that feature dueling columnists.

In 1991's *He Said, She Said*, Lorie Bryer manages to tie her competition for the coveted *Baltimore Sun* column – and they both end up writing columns that run side by side – but she is unable to resist Dan Hanson's aggressive advances toward her. She winds up sleeping with the womanizer after a night of dancing, kissing and seduction. Furthermore, as the more vulnerable, rash journalist of the two, she throws a coffee mug at his head one day as they are taping a morning television show to promote their point-counterpoint columns. Throughout the film, Bryer's emotions gush out at the chauvinistic Dan – there is no mistaking that she plays the modern-day "sob sister" role in the film.

In the 1939 movie *Personal Secretary*, rival columnists Mark Farrell (William Gargan) and Gale Rodgers (Joy Hodges) cover a murder trial, with Rodgers getting ahead of her competition by posing as Mark's secretary and scooping him right under his nose for her column, called "The Comet." After Mark is beaten up by thugs protecting the identity of the defendant in

the murder trial, Mark accuses his rival columnist – he does not know that his own secretary is the columnist – of being the responsible party:

GALE: Are you inferring that “The Comet” had anything to do with this?

MARK: I wouldn’t put anything past that dame.

GALE: Well, hadn’t you better check up on your information?

MARK: I will, but it won’t hurt in the meantime to shoot a few arrows.

GALE: But it’s so unfair.

MARK: All right, it’s unfair.

GALE: And almost libelous.

MARK: Listen, I’m a newspaperman. I make my own rules.

Mark comes across as ignorant and brazen throughout much of the film, while Gale comes across as the level-headed, bright assistant with knowledge of journalism and journalism ethics.<sup>15</sup>

As self-confident, independent and intelligent as Gale appears, she crumbles by the end, first giving up her own column to become his full-time secretary and then agreeing to marry him after he saves her life. Gale fits the sob sister mold perfectly, outwitting her male rival for most of the film but ultimately succumbing to marriage while simultaneously giving up a successful career in journalism.

Mark, meanwhile, fits the flawed male-journalist-as-hero mold, initially demonstrating the lesser intelligence of the two, but ultimately saving Gale’s life. Although he is outsmarted by a woman, he saves Gale from a dangerous situation and helps ensure that she takes her proper place in society – that is, as his wife.<sup>16</sup>

In some cases, the dueling columnists already are dating or married, but again, the women are portrayed as the weaker of the sexes and typically come across that way. In *Warm Hearts, Cold Feet*, sports columnist Michael Byrd (Tim Matheson) prints in a column that he and his wife, Amy Webster (Margaret Colin) – also a columnist – plan to have a baby, much to the dismay of the uninformed Amy. But Amy quickly forgives him and warms to the idea. She puts up with her bumbling and rash husband throughout the film.

### **Romance, Sex and Marriage**

The bickering and competition between male and female columnists typically create strong sexual energy and tension – chemistry that ultimately leads to romance and marriage, or simply to the bedroom. Because female journalists traditionally were portrayed as not belonging outside the home in the first place, the feelings that developed became a titillating “anarchist love”<sup>17</sup> that audiences could not get enough of.

Dan Hansen and Lorie Bryer in *He Said, She Said* bicker and fight constantly when they become columnists for the same newspaper, but their disgust with each other quickly turns into an inexplicable night of sex, followed by romance and reconciliation.

Similarly, in *Warm Hearts, Cold Feet*, the bitter differences between Michael Byrd and Amy Webster that nearly drove them to divorce are all forgotten during a few over-the-top romantic scenes that follow the couple learning they will be having twins. The reasons they were fighting seem a distant memory as soon as Michael begins to attend Amy’s pregnancy classes and Amy reveals her vulnerable, emotional side. She counts on Michael for support, and she gets it, especially after she breaks down in tears at an irrational fear that flaws in her DNA might produce a baby with six toes. Michael comforts her like any model husband and soon-to-be father would do.

In the “Paper Tigers” episode of *Growing Pains*,<sup>18</sup> the tension of a marital rivalry between two columnist wanna-bes is channeled into bedroom romance by the end of the episode. After Jason Seaver’s column is rejected in a competition, and his wife Maggie Malone’s column is selected, Jason quickly forgives and forgets. Turned on sexually, Maggie puts the moves on her husband:

JASON: I realized you have to be a real pro to make something so hard look so easy, Maggie. And you are a pro. (Jason kisses Maggie on the cheek.)  
 MAGGIE: Oh, Jason. Don't you think it's a little warm in here?  
 JASON: I will open the window.  
 MAGGIE: (laughs) No, no, no. Not that kind of warm, puppy toes.  
 JASON: Oh, cuddle buttons. *That* kind of warm.

Female journalists throughout history have been portrayed as adversaries to male journalists, lending excitement, tension and romance to thicken the plot.<sup>19</sup>

### **Familial Love-Hate Relationships**

Not in all cases is the fighting between two columnists with romance on their minds. Sometimes the rivalry feels distinctly like a love-hate relationship, typical of those that might develop between close family members. With Hollywood gossip columnists Louella Parsons and Hedda Hopper or advice columnists Ann Landers and Abigail Van Buren or columnist Ray Barone in *Everybody Loves Raymond* and his aspiring-columnist father,<sup>20</sup> the disputes feel distinctly like rivalries between family members.<sup>21</sup>

Ann Landers and Abigail Van Buren, of course, are real-life sisters (Eppie and Popo, respectively), fighting for dominance as two of the most successful advice columnists in the history of newspapers. When *Life* magazine interviews each of them for a splashy story about the women behind America's most famous advice columns,<sup>22</sup> they let slip some awful statements about each other. Then, after reading the *Life* story, they both become enraged about what the other has told the magazine. They have a heated but very short argument over the phone:

EPPIE: Well, I can't believe what I'm reading. How could you invent those things about me?

POPO: Those are the facts. You created the fiction. And after all I've done for you.

EPPIE: Oh, don't flatter yourself.

POPO: Well, poor Eppie. Hang on. I'll get you the number of a great psychiatrist.

EPPIE: Yeah, well, if your recommendation is from personal experience, I'll pass. Oh, and speaking of numbers, Popo, lose mine.

POPO: I already have.

(Eppie hangs up on Popo as Popo hangs up on Eppie.)

The love-hate relationship is found among dueling male columnists as well. In 1939's *Café Society*, two columnists want the scoop on a rich, socially prominent "café society" girl named Chris West (Madeleine Carroll). One ends up marrying her, while the other sniffs around and winds up printing private details about the other's marital discord with his café-society wife. Crick O'Bannon (Fred MacMurray), who marries Chris, is furious when he reads a column written by Sonny DeWitt (Allyn Joslyn), who has made less than flattering remarks about Crick and Chris in his column. Crick goes to Sonny's office, where he finds the beginning of Sonny's next column in the typewriter:

I Get Around

By Sonny DeWitt

And speaking of Crick O'Bannon, if one must speak about him, Crick finishes the column for Sonny and sends it off to the composing room before Sonny has returned to realize what is going on. The rest of the column, as written by Crick, reads:

... your correspondent bows his head in shame and admits he's been a termite and a blindie not to see that Mr. O'Bannon is one of our most brilliant young citizens, a magnificent specimen, typifying everything fine that Café Society and your own Sonny DeWittless certainly do not!

The following day, Chris is drinking at a bar with Sonny, creating the perfect opportunity for a confrontation when Crick approaches his wife and his rival at the bar. A comical, terse tiff between Crick and Sonny exemplifies their love-hate relationship:

CRICK: It was downright decent of you to give me that little write-up in your column. I was touched, really I was.

SONNY: If you don't mind, Mr. O'Bannon, the subject is closed.  
(Sonny walks away.)

Sometimes the fighting between columnists is reminiscent of an adolescent brother and sister, as in a 2003 episode of the WB network's *Charmed*<sup>23</sup> when advice columnist Phoebe Halliwell (Alyssa Milano) bickers with Googy Gress (Spencer Ricks), an antagonizing columnist who she is being forced to work with:

PHOEBE: (sighs in disgust) OK, let's get a couple of things straight here. I didn't ask for this, and I don't like it. So don't push it, or else –

SPENCER: Or else, what?

PHOEBE: You know what? Let's just pick a letter.

SPENCER: Well, let's start with: There's nothing good in this pile of dribble. I mean, there's some lady who wants to break up with a loser. Another who wants to be closer to mommy. And this one, she's worried about losing her virginity. It's like a freaking PMS convention. Let me ask you a question: Do you ever get letters from anybody other than a bunch of whiny chicks?

(Phoebe, who is a witch with magical powers, turns Spencer into a turkey.)

The humorous and immature fighting between Phoebe and Spencer is typical of the love-hate relationship between two teenage siblings who are told they must work together.

In *Malice in Wonderland*, Louella and Hedda realize that to continue to be successful as columnists, they must learn to love co-existence, even as they continue hating each other. In a restaurant bathroom toward the end of the film, Hedda and Louella come to some startling realizations:

LOUELLA: You know what I was thinking? If there weren't a Louella Parsons, Hedda Hopper wouldn't exist.

HEDDA: And if there weren't a Hedda Hopper, Louella Parsons might cease to exist.

LOUELLA: Uh huh. We are best enemies.

This tension between two non-romantic columnists creates a different dynamic that is more reminiscent of a familial dispute than a lovers' quarrel. Even so, the dueling is meant to be

humorous and lighthearted rather than dark and devastating. Though the columnists treat each other poorly, the implication is that they have not hurt each other in any significant way and that such in-fighting is commonplace and to be expected among rival colleagues.

## Conclusion

Because real-life fighting between newspaper columnists is rarely visible, the public's perception of dueling columnists is shaped primarily by the images seen in popular culture over the years. This image of dueling newspaper columnists in American film and television has been a fairly consistent one. Audiences have long been engaged and entertained by the squabbling of rival columnists, and the potential for humor, lightheartedness and happy endings ensures many crowd-pleasing moments. Interpersonal conflict followed by reconciliation seems to be the dominant theme of stories about dueling columnists. The theme has transcended nearly a century of movie-making, and its enduring appeal is likely to carry it through the next 100 years.

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<sup>1</sup> *Malice in Wonderland*, 1985, movie for television. In this scene, Louella Parsons and Hedda Hopper are at a party trying to get an exclusive interview with an actress at the party (and ultimately trying to scoop the other) upon discovering that the actress has just learned she is pregnant.

<sup>2</sup> Eells, George. *Hedda and Louella*. Putnam, New York, 1972, p. 15: "They were phenomena, the likes of which we are not likely to see again. Both columnists were relentless in demonstrating their influence."

<sup>3</sup> Eells, *Hedda and Louella*.

<sup>4</sup> The following movies and episodes of television shows have plots that revolve around two dueling newspaper columnists: (1) "Amore or Less." *Night Court*. Television show Episode 135, 1990. (2) *Cafe Society*. Movie, 1939. (3) "Frank, the Writer." *Everybody Loves Raymond*. Television show Episode 6, original air date 10/18/1996. (4) *He Said, She Said*. Movie, 1991. (5) *Malice in Wonderland*. Movie for television, 1985. (6) "Paper Tigers." *Growing Pains*. Television show Episode 146, original air date 10/5/1991. (7) *Personal Secretary*. Movie, 1938. (8) "Soul Survivor." *Charmed*. Television show Episode 118, original air date 11/2/2003. (9) *Take My Advice: The Ann and Abby Story*. Movie for television, 1999. (10) *Warm Hearts, Cold Feet*. Movie for television, 1987. (11) *Woman of the Year*. Movie, 1942. (12) *Woman of the Year*. Movie for television, 1976.

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<sup>5</sup> Saltzman, Joe. "Sob Sisters: The Female Journalist." IJPC Video on sob sisters throughout movie history.

<sup>6</sup> Saltzman, Joe. "The Columnists and Critics." IJPC Video on gossip columnists throughout movie history.

<sup>7</sup>The 1942 film, *Woman of the Year* was remade in 1976 as a television movie of the same name featuring Renee Taylor as columnist and TV commentator Tess Harding and Joseph Bologna as sportswriter-columnist Sam Rodino who works for The Los Angeles Chronicle. In 1981, it was turned into a Broadway musical starring Lauren Bacall in which the storyline morphed and the professions of the principal characters switched to a female television news personality dueling with her newspaper cartoonist boyfriend-turned-husband.

<sup>8</sup> Ness, Richard R. *From Headline Hunter to Superman: A Journalism Filmography*. Scarecrow Press, 1997, p. 646: "The Woman of the Year (q.v.) formula involving rival columnists of opposite sexes gets a cute yuppie updating in [Warm Hearts, Cold Feet]."

<sup>9</sup> "Amore or Less." *Night Court*. Television show Episode 135, 1990.

<sup>10</sup> Courson, Maxwell Taylor. "Chapter IV: News Gatherers in Films." *The Newspaper Movies: An Analysis of the Rise and Decline of the News Gatherer as a Hero in American Motion Pictures, 1900-1974*. University of Hawaii doctoral dissertation, 1976, p. 102-127.

<sup>11</sup> Courson, p. 102-127.

<sup>12</sup> "Paper Tigers." *Growing Pains*. Television show episode 146, original air date 10/5/1991.

<sup>13</sup> Saltzman, Joe. "Part Two: The Female Journalists – Hollywood's Sob Sisters." *Frank Capra and the Image of the Journalist in American Film*, p. 54-56.

<sup>14</sup> Saltzman, "Part Two: The Female Journalists – Hollywood's Sob Sisters," p. 54-56.

<sup>15</sup> Gale Rodgers committed perhaps an even bigger ethical lapse by lying about her identity to scoop her boss. Throughout the film, she feels conflicted about the decision and only agrees to go along with the scheme for an extended period of time because her editor starts threatening to fire her. As the situation grows uglier, she is more than happy to give up her column and defect to Mark's camp.

<sup>16</sup> Good, Howard. "Shared Fictions." *Outcasts: The Image of Journalists in Contemporary Film*. Scarecrow Press, Metuchen, N.J. and London, 1989, p. 14.

<sup>17</sup> Courson, p. 65.

<sup>18</sup> "Paper Tigers." *Growing Pains*. Television show Episode 146, original air date 10/5/1991.

<sup>19</sup> Courson, p. 65.

<sup>20</sup> "Frank, the Writer." *Everybody Loves Raymond*. Television show Episode 6, original air date 10/18/1996.

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<sup>21</sup> Columnists Ann Landers and Abigail Van Buren are real-life twins, so the disputes they have are naturally sisterly.

<sup>22</sup> The *Life* magazine headline read: “Twin advisers to America ripped apart by success.”

<sup>23</sup> “Soul Survivor.” *Charmed*. Television show Episode 118, original air date 11/2/2003.