

Will Ferrell (“Elf,” “Old School”) stars as Ron Burgundy, the top-rated anchorman in San Diego in the ‘70s. When feminism marches into the newsroom in the form of ambitious newswoman Veronica Corningstone (Christina Applegate - TV’s “Married With Children”), Ron is willing to play along at first—as long as Veronica stays in her place, covering cat fashion shows, cooking, and other “female” interests. But when Veronica refuses to settle for being eye candy and steps behind the news desk, it’s more than a battle between two perfectly coiffed anchor-*persons*...it’s war.

Will Ferrell co-wrote the screenplay for “Anchorman” with Adam McKay, a former “Saturday Night Live” head writer and co-founder of the Upright Citizen’s Brigade comedy troupe. McKay also made his directorial debut on “Anchorman.” Judd Apatow (TV’s “Freaks and Geeks,” “The Larry Sanders Show”) produced the film, with Shauna Robertson (“Elf,” “Meet The Parents”) and David O. Russell (“Three Kings,” “Flirting With Disaster”) executive producing, and David Householter (“The Core”) co-producing.

“Anchorman: The Legend of Ron Burgundy” also stars Paul Rudd (“The Cider House Rules”), Steve Carell (“Bruce Almighty”) and David Koechner (“A Guy Thing”) as members of Ron’s news team, and Fred Willard (“A Mighty Wind”) and Chris Parnell (TV’s “Saturday Night Live”) as news producers.

ABOUT THE PRODUCTION

THIS JUST IN...

The idea for a comedic take on a woman invading the all-male bastion of the news desk in the 1970s was inspired by a decidedly more serious documentary on the women who actually broke that glass ceiling. Will Ferrell was watching the documentary, which featured interviews with several anchormen of the 1970s, and found some of the interviews with the newsmen to be unintentionally funny.

Ferrell immediately contacted his former “Saturday Night Live” colleague and

writing partner Adam McKay with an idea for a new comedy about an old challenge. “I called Adam with an idea to do a script about the petulant male-dominated world of the newsroom and how these men dealt with a woman for the first time, and he said ‘great, let’s do it,’” Ferrell recalls.

Director and co-screenwriter Adam McKay later watched the documentary and offers, “There were all these interviews with anchormen of the day who were talking about how upset they had been that a woman had come in to work with them. We were laughing so hard at these guys with perfect ties admitting that they were completely freaked out by a woman coming into the news office.”

The veteran newscasters’ recollections of being self-described “male chauvinist pigs” was the spark that led to the creation of Ron Burgundy. With the character of Ron Burgundy at its center, Ferrell and McKay wrote the screenplay about the top-rated news team in San Diego who believe that the word is anchorman for a reason. “Once we had the character down and got the name, we were really excited,” McKay says. “Basically, Will found the foothold and it developed out of that. We even started hearing that Ron Burgundy voice. That’s all we needed and we were off.”

The writing team then enlisted the help of producer Judd Apatow and executive producer Shauna Robertson to develop the screenplay and bring it to the screen. Apatow had worked briefly with McKay years earlier when, he says, “Adam punched up a script that I was trying to develop. I thought he was truly one of the funniest guys I had ever come across.”

He was happily surprised when McKay called and asked him to produce the project. Apatow also acknowledges that finding a vehicle on which to work with Will Ferrell was “just a dream come true. I have been a fan of Will’s for years. I think he is hilarious and had always hoped that I would have the opportunity to work with him. Together, Will and Adam are two of the nicest guys that you could collaborate with. They are extremely talented and have a great time working together, and that becomes infectious and raises the level of everyone’s work.”

“I wouldn’t be surprised if Adam and Will were twins separated at birth,” jokes Shauna Robertson. “They have the exact same sense of humor. It’s really random to find two people who work together so well.” “Anchorman” marks Shauna Robertson’s second collaboration with Will Ferrell, following the hit Christmas comedy “Elf,” which she produced. After seeing him as a wannabe elf, she says, “I am really excited for people to see this Will Ferrell because I think the role of Ron more accurately represents

who he really is. Obviously he is not a crazy anchorman, but this is his sense of humor above and beyond anything else he's ever done."

THE NEWS TEAM

From the start, Will Ferrell was Ron Burgundy. Although his role is admittedly something of a caricature, Ferrell still got inspiration from watching old footage of some local anchormen "It was such a fun era to look back on," he says. "We've kind of forgotten now what it was like because, for the most part, things have become more equal in terms of gender roles. But when you look back at the attitudes then, it seems so silly. It's great to be able to play on the fact that these guys are male chauvinists. We are not glorifying male chauvinists, we are making fun of them."

Ron Burgundy might see it otherwise. "Ron thinks he is a lot smarter and more talented than he really is," Ferrell notes. "He has somehow gotten by on his charisma and although he is—let's face it—a terrible journalist, San Diego just loves him."

McKay agrees. "Ron Burgundy exudes all the intelligence and commanding qualities of an anchorman, but there's not a whole lot behind it. He owns a lot of books that he's probably never read and is very into all the trappings of class and status, but at the root, he's just a good voice."

Nevertheless, Apatow states, "Ron Burgundy is the king of his town. He and the rest of the guys are having a ball, drinking and smoking and living their male chauvinist lives. But then Veronica Corningstone comes to town, and that's when the trouble begins."

"Ron and his news team are literally the life of the party in San Diego," Ferrell remarks. "They're very charismatic; they're not necessarily good. Then the news director tells them the network is looking to diversify and they don't even know what that means."

It means Veronica Corningstone. "Veronica's arrival is the most shocking thing the men could ever imagine happening," McKay comments. "They may have seen weather girls before, but this woman is coming in as a reporter and that had simply never happened. To make matters worse, she is not only obviously beautiful, but they can tell she is smart and strong."

In casting the role of Veronica, McKay says, "We had to get the perfect person. Without exaggerating, I think we read more than 100 actresses for that role, but no one fit the bill. Then Christina walked in, and that was it. She's such a good actress and so

funny, and she can improvise, which is important when you're working with Will, so we just had to have her."

A self-described "tough critic," Applegate offers, "When I got the script, I thought it was really hysterical, and I could see Will Ferrell as Ron Burgundy. The whole idea really appealed to me. If you look back at tapes of newscasters during the early '70s, they seem incredibly misogynistic. No offense to any of them, but it was a man's world. You could smoke and even have your scotch while doing the newscast; it was just a completely different world run by these very macho men. So, that's what Veronica steps into. They have their perfect world where they have everything under control, and in walks Veronica and turns everything upside down."

Applegate admits that Veronica isn't so far ahead of her time that she is above using her feminine wiles to fulfill her ambitions. "There was a time when women were trying to gain power in male-dominated fields, and they had a misconception that they needed to hide their femininity and appear more masculine. I felt the key to Veronica's power was that, while her ambition was fierce, she embraced her femininity as well. That is why I wanted her to look softer than I think most of the anchorwomen at that time did."

Veronica's wiles aren't lost on Ron Burgundy, who Ferrell says is, at first, not as much threatened as "intrigued by her and definitely attracted to her." The feeling is mutual. Applegate reveals, "She is instantly attracted to him, but more attracted to his power. She wants that for herself; she wants to be the one who commands that attention when she walks into a room. So there is an immediate animal magnetism between them, which Veronica tries to deny."

Ron is also trying to deny it to the rest of the news team, who are looking to him as their leader to keep this woman in her place.

The relationship between Ron and his news team is very important to the story. Ferrell attests, "Not only are they a team at work, but they hang out together, they go to parties together...they are really like a band and they rule the city in a way."

If they are a band, Robertson calls them "the rock stars of their town. Even though they are boozing, womanizing, horrible journalists, the city just loves them."

The members of the team also had unique names that McKay and Ferrell had a lot of fun coming up with. "Saturday Night Live" and Second City alum David Koechner plays sportscaster Champ Kind. Another Second City veteran, Steve Carell, was cast as weatherman Brick Tamland. Paul Rudd easily won the role of field reporter Brian

Fantana.

“For us, they were just the dream team of comedy actors,” Apatow states. “Paul Rudd, David Koechner and Steve Carell are three of the funniest guys we know, so to have the opportunity to make a movie and hire the actors we felt were the best for every part was incredible. We had the best time watching them bring their characters to life.”

“It was fun discovering how they came to be together at this station,” David Koechner says. “For these four guys, hanging out together is their whole world; that’s all they know and it’s their only comfort. My character, Champ Kind, does his best to run Veronica out of the newsroom out of his allegiance to Ron. The fact that she is a woman also threatens Champ on two levels: she is educated and a competent journalist and Champ is uneducated, incompetent and *not* a journalist.”

Paul Rudd notes, “I play Brian Fantana, the field reporter who does ‘man-on-the-street’ interviews. I think Brian brings a certain panache to the group. He thinks he has an allure that the ladies enjoy. He’s pretty smooth, but personally I think he’s a virgin,” Rudd confides. “Brian respects Ron, who is definitely the alpha male of the group, but secretly Brian would love it if something happened and he could take over the lead anchor job.”

Perhaps no one on the news team looks up to Ron more than weatherman Brick Tamland whom Steve Carell describes as “an independent thinker because he thinks independently of his brain. He is a good guy—very good natured, sweet and loyal—but intelligence is not one of his attributes. The way Brick reacts to a woman coming into the fold is different from the other members of the team because he can’t quite intellectualize what’s going on. He looks to the other members of the team and mirrors their reactions. He doesn’t have a clue why everyone resents Veronica, but he is damn well going to resent her, too, because that’s what he sees the rest of the team doing. Brick looks up to Ron and these guys who are probably his only friends, and they take care of him and look out for him. In a way, he is kind of their mascot.”

The filmmakers were honored when veteran character actor and funny man Fred Willard joined the cast as the beleaguered news producer Ed Harken. Willard remarks that the first thing that attracted him to the project was the opportunity to work with Will Ferrell. “I am a huge fan of Will’s. I love his sense of humor, I love the work he did on ‘SNL,’ and I knew it would be fun just being on the set with him. Another thing I enjoyed was how politically incorrect the script is. It’s set in the early ‘70s, when everybody smoked wherever they wanted, and men patted women’s fannies as they walked by and

the women would just say, 'oh stop that.' In fact, when Veronica accuses Ed of sexual harassment, he's never even heard of that. He thinks it means she's coming on to him—and, of course, he's interested."

Chris Parnell, who had worked with both Ferrell and McKay on "Saturday Night Live," came on board to portray the news team's hapless associate producer Garth Holiday. The cast also boasts a number of surprising cameos to watch out for.

With the majority of the cast hailing from some of the top improv groups in the country, some ad-libbing on the set was more than expected. In fact, McKay says, they were counting on it. "Fred Willard is one of the funniest guys alive, so if he wants to play around with a joke, it makes all of us look better in the long run. Will and I were not at all possessive or defensive about the material. None of it was written in stone; we wanted the cast to improvise if they had funny stuff to offer. We always did multiple takes, including one as written, so in the end, we had six choices for almost every scene in the editing room."

"We took advantage of the fact that we had some amazing improvisers in the cast," Apatow relates. "We shot a lot of additional jokes, which led to an enormous amount of extra material. We kept joking that we were going to put out a director's cut of the movie, and it'll be three hours long," he laughs.

"We had a saying: 'The best idea wins,'" Ferrell reveals. "There was no ego about it. Everyone on the set was free to share ideas."

Of course, ad-libbing was liable to catch the rest of the cast and even the director off guard. "You get surprised," McKay attests. "You'll do five takes with Will and all of a sudden, on the sixth, he'll do something you didn't see coming. I literally laughed so much during some takes, I had to leave the room."

THAT '70S SET

Working on his first feature film, Adam McKay also had the benefit of experienced collaborators behind the scenes. "The main thing for me was the collaboration with these people who were so incredibly good at their jobs," the director states.

Heading up the creative and production teams were co-producer and unit production manager David Householter, cinematographer Thomas Ackerman,

production designer Clayton R. Hartley, costume designer Debra McGuire, editor Brent White and composer Alex Wurman.

Teaming with Thomas Ackerman, McKay says, “He’s fast, he’s funny, he gets it, and as a first-time director I couldn’t have a better guy at my side.”

Given the improvisational atmosphere on the set, the cinematographer had to be especially fast on his feet since a scene could be done any number of times, each in a different way. Ackerman notes, “In this kind of comedy, a moment lost may be gone forever. I mean, Will can keep coming up with stuff endlessly—it’s mind-boggling—but at the same time, we wanted to be sure that that one perfect take winds up on film.”

Meeting with McKay for the first time, Ackerman recalls, “It was clear this was not a comedy where the camera would be an idle participant. Adam really wanted to take the imagery into a direction that was pretty extreme. It’s Ron Burgundy’s world and Adam tried to maximize opportunities to make that world live on film.”

Although the time frame of the story is ostensibly the 1970s, Ackerman asserts, “We weren’t mimicking the ‘70s in a very buttoned up way. In other words, we weren’t being so fastidious that if something manufactured in 1983 happened to wind up in the frame we stopped production. This is not an historical re-creation, but it does have the flavor of the ‘70s in terms of the look and the attitudes.”

Capturing the overall look of the 1970s, production designer Clayton Hartley was able to have some fun with the retro tone of Ron Burgundy’s pad, but chose to “play it straight” with regard to the set of the Channel 4 newsroom. The designer secured old tapes of news reports and visited several local newsrooms, knowing “it wouldn’t be accurate to the period, but just to get the feel of it all.”

Hartley designed the studio in more monochromatic shades of gray, black and white, while giving the news desk area more color. The entire news station set was built from the ground up at the historic Seeley Furniture Building in Glendale, California. Hartley created the space with sliding panels between each of the offices that could be closed for a shot or opened to accommodate different camera angles.

To light the “bullpen,” the largest of the sets, Thomas Ackerman installed a 30 square-foot piece of Lighttex—a soft architectural lighting material—on the ceiling. The Lighttex could not only light the set, but at the same time, be photographed from any angle and seen in reflections, which opened up the camera angles considerably.

Locations in and around Los Angeles and Long Beach, California doubled for San Diego. Hartley and his team were responsible for dressing the contemporary

locations to approximate the look of San Diego some 30 years ago.

By contrast, Hartley had a lot more creative freedom with the décor of Ron Burgundy's bachelor pad, giving it a colorful, nautical theme. "Ron's apartment was a little wacky, a little left of center, much like Ron himself," he offers. "So we were able to play with that world a little bit more."

Costume designer Debra McGuire gave Ron's wardrobe a color palette that borrowed from his last name. "I loved the idea that his name was Ron Burgundy and decided that the color burgundy would be a good place to start in his costumes," she says. McGuire created a signature burgundy suit for Ron, but also dressed him in purples, blues and other bold colors that made a statement about the character.

For Veronica Corningstone's costumes, McGuire designed a wardrobe using a rainbow of pastels and decidedly more feminine colors that created an arc from the beginning of the movie to the end. "When you think of the clothing of the '70s, you think of color," she comments. Nevertheless, she adds, "The costumes don't hit you over the head with the 1970s. My goal was to finesse a period look, but have it be somewhat timeless."

McKay remarks, "The whole idea was to kind of blur the time period. Let's just say it was a time of pre-social consciousness."

Ferrell agrees, "It just happens to be set in an time where we could use that male chauvinist thinking to our advantage. The whole era marked the clash of male chauvinism and feminism. It was a time when both issues came to a head, which really served our story. The point was just to have fun while getting to comment on a few things."

ABOUT THE CAST

WILL FERRELL (Ron Burgundy/Screenwriter) most recently starred in the smash hit Christmas comedy "Elf," directed by Jon Favreau. Prior to that he joined Luke Wilson and Vince Vaughn as a group of over-the-hill frat brothers trying to recapture their carefree college years in the comedy hit "Old School."

Ferrell has a wide range of starring roles in several high-profile features due out over the next 18 months. He plays Darrin Stevens, a mortal married to a witch, in the big-screen version of the television series "Bewitched," opposite Nicole Kidman, and will also appear as the misguided German playwright Franz Liebkind in the film adaptation of the award-winning hit musical "The Producers," with Nathan Lane, Matthew Broderick and Kidman. Ferrell's other upcoming films include Woody Allen's "Melinda and Melinda"; the recently completed soccer-themed comedy "Kicking and Screaming," with Robert Duvall; and the independent films "The Wendell Baker Story," directed by Luke Wilson and Andrew Wilson, and "Winter Passing."

Ferrell came to fame as a regular on NBC's seminal late-night hit "Saturday Night Live." During his seven-year stint on "SNL," Ferrell emerged as one of the show's most popular cast members with his hilarious impersonations of such notables as President George W. Bush, Sean Connery, and "Inside the Actors Studio" host James Lipton, among many others. He also created memorable original characters, like Craig the Spartan Spirit Cheerleader wannabe. His work on "SNL" brought him dual Emmy nominations in 2001 for Outstanding Individual Performance and Outstanding Writing on a Variety, Music or Comedy Program.

Ferrell made his feature film debut in the mega-hit comedy "Austin Powers: International Man of Mystery," starring fellow "SNL" alum Mike Myers. He has also worked with several other of his "SNL" castmates in the films "The Ladies Man," with Tim Meadows; "Superstar," with Molly Shannon; and "A Night at the Roxbury," with Chris Kattan, with whom he also collaborated on the screenplay. Ferrell's additional feature film credits include "Zoolander," with Ben Stiller and Owen Wilson, and Kevin Smith's "Jay and Silent Bob Fight Back."

CHRISTINA APPEGATE (Veronica Corningstone) has been translating her television success into a fast-growing film career. Her recent film credits include starring roles in the true-life drama "Wonderland," with Val Kilmer and Lisa Kudrow; the high-flying comedy "View From The Top," with Gwyneth Paltrow and Mark Ruffalo; and the romantic comedy "The Sweetest Thing," with Cameron Diaz and Selma Blair.

This fall, Applegate stars opposite Ben Affleck and James Gandolfini in the holiday comedy "Surviving Christmas," due out in November 2004. Her upcoming films also include the independent features "Employee of the Month," opposite Matt Dillon and

Steve Zahn, and “Grand Theft Parsons,” with Johnny Knoxville.

Next year, Applegate will make her Broadway debut starring in the title role of the classic musical “Sweet Charity.” The revival comes to Broadway in April 2005.

Applegate won an Emmy Award for Outstanding Guest Actress in a Comedy Series in 2003 for her performance as Rachel Green’s (Jennifer Aniston) self-centered sister Amy on the hit series “Friends.” She reprised the role in the series’ final season. However, Applegate is perhaps best known for her portrayal of the outrageous Kelly Bundy on the long-running Fox series “Married... With Children.” Debuting in 1987, the show broke new ground as a situation comedy with the antithesis of the then-typical sitcom family at its center.

When “Married...With Children” ended its 11-year run in 1997, Applegate segued into the title role of her own NBC series, called “Jesse,” which she also produced. For her work on the show, she earned a Golden Globe nomination for Best Actress in a Comedy, and won a People’s Choice Award for Favorite Female in a New Television Series.

Over the years, Applegate had also starred in a number of feature films. Her earlier film credits include Stephen Herek’s comedy hit “Don’t Tell Mom the Babysitter’s Dead”; Walter Hill’s “Wild Bill,” starring Jeff Bridges; Tim Burton’s sci-fi comedy “Mars Attacks!,” as part of an all-star ensemble cast; Gregg Araki’s “Nowhere”; “The Big Hit,” opposite Mark Wahlberg and Lou Diamond Phillips; and Jim Abraham’s comedy spoof “Jane Austen’s Mafia!”.

DAVID KOECHNER (Champ Kind) was recently seen in the comedies “My Boss’s Daughter,” starring Ashton Kutcher and directed by David Zucker, and “A Guy Thing,” with Julia Stiles. His other film credits include “Waking Up in Reno,” with Billy Bob Thornton, Natasha Richardson and Charlize Theron; “Out Cold”; Milos Forman’s Andy Kaufman biopic “Man on the Moon,” starring Jim Carrey; Jay Roach’s comedy blockbuster “Austin Powers: The Spy Who Shagged Me,” starring Mike Myers; and Barry Levinson’s political comedy “Wag the Dog.”

On television, Koechner has had guest spots on such series as “Curb Your Enthusiasm,” “Freaks and Geeks,” “Dharma & Greg,” “Mad About You,” and “The Jamie Foxx Show.”

Born in Tipton, Missouri, Koechner studied Political Science at the University of Missouri, narrowly avoiding the family business of manufacturing turkey coops. Instead,

he moved to Chicago to pursue an acting career and trained under legendary improv guru Del Close. He also studied at the ImprovOlympic, the city's widely regarded platform for long-form improvisational comedy.

Koechner's major break came when he joined the cast of Chicago's famed Second City Theater. In 1995, Lorne Michaels, creator of NBC's "Saturday Night Live," spotted him and asked him to join the cast of SNL. Koechner spent one season on the show before moving on to do episodic television and feature film work.

STEVE CARELL (Brick Tamland) is enjoying a widely varied career that encompasses film and television roles. He is also well known for his appearances as a correspondent on "The Daily Show with Jon Stewart." Television audiences will next see Carell starring in the NBC series "The Office: An American Workplace," based on the award-winning BBC series "The Office."

On the big screen, Carell recently starred as the obnoxious news anchor Evan Baxter in the hit comedy "Bruce Almighty," directed by Tom Shadyac and starring Jim Carrey, Jennifer Aniston and Morgan Freeman. His upcoming films include Woody Allen's next movie, "Melinda and Melinda," which reunites him with Will Ferrell. In addition, Carell is currently collaborating with "Anchorman" producer Judd Apatow on an as-yet-untitled comedy film, which Apatow will direct from a screenplay he is writing with Carell.

Carell is an alumnus of the Second City comedy troupe in Chicago, where he also performed with several noted theatre groups at The Goodman Theater and Wisdom Bridge Theatre. He made his film debut in 1991 in the John Hughes comedy "Curly Sue," before segueing to television as a writer and actor on "The Dana Carvey Show." Carell went on to land regular roles in the comedy series "Over the Top" and, more recently, "Watching Ellie," starring Julia Louis-Dreyfus.

PAUL RUDD (Brian Fantana) was recently on NBC's hit series "Friends" as Phoebe's (Lisa Kudrow) husband, Mike Hannigan. He starred on 11 episodes last season and continued to guest star until the finale episode this season. Rudd next stars in Dylan Kidd's romantic comedy film "P.S.," opposite Laura Linney, Marcia Gay Harden, Gabriel Byrne and Topher Grace. "P.S." is scheduled to be released on October 15.

Rudd starred in Neil LaBute's feature "The Shape of Things," opposite Rachel Weisz, Fred Weller and Gretchen Mol. After successful runs on both the London and

New York stage, LaBute brought "The Shape of Things" to the big screen. It originally opened onstage at the Almeida Theatre in London in early 2001. The play was well received and was extended as a result. In October 2001, "The Shape of Things" opened to critical acclaim at the Promenade Theater in New York. Rudd's performance brought him a 2002 Drama League Award nomination for Outstanding Performance by an Actor. In addition, the play was nominated for a 2002 Drama Desk Award for Best Play.

Rudd recently starred in Jesse Peretz's semi-improvisational film "The Chateau," David Wain's "Wet Hot American Summer," opposite Janeane Garofalo and David Hyde Pierce, and Lasse Hallström's Oscar®-nominated "The Cider House Rules," based on the John Irving novel, opposite Tobey Maguire and Charlize Theron. His other film credits include "The Object of My Affection," opposite Jennifer Aniston; Amy Heckerling's "Clueless," opposite Alicia Silverstone; Baz Luhrmann's "William Shakespeare's Romeo + Juliet"; and Risa Bramon Garcia's "200 Cigarettes."

On stage, Rudd has starred opposite Paul Newman and Joanna Woodward in "Ancestral Voices" at the Westport Country Playhouse. He made his West End debut in the London production of Eugene O'Neill's "Long Days Journey Into Night," opposite Jessica Lange. In addition, he starred opposite Calista Flockhart and Ron Eldard in both the New York and Los Angeles productions of Neil LaBute's critically acclaimed "Bash," which also aired on Showtime. Rudd's other stage credits include starring opposite Helen Hunt and Kyra Sedgwick in Nicholas Hynter's "Twelfth Night" at the Lincoln Center Theater, with a special performance that aired on PBS' "Great Performances," and in Alfred Uhry's Tony Award-winning play "The Last Night of Ballyhoo."

On television, Rudd's other credits include starring as Nick Carraway in A&E's production of "The Great Gatsby," opposite Mira Sorvino, and "Sisters," opposite Sela Ward.

FRED WILLARD (Ed Harken) has been one of the industry's most sought-after comedic character actors for more than 30 years. Lately, he has been most recognized for his performances in the Christopher Guest mockumentaries "A Mighty Wind" and "Best In Show." He won an American Comedy Award for Funniest Supporting Actor in a Motion Picture for his work as dog show commentator Buck Laughlin in the latter. He also appeared in Christopher Guest's comedy musical "Waiting for Guffman."

Willard will next be seen in the comedies "Harold and Kumar Go to White Castle," "50 Ways to Leave Your Lover" and "First Time Caller." His long list of film

credits also includes the second “American Pie” sequel, “American Wedding”; “The Wedding Planner,” with Jennifer Lopez; Jay Roach’s comedy smash “Austin Powers: The Spy Who Shagged Me”; “Permanent Midnight”; Rob Reiner’s cult hit comedy “This is Spinal Tap”; and “Silver Streak,” with Richard Pryor and Gene Wilder,” to name only a few.

Willard’s television credits encompass series regular and recurring roles, as well as more than 100 guest appearances on some of the medium’s best-loved and most-remembered shows. Last year, he earned an Emmy Award nomination for Outstanding Guest Actor for his work on “Everybody Loves Raymond,” on which he is recurrently seen in the role of Hank. He had earlier received an Emmy nomination for his work on “Roseanne,” in the recurring role of Scott. Dating back to the mid-1960s, his guest star credits also include such classic series as “Get Smart,” “The Bob Newhart Show,” “Laverne & Shirley,” “The Love Boat,” “Murder, She Wrote,” “The Golden Girls,” “Murphy Brown,” “Mad About You” and “Friends.”

An alumnus of Chicago’s Second City troupe, Willard was a founding member of the classic improv group the Ace Trucking Company. His one-man show, “Fred Willard: Alone At Last! (with a cast of twelve),” received two Los Angeles Artistic Director Awards, for Best Comedy and Best Production.

CHRIS PARNELL (Garth Holiday) is a regular on NBC’s “Saturday Night Live,” where he has brought a number of popular characters to life, including Sean DeMarco, one half of the bungling interpretive dance team The DeMarco Brothers, and the obnoxious Wayne Bloder of the Bloder Brothers. Parnell is also well known for his impressions of Tom Brokaw, Eminem and prominent political figures Joseph Lieberman, John McCain and Newt Gingrich.

Born and raised in Memphis, Tennessee, Chris Parnell earned his BFA in Drama from the North Carolina School of Arts. Moving to Los Angeles, he began studying with the famed improv troupe The Groundlings, and soon became a member of The Groundlings’ main company. While performing with the improv group, Parnell was spotted by “Saturday Night Live” talent scouts and asked to audition for the show. In 1998, he became a featured player on “SNL,” joining fellow Groundling alums Will Ferrell, Ana Gasteyer and Chris Kattan. The following year, he was made a regular member of the cast.

In addition, television audiences have seen Parnell in guest roles on such series

as “Friends,” “Seinfeld,” “Ed,” “The Jamie Foxx Show” and “Suddenly Susan.” On the big screen, he has appeared in the Arnold Schwarzenegger Christmas movie “Jingle All the Way,” “The Ladies Man,” with SNL castmate Tim Meadows, and the romantic comedy “Down With Love,” starring Renée Zellweger and Ewan McGregor.

ABOUT THE FILMMAKERS

ADAM McKAY (Director/Writer) makes his feature film directorial and writing debut with “Anchorman: The Legend of Ron Burgundy.” He more recently co-wrote the screenplay for the upcoming big-screen version of the classic television comedy “Bewitched,” starring Nicole Kidman and Will Ferrell under the direction of Nora Ephron. He is also in development on a number of film projects, including a new film he is writing with Ferrell.

McKay previously held the post of head writer on NBC’s seminal late-night series “Saturday Night Live,” from 1996 to 2001. In addition to writing some of the show’s most memorable skits and scenes, he also directed a number of widely praised comedic shorts that were aired on “SNL.” During his tenure, McKay earned an Emmy Award nomination and two Writers Guild of America Award nominations for his work on the show.

Growing up in the suburbs of Philadelphia, McKay began doing stand-up comedy in local bars and restaurants at the age of 19. He then moved to Chicago where he studied and performed long-form improvisation with famed teacher and director Del Close. In 1992, he co-founded the Upright Citizen’s Brigade before becoming a member of Chicago’s Second City Theater.

McKay auditioned to be a performer on “Saturday Night Live” in 1994. Though he didn’t make the on-camera cut, he submitted four scripts he had written, which got him hired as a writer in 1995. After his first year on the writing staff, he was promoted to Head Writer. Over the next five years, McKay wrote and co-wrote well over 600 sketches, often several a week. While at “SNL,” he also took the opportunity to direct his first series of short films, including “The H is O” and “The Baby and the German Intellectual.”

During this time, McKay also collaborated with Robert Smigel on the graphic novel *The X-Presidents*, which was published in 1999. McKay also wrote for Michael Moore's show "The Awful Truth."

JUDD APATOW (Producer) has been recognized for his work as a producer and a writer on some of the most acclaimed television shows in recent years. He served as an executive producer of the critically heralded series "Freaks and Geeks," which debuted in the 1999-2000 season. He also wrote and directed several episodes of the series, which, while no longer on the air, still maintains a following and was recently released on DVD.

Apatow previously worked as a writer, director and producer on the award-winning and widely acclaimed series "The Larry Sanders Show," starring Garry Shandling. For his work on the show, he earned an Emmy nomination for Outstanding Writing for a Comedy Series, and received five consecutive Emmy Award nominations for Outstanding Comedy Series. In addition, "The Larry Sanders Show" brought Apatow two Cable ACE Awards for Best Comedy Series, and a Writers Guild of America Award nomination.

Born in Syosset, NY, Apatow aspired to become a professional comedian at an early age. While still in high school, he created a radio show and began interviewing comedy stars he admired, including Steve Allen, Howard Stern and John Candy. Some of his interviewees also included such then-unknowns as Jay Leno, Jerry Seinfeld and Garry Shandling. Inspired, he began performing his own stand-up routines by the end of his senior year.

Following an appearance on HBO's Young Comedians special, Apatow eventually stopped performing in favor of writing. He wrote for the Grammy Awards, as well as cable specials for Roseanne and Jim Carrey, before going on to co-create and executive produce "The Ben Stiller Show." Although the critically acclaimed show was canceled after only 12 episodes, it brought Apatow an Emmy Award for Outstanding Individual Achievement in Writing in a Variety or Music Program. Fresh from his Emmy win, Apatow joined "The Larry Sanders Show" in 1993 as a writer and consulting producer, and would later serve as a co-executive producer for the show's final season.

Apatow's television credits also include working as a consulting producer on the animated series "The Critic." He also created and executive produced the series "Undeclared."

For the big screen, Apatow made his feature film debut as a co-writer and executive producer on the comedy “Heavyweights.” He went on to write and executive produce the comedy “Celtic Pride,” and also served as a producer on the dark comedy “The Cable Guy,” directed by Ben Stiller and starring Jim Carrey and Matthew Broderick. In addition, Apatow is one of the most sought-after comedy punch-up writers in the business.

Apatow is currently co-writing the screenplay for the remake of “Fun With Dick and Jane,” to star Jim Carrey and Cameron Diaz, under the direction of Dean Parisot. He is also executive producer of the Will Ferrell comedy “Kicking and Screaming,” which will be released in the spring of 2005.

DAVID O. RUSSELL (Executive Producer) is best known for his work as an award-winning writer and director. He first came to the attention of critics and audiences with his feature film directorial and writing debut, “Spanking the Monkey,” which he also executive produced. The controversial film premiered at the 1994 Sundance Film Festival, where it won the Audience Award. Russell also won Independent Spirit Awards for Best First Feature and Best First Screenplay.

He followed with the comedy “Flirting with Disaster,” which he wrote and directed. The film, which starred Ben Stiller, Patricia Arquette and Tea Leoni, brought Russell Independent Spirit Award nominations for Best Director and Best Screenplay and appeared on more than 30 critics’ top-10 lists for 1996. In 1999, he wrote and directed the critically acclaimed war story “Three Kings,” starring George Clooney, Mark Wahlberg and Ice Cube. Russell received a Writers Guild of America Award nomination for Best Original Screenplay, along with several critics awards for his work on the film.

Russell most recently produced the independent feature “The Slaughter Rule.” His next release is the independent feature “I Heart Huckabee’s,” which he wrote and directed, and which boasts an all-star cast, including Jude Law, Naomi Watts, Mark Wahlberg, Dustin Hoffman, Jason Schwartzman and Lily Tomlin.

SHAUNA ROBERTSON (Executive Producer) most recently produced the smash hit Christmastime comedy “Elf,” directed by Jon Favreau and starring Will Ferrell, James Caan and Bob Newhart. Robertson had previously served as a co-producer on the comedy hit “Meet the Parents,” starring Ben Stiller and Robert De Niro, under the direction of Jay Roach.

A native of Toronto, Canada, Robertson moved to Los Angeles in 1992 where she began her career collaborating with several high-profile filmmakers. She worked for Mike Binder Productions on “Crossing The Bridge” and “Indian Summer,” Damon Wayans’ production company, Wife and Kids, on “Blankman,” and the Zucker Brothers on “High School High.”

In 1997, Robertson teamed up with director Jay Roach to form Everyman Pictures. Under the Everyman banner, she worked on such notable film projects as the mega-hit comedy “Austin Powers: International Man of Mystery” and its blockbuster sequel “Austin Powers: The Spy Who Shagged Me,” as well as “Mystery, Alaska,” starring Russell Crowe.

DAVID HOUSEHOLTER (Co-producer/Unit Production Manager) most recently served as a co-producer on the hit comedy “Elf,” starring Will Ferrell. He previously held the dual posts of co-producer/unit production manager on Jon Amiel’s sci-fi thriller “The Core,” and the teen actioner “Clockstoppers,” for director Jonathan Frakes. His credits as a unit production manager also include “Little Nicky,” “Mystery Men,” “Mercury Rising” and “The Chamber.”

Householter started out as a set production assistant on Wes Craven’s horror film “Nightmare on Elm Street,” and moved up to second assistant director on Paul Verhoeven’s “Robocop.” He went on to serve as a first assistant director on such films as Gus Van Sant’s “Drugstore Cowboy,” Thomas Carter’s “Swing Kids,” Lasse Hallström’s “What’s Eating Gilbert Grape” and Tom Shadyac’s “The Nutty Professor.”

THOMAS ACKERMAN (Director of Photography) has lensed a wide variety of feature films, most recently including the romantic comedy “Are We There Yet?,” starring Ice Cube, for director Brian Levant. Ackerman had also collaborated with Levant on the comedy “Snow Dogs,” starring Cuba Gooding, Jr.

Ackerman’s other film credits include Sam Weisman’s “George of the Jungle,” Albert Brooks’ “The Muse,” the film version of the classic television show “My Favorite Martian,” “Jumanji,” “National Lampoon’s Christmas Vacation” and Tim Burton’s “Beetlejuice,” among many others.

Ackerman got his first experience as a filmmaker as an officer in the United States Air Force. Serving in Vietnam as part of the 600th Photo Squadron, Ackerman commanded a combat documentary unit. Following his military duty, he shot

documentaries with Charles Guggenheim before moving to Hollywood and beginning a prolific career in commercials. In the early 1980s, he was attracted to the fast-growing field of music videos, shooting for such artists as Stevie Nicks, Linda Ronstadt, Pat Benatar, Heart, Bob Dylan and Carlos Santana.

CLAYTON R. HARTLEY (Production Designer) most recently worked on “American Wedding,” the third comedy in the “American Pie” franchise. His first film as a production designer was Cameron Crowe’s award-winning film “Almost Famous,” which brought Hartley an Art Director’s Guild nomination for Excellence in Production Design. He had earlier collaborated with Crowe as the art director on the director’s hit “Jerry Maguire.”

Hartley’s other credits as an art director include Garry Marshall’s “The Other Sister” and the urban comedy “Double Take,” starring Orlando Jones and Eddie Griffin. He began his career as an assistant art director on the 1985 cult classic “Return of the Living Dead” and the acclaimed sports drama “Hoosiers.”

BRENT WHITE (Editor) worked with producer Judd Apatow as an editor for the television series “Freaks and Geeks” and “Undeclared.” He more recently received an Emmy Award nomination for his work as part of the editing team for the 2002 Academy Awards. His television credits as an editor also include such longform projects as “Having Our Say: The Delany Sisters’ First 100 Years,” “Dean Koontz’s Mr. Murder,” “The Patron Saint of Liars” and “Critical Choices.”

White’s feature film credits include Danny DeVito’s “Matilda,” and the independent films “The Slaughter Rule,” “Panic,” starring William H. Macy, and “Wildflowers.” Earlier in his career, he worked in the editing room on Robert Redford’s “The Milagro Beanfield War” and “A River Runs Thru It,” Edward Zwick’s “Glory,” and the HBO movie “And the Band Played On.”

DEBRA McGUIRE (Costume Designer) has just completed a ten-year run as the trend-making costume designer on the hit sitcom “Friends.” McGuire earned an Emmy nomination for Outstanding Costume Design for a Series for her work on the popular show. She has also designed for numerous television shows and films, currently including the series “Crossing Jordan,” “Quintuplets” and “Life As We Know It,” and an as-yet-untitled futuristic feature for director Mike Judge.

“Anchorman” marks McGuire’s third project with Judd Apatow, following the series “Freaks and Geeks” and “Undeclared.” In 2001, the Costume Designers Guild nominated McGuire for Excellence in Costume Design for Television – Period/Fantasy for her work on “Freaks and Geeks.”

For the big screen, McGuire recently designed the costumes for the romantic comedy “Just Married,” starring Ashton Kutcher and Brittany Murphy. Her other film credits include Jake Kasdan’s “Orange County,” Larry David’s “Sour Grapes,” and the independent film “S.F.W.,” starring Reese Witherspoon, which marked McGuire’s first feature.

In addition to her onscreen work, McGuire recently launched a line of upper-end handbags, designed her own line of jewelry and apparel seen on the Home Shopping Network, and has a private couturier in Santa Monica called Debra McGuire Atelier.

ALEX WURMAN (Composer) most recently scored the upcoming independent feature “Criminal,” starring John C. Reilly, Diego Luna and Maggie Gyllenhaal. His other recent film credits include George Clooney’s “Confessions of a Dangerous Mind,” and the Ron Shelton films “Hollywood Homicide,” starring Harrison Ford and Josh Hartnett, and “Play It to the Bone,” starring Antonio Banderas and Woody Harrelson. In addition, Wurman composed the music for the HBO movie “Normal,” starring Jessica Lange and Tom Wilkinson.

He has also scored a number of independent features, including “Thirteen Conversations About One Thing,” “The Grave,” “Eat Your Heart Out” and “No Vacancy,” to name only a portion.