2017 Tenth Annual NAEJ National Arts & Entertainment Journalism Awards

Joan Ganz Cooney & Lloyd Morrisett
The Storyteller Award

Kareem Abdul-Jabbar
The Legend Award

Claudia Eller & Andrew Wallenstein
The Luminary Award

Tippi Hedren
The Visionary Award

Jodi Kantor & Megan Twohey
The Impact Award

Los Angeles Press Club
WE PROUDLY SUPPORT THE
LOS ANGELES PRESS CLUB

AND WARMLY CONGRATULATE
SESAME STREET* CO-CREATORS
JOAN GANZ COONEY
LLOYD MORRISETT
STORYTELLER AWARD RECIPIENTS

KAREEM ABDUL-JABBAR
LEGEND AWARD RECIPIENT

AND ALL OF TONIGHT’S HONOREES
A Message From the President

Good Evening –

On behalf of the Board of Directors of the Los Angeles Press Club, we want to welcome our nominees, our honorees and all our guests to the 10th annual National Arts and Entertainment Journalism Awards.

To be honest, this gathering is a tough one for me. I am saying goodbye as President after serving the limit of three consecutive terms.

We have come a long way over the past six years, growing in ranks and stature. And we’ve had help. Three years ago we established an Advisory Board of influential community leaders to support quality journalism in Southern California. There have been debates to moderate, referendums to tackle and politicians to engage. In just a few weeks, we will announce the winner of our third annual Veritas Award for the best film based on a true story.

Above all else, we remain steadfast and dedicated to our mission to encourage, support and defend our colleagues. And in the past year, as we all know, the term “fake news” has put the media under scrutiny. Of the consequences. And, he who is synonymous with the word “legends” Kareem Abdul-Jabbar has reached heights well beyond his seven-foot frame. From the basketball court to inner city neighborhoods to the halls of the U.S. Capitol, Kareem has stood as a tower of strength and courage to inner city neighborhoods to the halls of the U.S. Capitol, Kareem has stood as a tower of strength and courage.

What we have seen in the past few months highlights just what journalism can achieve: Two women breaking the story of sexual misconduct by one of the most powerful people in the entertainment industry have opened the floodgates leading to a changing of Hollywood culture. That is why our Board created the Impact Award, to honor Jodi Kantor and Megan Twohey with the Luminary Award for Career Achievement, and salute them for continuing to shine by shining a spotlight on the #MeToo movement.

Thank you, Robert Kovacik
President
Los Angeles Press Club

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as an animal rights activist. What few know about is her dedication to helping immigrants with job training, something which earned her the affectionate nickname “The Godmother of the Vietnamese Nail Industry.” She is a Visionary indeed, and the award she receives tonight is fitting for someone who has used her high profile to make the world a better place.

Who better to receive our first Distinguished Storyteller Award than Joan Ganz Cooney and Lloyd Morrisett, the creators of Sesame Street! Elmo, Big Bird, Cookie Monster and company have been telling our children stories and entertaining all of us now for 48 remarkable years.

For more than 100 years, Variety has been the trade magazine for the entertainment industry, and it is time to recognize this organization and its staff. We honor co-editors Claudia Eller and Andrew Wallenstein with the Luminary Award for Career Achievement, and salute them for continuing to shine a spotlight on this company town without any fear of the consequences.

And, he who is synonymous with the word “legend.” Kareem Abdul-Jabbar has reached heights well beyond his seven-foot frame. From the basketball court to inner city neighborhoods to the halls of the U.S. Capitol, Kareem has stood as a tower of strength representing the disenfranchised, the poor and the abused. Tonight he’ll receive the Legend Award.

This promises to be an extraordinary night. Be proud, journalists, of what you have achieved and what you do on a daily basis. As we confront these challenging times, always remember, the L.A. Press Club has your back.

Thank you,
Robert Kovacik
President
Los Angeles Press Club


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Sunday, December 3, 2017
Crystal Ballroom, Millennium Biltmore Hotel
506 S. Grand Avenue, Los Angeles, CA
Schedule of Events

4:30 p.m.
RED CARPET RECEPTION

5:00 p.m.
COCKTAILS AND SILENT AUCTION

6:00 p.m.
DINNER AND PROGRAM

7:30 p.m.
SILENT AUCTION CLOSES

For all finalists see pages 44-52

AWARDS PRESENTATION
STUDENT
SOCIAL MEDIA
BLOGS
FEATURE

THE DISTINGUISHED STORYTELLER AWARD
Joan Ganz Cooney and Lloyd Morrisett, Sesame Street

CELEBRITY NEWS
PERSONALITY PROFILES

THE LUMINARY AWARD FOR CAREER ACHIEVEMENT
Claudia Eller and Andrew Wallenstein, Variety

Alonzo Bodden

DESIGN
DOCUMENTARY
NEWS

THE IMPACT AWARD FOR JOURNALISM THAT MAKES A DIFFERENCE
Jodi Kantor and Megan Twohey, New York Times

COLUMNIST
COMMENTARY
BUSINESS / INVESTIGATIVE

THE VISIONARY AWARD FOR HUMANITARIAN WORK
Tippi Hedren

CRITIC
BOOK
WEBSITE & PUBLICATION
JOURNALIST AND PHOTOGRAPHER OF THE YEAR

THE LEGEND AWARD FOR LIFETIME ACHIEVEMENTS AND CONTRIBUTIONS TO SOCIETY
Kareem Abdul-Jabbar
1. What was your most challenging story of the past year?
2. What story are you most proud of?
3. Who would you most like to interview, dead or alive?
4. What do you predict will be the big arts/entertainment story in 2018?

1. **GARY BAHM**
   - Senior Writer, The Hollywood Reporter
   - First Journalist Job: Associate Editor, Argélona Magazine
   - 12 years as a journalist
   1. An investigation into an 11-year-old actress’s molestation claim against actor Tom Sizemore.
   2. My feature on the real identity of Angelyne and what it means about fame, selfhood, Los Angeles and history.
   3. Family members who have passed away.
   4. Sexual harassment and abuse.

2. **SIMI HORWITZ**
   - Feature Writer, Critic
   - First Journalist Job: Contributor to such women’s magazines as Seventeen, Harper’s Bazaar, Glamour, Mademoiselle, among others
   - 25+ years as a journalist
   1. A feature for Film Journal International: “Risk-Takers: Middle Eastern filmmakers defy danger to capture the region’s turmoil.” Landing interviews and then establishing trust with the filmmakers, all of whom hailed from fundamentally Islamic-controlled countries, was exceedingly difficult.
   2. A critical piece in the Film Journal International that I submitted to the NAEJ award competition, “It’s Not Simply Black and White: Oscreen mixed-race romances (sort of) grow up.” This critique explores the evolution of interracial love stories on screen over the past half century.

3. **DOUG KOLK**
   - KTLA Entertainment guy
   - First Journalist Job: Anchor/reporter/sports/weather/photographer/producer/teleprompter/janitor at WICZ FOX40 Binghamton, NY
   - 13 years as a journalist
   1. Music icon Tom Petty’s death falling on the same day as the tragic Las Vegas shootings.
   2. Riding to OzzFest in the back of the limo with Ozzy & Sharon Osbourne.
   3. Elvis Presley or John Lennon on a coin toss. If it lands on its side, Bruce Springsteen.
   4. Janet returns to Justin Timberlake’s Super Bowl halftime show and repeats the 2004 fiasco.

4. **RANDY LEWIS**
   - Pop Music Writer, Los Angeles Times
   - First Journalist Job: Staff writer for Cash Box Magazine, a (now-defunct) weekly record-industry trade publication
   - 41 years as a journalist
   3. Mark Twain
   4. Continuing revelations about sexual harassment and misconduct across the board in the arts and entertainment world.

5. **CYNTHIA LITTLETON**
   - Managing Editor, Television, Variety
   - First Journalist Job: Stringer for UPI, in Los Angeles
   - 24 years as a journalist
   1. The current wave of sexual harassment allegations against so many industry figures.
   2. The growth of fraud in Hollywood, shining a light on pure greed and wrongdoing. It represents two years of reporting.
   4. It will probably be a tie between a frenzy of media M&A and the Trump effect on culture and all of its polarizing repercussions. The outpouring of sexual harassment stories springs from the country’s clenched fists.

6. **LUCAS SHAW**
   - Reporter, Bloomberg News
   - First Journalist Job: Intern at the Los Angeles Times
   - 12 years as a journalist
   1. The sexual harassment story has redefined entertainment coverage, forcing newsrooms to reorient their coverage and do reporting to which most reporters are unaccustomed. With news organizations already reeling from how Trump’s election reshaped the media industry and its coverage of itself, as well as now covering sexual harassment scandals, we’re in the strangest media climate in my life.
   2. Our January story about Netflix and how it is trying to transform the way the world watches movie and TV shows. It was the first magazine cover story I wrote and reported largely on my own. Getting to travel to Brazil wasn’t bad, either.
   3. Lyndon Johnson
   4. Fallout from sexual harassment allegations, and deals involving two of the biggest media companies, Time Warner and Fox. As a music reporter, the imminent debut of Spotify on public markets will be important for artists and record labels.

7. **TIM TEEMAN**
   - Senior Editor,The Daily Beast
   - First Journalist Job, full-time: Reporter, The Pink Paper; previously to that as a student, I freelanced
   - 25+ years as a journalist
   1. The Bob Smith profile, as he is extremely ill.
   2. Gordon Thomson, ‘Dynasty’ star, coming out to me. We see and read so many coming out stories of younger stars, and they tend to sound familiar. To have an older actor come out, with a much more complex and emotionally textured tale to tell, and to be so eloquent and straight-talking while doing it, was a story I was very privileged to tell.
   3. So difficult. It has to be the Queen.
   4. Post-Weinstein and the other scandals, to what extent do the media and show business landscapes truly reshape themselves? And what will that shape look like?
APRIL WOLFE
• Film Critic, LA Weekly
• First Journalist Job: Music Critic, Boise Weekly
• 12 years as a journalist
1. "Rape Choreography Makes Films Safer, But Still Takes a Toll on Cast and Crew" — this story took a year of reporting and researching in my free time and then required that I fit it all into a slim 3,000 words. I needed to get it right, because my subjects were worried about how their speaking out would hurt their careers.
2. "How Director Ava DuVernay’s South LA Roots Helped Her Shatter the Film Industry’s Glass Ceiling" was the most gratifying experience I’ve ever had writing. I wrote it in a time when I needed hope, and Ava’s life story gave me — and, I expect, some others — exactly what I needed.
3. Pancho Barnes
4. The fall of Weinstein, et al.

DANNY LIAO
• Photographer
• First photography assignment was with Interview Magazine. I just left Art Center and I went to New York to show my book around. Interview Magazine was the first publication to take a chance on me. I was assigned to photograph Shia Labeouf just before he blew up and made Indiana Jones and Transformers.
• I’ve been shooting for 16 years.
1. Being an environmental portrait photographer, I find every shoot equally challenging because 99% of the time, I don’t know what I’m walking into nor do I know what I have to work with.
2. Assignments on human struggles.
3. After the 2011 tsunami in Japan, hundreds of children were left without ANY family members. Now that they are older, I would love to travel to Japan and do a portrait series on them.
4. Is the mid-term election considered entertainment?

MICHAEL JOSEPH JAMES
• News photographer/Editor, KTLA TV 5
• First photography assignments were weddings and bar mitzvahs
• 24 years as a photographer/cameraman
1. Two Cars Fall into Sinkhole
2. Two Cars Drive into Sinkhole
https://vimeo.com/204654125 (KTLA Sinkhole Story)
3. My Dad
4. I’m going with “24-Hour Harassment Accusations Network Launches” or “Movie Theaters Go Upscale to Attract Patrons Lost to NetFlix/Online Movies”
FORTY-EIGHT YEARS ago Sesame Street changed children’s television forever by presenting the first program for preschoolers that integrated education and entertainment with a culturally diverse cast, innovative puppetry and animation. Today it is a beloved institution broadcast on HBO, on more than 300 public TV stations and through co-productions in about 120 countries.

It has come a long way from its birth in the boiling cauldron of social change in the late 1960s when Carnegie Foundation Vice President Lloyd Morrisett asked public TV producer Joan Ganz Cooney during a 1966 dinner party in her New York City apartment if she thought that television could be used to teach young children? Cooney said she didn’t know the answer, but it started a discussion and sent her on a mission that would change her life, American television and ultimately the lives of hundreds of millions of children and their parents around the world.

For their achievements, the Los Angeles Press Club is presenting the inaugural Distinguished Storyteller Award to Cooney and Morrisett at the 2017 National Arts & Entertainment Journalism Awards.

“Sesame Street,” said L.A. Press Club President Robert Kovacik, “has educated and entertained generations of children and set a high standard for storytelling well worth celebrating.”

Sesame Street has evolved with changes in society, and survived political upheaval and the emergence of cable TV and the Internet. Throughout it maintained the core mission, first stated in 1968, to “promote the intellectual and culture growth of preschoolers, particularly disadvantaged preschoolers.”

“Simply put,” says Jeffrey D. Dunn, now the CEO of Sesame Workshop (successor to the Children’s Television Workshop), Cooney and Morrisett “transformed children’s television.”

It wasn’t always easy. At first there was stiff resistance to having Cooney head the organization, even though she had spent months researching and writing the proposal which had helped raise the initial $8 million (about $67 million in 2017 dollars) from foundations and the U.S. government to fund the first 130 episodes.

“I had a lot of confidence in Joan,” recalled Morrisett, “but two other representatives from the Ford Foundation questioned whether the project could be taken seriously with a woman head, if you can imagine that being a question from a woman.” - Joan Ganz Cooney
They were concerned that Cooney had never run a big business, lacked educational credentials beyond a college degree, and had never run a broadcasting company. "A woman at the Ford Foundation questioned whether the project could be taken seriously with a woman head," recalled Cooney, "if you can imagine that being a question from a woman."

At the time, it was rare for a woman to run a multimillion-dollar business, especially a young woman with more ambition than experience. "I was not an expert in children exactly," said Cooney, "but by the time this came up, I had done the study, and it was that study the backers were backing…. There were questions raised but there wasn’t anybody else as qualified."

That was proven from the first broadcast on Nov. 10, 1969, which brought rave reviews from the New York Times and every other media outlet, highly favorable audience reaction, and ratings exceeding the most optimistic expectations.

"We demonstrated that media can be used for social purposes and that it proved to be of greater longevity than was originally expected."

—Lloyd Morrisett

When conservatives were cutting public TV funding, Cooney appealed to "Mr. Conservative," her neighbor’s son, Sen. Barry Goldwater, who surprisingly became her white knight.

"He did not love public television but he loved education," recalled Cooney, "so he seemed happy to support a television show that was going to teach children."
The ultimate financial salvation came from the key hire of Jim Henson, whose puppets known as the Muppets delighted kids. His creations were innovative, clever and amusing, with dialogue that worked for kids and parents on different levels.

When the government money dried up, Sesame was able to turn to licensing the Muppets. First a talking Big Bird and then Tickle Me Elmo became huge sellers, along with albums, live shows and more.

Morrisett’s interest in education began when he was growing up in Los Angeles where his father was a professor at UCLA. When he was 11, he met Julian Ganz, who became a lifelong friend and introduced Morrisett to his cousin Joan.

Morrisett attended UCLA and then graduate school at Yale. He taught at Berkeley before moving to New York, where he joined the Carnegie Foundation.

"Lloyd was the one who got the idea (for Sesame Street) in the first place," said Cooney.

Early one morning Morrisett had found his preschool age daughter in the living room watching a TV station logo, waiting for cartoons to air. He later told Cooney that showed him how fascinated kids found TV.

"He said, ‘Why not give them something good?’" recalled Cooney. "‘Why not try education?’"

Out of that Sesame Street was born. Over the years Morrisett, Cooney and their talented team dealt with many issues—business and creative—and fought battles laying the groundwork for an enduring institution that their endless research showed really worked.

"We demonstrated," said Morrisett, "that media can be used for social purposes and that it proved to be of greater longevity than was originally expected."

"I once said," Cooney said with a laugh, "that my talent—I didn’t play piano or the violin—was to be a good conductor. You get up with your stick and conduct them."

And they played a tune that really did change the world.

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It took Variety 40 years from the time it started publishing, in 1905, to come up with the breezy portmanteau word “showbiz.”

It took Variety another 68 years after that to come up with its editorial “dream team”—one that rivals any “showbiz” duo ever to appear in its pages. Snappier than Burns and Allen, smarter than Laurel and Hardy, the co-editor-in-chief team of Claudia Eller and Andrew Wallenstein is taking the publication to digital and investigative heights… and tonight is taking home the Los Angeles Press Club’s Luminary Award for Career Achievement.

In Eller’s and Wallenstein’s case, it is quite literally luminous, shining a light into Hollywood’s dark places.

Since its beginnings, Variety has been about scrutinizing the “biz” in “showbiz.” By its recent deep dive into covering—and uncovering—sexual harassment and abuse, it has had a hand in upending Hollywood’s old “business as usual,” wink-and-nod accommodation of sexual misconduct.

It may be the biggest shakeout in Hollywood since the talkies.

“The sexual harassment and abuse scandal implicating such powerful industry figures as Harvey Weinstein, Brett Ratner, Kevin Spacey and many others is the highest-impact story to hit Hollywood in my 30 years of covering this business,” said Eller.

Variety will keep devoting “significant resources and endless hours” to unearthing “perpetrators who’ve operated in the shadows and have been protected by this industry for decades,” she said. “We won’t stop until every rock is overturned” on what she calls “the great Hollywood cover-up.”

The more the staff covers the story, the more stories it gets—“emails, texts and phone calls from more victims, some willing to go public with their horrific stories, others still petrified to speak out because they still fear career repercussions. This,” Eller promised, “is far from over.”

Wallenstein thinks that some of his own challenges as an editor—like guiding Variety’s evolution “in a publishing business that demands rethinking established practices”—are paradoxically not unlike those facing the industry his staff covers: one that is trying to re-imagine itself in the face of the demands of digital media.

Both editors came to Variety in a roundabout fashion. Eller was a film reporter there from 1989 to 1993 before heading to the Los Angeles Times for 20 years as a reporter and editor. She also made stops at The Hollywood Reporter and On Location magazine. Wallenstein came to Variety in 2001, after spending almost 10 years as an on-air contributor to NPR’s “All Things Considered” and eight years at The Hollywood Reporter, where he edited the publication’s online undertaking.

Variety is changing with times and tastes; it’s no longer the paper that “used to curry favor and tread lightly when covering the very companies that were its biggest advertisers,” Eller said. With owner Jay Penske having...
their backs, along with the paper’s first woman publisher, Michelle Sobrino, Eller—who is the first woman editor-in-chief—assures readers that “we have taken a ‘no-prisoners’ approach.”

To flesh out its coverage beyond big names and famous faces, it’s also undertaken serious, regular coverage of the industry’s below-the-line workers with a feature and video series called “Artisans,” for the able men and women who shape the sound and the look of film, TV and digital productions.

The reach of those stories has been all the wider because of Variety’s deep bench and its digital leverage, says Wallenstein, who regards himself as “something of a player-coach” there.

In fact, he believes, the publication has “probably changed more in the last five years than it has in the previous century.”

Its revived digital operation, Variety.com, now gets 20 million unique visitors a month—a boffo box office compared to less than a million not long ago.

Online readers have changed Variety too, Wallenstein thinks. “In addition to the core industry audience we’ve always served, there’s a much bigger secondary audience of consumers who may not work in the entertainment business but find it fascinating.” So fascinating, in fact, that coverage has extended to reporters working in places as disparate as Washington, D.C. and Northern California.

Even in the HD intensity of competition, as more outlets decide to get into the business of entertainment coverage, Wallenstein says that “the more things change, the more things stay the same. The central mission remains being the bible of choice for the entertainment industry.”

Sharing the wheelhouse there with Wallenstein, Eller says that Variety’s mission of “great journalism” has landed her right in “the best f------ job in journalism.”
Breaking Open the Sexual Harassment Scandal

Jodi Kantor and Megan Twohey Exposed an Ugly Hollywood Secret. They Are Receiving the Press Club’s Inaugural Impact Award

IT WAS the entertainment industry’s story of the year, by far. Harvey Weinstein, the producer known for Oscar winners such as The English Patient and Shakespeare in Love, was a serial sexual abuser. For decades he had preyed upon young women looking to break into show business. His actions confirmed the worst fears of the Hollywood casting couch.

Jodi Kantor and Megan Twohey got the story first. Now the New York Times’ investigative reporters are the winners of the Los Angeles Press Club’s inaugural Impact Award for journalists whose work makes a profound difference in the world.

“These two intrepid women faced down Harvey Weinstein by exposing the sordid truth of the mogul’s decades-long sexual misconduct and abuse,” Press Club Executive Director Diana Ljungeus said in announcing the award. “They did so in spite of the onslaught of threats from Weinstein and his powerful allies. Hollywood will confront itself and become a little bit healthier thanks to their work.”

In the wake of Kantor and Twohey’s Oct. 5 story on Weinstein’s history of harassment, some 80 women have come forward with tales of abuse by the 65-year-old industry legend. Weinstein was suspended from the independent studio that bears his name. Then, after the New Yorker published an equally horrifying account of women who claimed they had been raped by Weinstein, he was fired from his own company. He has since been booted out of the Academy of Motion Picture Arts and Sciences and the Producer’s Guild. He has also been stripped of awards, including a prize the Los Angeles Press Club gave him for his documentary about Kalief Browder, a teen imprisoned without trial whose story prompted changes in the New York judicial system.

Weinstein has apologized, checked in to rehab, and maintains that any sex he had with the accusers was consensual. Police departments in London, New York and Los Angeles have opened investigations into his alleged misdeeds.

“You never know what’ll happen when you launch your story into the world,” Kantor said in an October interview with Marie Claire magazine.

In the wake of the Weinstein story, other prominent men have been outed as abusers, including Amazon.com’s entertainment chief Roy Price, political commentator Mark Halperin, actor Kevin Spacey and even former President George H.W. Bush. All have publicly apologized and many have lost their jobs. Meanwhile, thousands of people around the world have taken to social media to proclaim #MeToo and share their own stories of harassment.

For Kantor and Twohey, the key to breaking the story lay in getting prominent women to talk...
about what happened, on the record. Their first article included gripping stories from actress Ashley Judd as well as details from an internal Weinstein Company memo, where one-time employee Lauren O’Connor detailed a “toxic environment for women at this company.”

Kantor and Twohey have devoted their careers to shedding light on abusive treatment of women and children. Their articles have prompted national and international discussions, new laws, and changes at some of the world’s top corporations. Along the way, they have worked closely with a wide array of sources on delicate issues, finding sensitive but powerful ways to bring the truth to light.

After Kantor reported on bruising working conditions at Amazon (including women who were not given time to recover from miscarriages and a stillbirth), the company introduced its first paternity leave policy and revised other practices. Her article about Starbucks’ punishing scheduling system—which left workers struggling to meet childcare and doctor’s appointments—prompted the company to shift policies and helped kick off a fair scheduling movement that has resulted in new laws in several cities and states. Her investigation into Harvard Business School’s treatment of women resulted in the dean issuing a blanket apology to all alumnae.

At Reuters, Twohey’s five-part series exposing an underground network where parents gave away adopted children led to new laws, an FBI investigation, and felony convictions for two of the main subjects. That work was a finalist for a 2014 Pulitzer Prize. At the Chicago Tribune, her articles about untested rape kits, mishandled DNA evidence and doctors who preyed on female patients led to criminal convictions, new state laws and other reforms.

During the 2016 presidential race, Twohey uncovered disturbing revelations about Donald Trump’s treatment of women for the New York Times. When Trump threatened to sue, David McCraw, a Times’ attorney wrote a firm response.

Kantor, now 42, was among the youngest people to edit a major part of the New York Times when she ran the Arts and Leisure section. She wrote The Obamas, a 2012 book about the first family’s adjustment to life in the presidency. Kantor has said she was inspired to tackle stories that stick up for those in need in part because of her Jewish upbringing, and the specter of Hitler’s unchecked rise to power. She’s married to Ron Lieber, a financial columnist for the Times. They live in Brooklyn.

Twohey, meanwhile, grew up in a journalism family. Her father was an editor at the Chicago Tribune; her mother a TV news producer. She joined the Times last year after having worked at papers such as the Moscow Times and the Milwaukee Journal Sentinel.

As mothers of young girls, both Kantor and Twohey have said they were inspired to take on the Weinstein story by the idea that they could make the world a better place for their children. They gained the confidence of the women who came forward in part with that idea as well.

To contact celebrities like Judd, they went around their publicists and reached out to them directly, letting them know that there were other women ready to speak out.

“When we got hold of Ashley, we told her, ‘Hey, we’re not just asking you to go out on a diving board alone,’ ” Kantor said in the Marie Claire interview. “We explained that we’d built a really strong investigative story and that we wanted her to, in a way, speak to this much larger thing.”

The effects continue to be felt.

Thousands of people around the world have taken to social media to proclaim #MeToo and share their own stories of harassment.

The New York Times Company is incredibly proud of our talented colleagues:

Jodi Kantor
Megan Twohey

for being awarded
The Los Angeles Press Club
Inaugural Impact Award

Join us in celebrating their work, which you can find at nytimes.com.
A Momentous Life, From ‘The Birds’ to BIG CATS

Movie Star, Model and Activist Tippi Hedren Receives the Press Club’s Visionary Award for Public Service

BY CHRISTOPHER PALMERI

TIPI HEDREN won international acclaim for her portrayal of a young socialite attacked by seagulls in the Alfred Hitchcock thriller The Birds. Tonight, she is being honored by the Los Angeles Press Club for her five-decade commitment to protecting big cats.

Since 1983, Hedren, the movie star, model, activist and mother, has been operating the Shambala Preserve, an 80-acre sanctuary near Palmdale, California, where she has helped rescue more than 235 lions, tigers, cougars and other exotic felines. The cats have come to her from sources such as the California Department of Fish and Wildlife, the U.S. Department of Agriculture and the Humane Society. At Shambala, in the Mojave Desert, they find a permanent, loving home.

“Our only purpose is to allow these magnificent animals to live out their lives with care, understanding and dignity,” Hedren explains in the Shambala mission statement.

For that commitment, and all her groundbreaking work, Hedren is receiving the Press Club’s Visionary Award for public service.

Nathalie Kay Hedren was born in New Elm, Minnesota, in 1930. She was given the nickname Tippi by her father, who ran a general store in a nearby town. As a teenager she participated in department store fashion shows. At age 20, she moved to New York where she began working for the famous Eileen Ford modeling agency.

Hedren’s wholesome face graced the covers of some of the era’s most-read magazines, including Life, the Saturday Evening Post and McCall’s. In 1961 she learned from an agent that Hitchcock was interested in casting Hedren after seeing her on TV in a diet drink commercial. After a series of screen tests and acting lesson from the British director, she was cast as the lead in his 1963 picture The Birds, starring alongside the suave Australian actor Rod Taylor. It was her first film.

“Like a dormant volcano we know one day is going to erupt,” is how Hitchcock described her.

It was a grueling shoot, not only due to the dozens of live crows, ravens and gulls thrown at her by men in leather falconry gloves but also by the relentless control exerted on her by the director. Hedren survived, and she shared a Golden Globe as New Star of the Year with Elke Sommer and Ursula Andress.

The picture has been called a masterpiece by the American Film Institute. It set the bar for other intelligent thrillers from Jaws to the current hit It.

“Special effects have taken quantum leaps since The Birds was made and I have a feeling that the way Mr. Hitchcock did it was much more effective than had it been done digitally,” she told an audience at a screening in 2009.

Hedren would make one more picture with Hitchcock, another classic, 1964’s Marnie. Hedren’s turn as a secretary with a penchant for theft and a phobia of the color red would be her last with the director, who turned on her during the filming of the movie. Hitchcock wouldn’t let her out of the seven-year contract he had made Hedren sign, paying her $600 a week but refusing to let her work elsewhere.

In a series of books by author Donald Spoto, Hedren would later share her stories about the dark side of working with Hitchcock. These included the director’s obsession with Hedren and—in what now seems like a familiar tale in Hollywood—his unwanted sexual advances. She was a pioneer in sharing such stories. Hedren’s struggles with Hitchcock were later chronicled in the 2012 HBO/BBC biopic The Girl, in which Hedren was played by actress Sienna Miller.

“He ruined my career, but he didn’t ruin my life,” Hedren was quoted as saying when that film came out. “I still admire the man for who he was.”

Hedren later continued to work in television and movies. In 1969, while filming in Africa, she watched a pride of can film Institute. It set the bar for other intelligent thrillers from Jaws to the current hit It.

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The size difference between an adult male lion like Leo and Hedren makes the point why big cats do not make appropriate pets.

Hedren lives at Shambala Preserve, located in the high desert outside of Los Angeles. Far left, Hitchcock and actor Sean Connery during the filming of Marnie. Left, Hedren with Buddy, an acquaintance from The Birds.
lions close up and was inspired to take on what would be her lifelong crusade to protect the animals. She wrote and starred in the 1981 film Roar, about a family’s misadventures with the big cats.

The picture also featured Hedren’s daughter with her first husband, the actress Melanie Griffith. Acting has become a family affair, as Hedren’s granddaughter, Dakota Johnson, has also made a name for herself, starring in the Fifty Shades of Grey films. Still, Hedren has a realistic view of the challenges of the trade.

“My advice to anyone contemplating acting as a profession is to be independently wealthy or have another vocation as a backup,” she once said. “Most actors make a pittance.”

In another surprising twist to Hedren’s story, the indefatigable humanitarian had a part in developing the Vietnamese nail salon industry in the U.S. While working with another charity, she discovered that Vietnamese refugees loved manicured nails. Hedren had her own nail specialist teach the women how to do the work and coordinated additional training with a nearby beauty school. The award-winning 2014 documentary Happy Hands chronicles her efforts.

Today Hedren devotes much of her time to the Shambala Preserve, where she also lives. It’s a lot of work, providing round the clock care to those beautiful, but dangerous creatures.

Shambala is open for tours, some given by Hedren herself. She sells merchandise and even allows annual sleepovers in African tents. Often, the exotic animals she’s taken in are ones that belonged to people who kept them in private homes. Among the celebrity pets Hedren has hosted are Michael Jackson’s two Bengal tigers, Sabu and Thriller.

Last year, she published her autobiography, Tippi: A Memoir, joking that after all these years, it was “about time I stop letting everyone else tell my story and finally tell it myself.”
A Legend in Many Forms

Kareem Abdul-Jabbar Is Recognized for His Contributions to the Entertainment Industry and Society

BY LISA RICHWINE

DECADES before professional football players took a knee during the national anthem, a star college basketball player made a bold move to draw attention to inequality for African-Americans.

UCLA center Lew Alcindor, a black man who would later change his name to Kareem Abdul-Jabbar, boycotted the 1968 men’s Olympic basketball team to protest racial injustice in the United States.

One of the sport’s first athlete activists, the 7-foot-2-inch-tall history buff went on to shatter records on the court and build a career as a prolific writer and outspoken advocate for social progress.

The Los Angeles Press Club tonight is honoring the NBA superstar, author and activist, now age 70, with its Legend Award, for his contributions to the entertainment industry and to society.

Abdul-Jabbar thrilled millions of fans over 20 seasons in the NBA, launching his trademark shot, the skyhook, over the outstretched arms of opponents who found it virtually impossible to block.

The league’s all-time leading scorer, Abdul-Jabbar won six NBA titles and six regular-season MVP awards. ESPN named him the best center in NBA history.

After picking up basketball as a child in New York City, Alcindor was setting records in high school. His team at Catholic school Power Memorial won 71 consecutive games and a national championship. He attended UCLA and played under Coach John Wooden, who would become a mentor and lifelong friend.

At UCLA, his teams won three consecutive NCAA titles from 1967 to 1969.

It was after his junior year that the 21-year-old declined an invitation to try out for the Olympic basketball team. The United States was reeling from racial violence and the assassination of black leaders, and Alcindor felt he could not represent a country that was denying the rights of black people.

A TV interviewer at the time suggested Alcindor should leave the country if he was not happy with it.

“I tried to make the point that true patriotism is about acknowledging problems and, rather than running away from them, joining together to fix them,” the player wrote in his 2017 book Coach Wooden and Me.

Taking a stand on social issues was rare for athletes at the time, and the decision made him a target of fierce criticism, racial slurs and even death threats, according to the book.

The Milwaukee Bucks made Alcindor the first overall pick in the draft. He played with the team for six seasons and earned his first NBA championship ring in 1971.

One day after the Bucks won the title, Alcindor announced he was changing his name to Kareem Abdul-Jabbar, a Muslim name mean-
ing “generous servant of the mighty one” and reflecting his conversion to Islam. That decision also sparked a backlash from some fans.

In 1975, Abdul-Jabbar was traded to the Los Angeles Lakers, where he became a centerpiece of the team’s entertaining, fast-paced style and helped create one of basketball’s great dynasties with future teammate Magic Johnson.

At this time, he also began wearing goggles to protect his eyes from scratches during games. The Lakers won five NBA championships with Abdul-Jabbar. They beat their arch-rival Boston Celtics in 1985, taking the final game in Boston Garden. Abdul-Jabbar called it the highlight of his playing career.

Off the court, the reserved Abdul-Jabbar was known as having a frosty relationship with the press and his fans. He tried to avoid reporters and was seen as the opposite of his gregarious teammate Johnson.

Abdul-Jabbar later said he had an introverted nature and felt uncomfortable with the attention. He helped soften his image with a comedic appearance as a co-pilot in the 1980 classic movie Airplane. Two years earlier, he battled famed martial artist Bruce Lee in the movie The Game of Death.

In 1989, at the age of 42, Abdul-Jabbar retired from basketball and turned to one of his passions—writing. He has written more than a dozen books for adults and children including two autobiographies, several celebrations of African-American achievements, a comic book and a novel centered around the older brother of Sherlock Holmes.

Abdul-Jabbar also has penned essays for outlets such as Time magazine and Esquire on topics ranging from the shootings of black men by police officers to the portrayal of African-Americans in film and television, and he has leveled sharp criticism at President Donald Trump.

He has praised the National Football League players who knelted during the national anthem to protest racial injustice and has defended the rights of athletes to speak about politics and fight the stereotype of the dumb jock.

“Despite the fact that I’ve been writing about social issues longer than I played basketball, many of my critics on social media begin their comments with, ‘Stick to basketball, Kareem,’” he wrote in his 2016 book, Writings on the Wall: Searching for a New Equality Beyond Black and White.

“However, aside from having played basketball a couple decades ago, I am also an American, a father, a businessman, an education advocate, a journalist, a charity organizer, a history buff, a filmmaker, a novelist, a former global Cultural Ambassador for the U.S., a political activist and a Muslim.”

Among his charity work, Abdul-Jabbar serves as chairman of the Skyhook Foundation, which aims to inspire children in underserved communities to pursue education in science, technology, engineering and math.

President Barack Obama awarded Abdul-Jabbar the Presidential Medal of Freedom, the nation’s highest civilian honor, in 2016.

“The reason we honor Kareem is more than just a pair of goggles and the skyhook,” Obama said at a White House ceremony. “He stood up for his Muslim faith when it wasn’t easy and wasn’t popular. He’s as comfortable sparring with Bruce Lee as he is advocating on Capitol Hill, or writing with extraordinary eloquence on patriotism.”

Obama added: “Physically, intellectually, spiritually—Kareem is one-of-a-kind.”

The league’s all-time leading scorer, Abdul-Jabbar won six NBA titles and six regular-season MVP awards.

After 14 years with the Lakers, Abdul-Jabbar retired from the NBA in 1989. His statue was unveiled at Staples Center in 2012.

Above right, Secretary of State Hillary Clinton appointed Abdul-Jabbar a global Cultural Ambassador for the State Department in 2012 to promote the importance of education among other issues.

Right, a cockpit scene from Airplane.

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Feting the Filmmakers Who Honor History and the News

*Spotlight* and *Hidden Figures* Won the Veritas Award. Which Movie Will Earn the 2018 Prize?

When the Los Angeles Press Club in 2016 became the first group to honor biopics and based-on-a-true-story films, the club’s members chose *Spotlight* for the new Veritas Award. Days later, *Spotlight*, about the team of journalists who broke open the Boston priest sex abuse ring, won the Oscar for Best Picture.

This year, the second Veritas Award went to *Hidden Figures*, a modest $25 million film that became a smash hit. The Veritas Award honors filmmakers who seek to better our world, and each of us, by unveiling our unknown histories and revisiting our forgotten triumphs and deepest failures. These filmmakers, all journalists at heart, work with the richest material of all—the stories of real events and people.

*Hidden Figures* is the remarkable tale of three African-American women who worked behind the scenes in NASA’s space program in the 1960s, richly portrayed by stars Taraji P. Henson, Octavia Spencer and Janelle Monae. It was directed by Theodore Melfi.

The contenders in 2018 will be chosen from films already in theaters or soon to be released, from the United States 20th-century political turmoil detailed in *The Post*, *Detroit* and *LBJ*, to the British tragedies and triumphs of *Dunkirk* and *Victoria and Abdul*. With films such as *The Big Sick*, *Stronger*, *The Glass Castle* and *Battle of the Sexes* in the mix, the third Veritas Award promises to be another standout.

Ten finalists, based on or inspired by real events or people, will be announced the first week of January, with subsequent voting by the club’s 500 members to end in early February.

The 20 films on the current list are:

- *All Eyez on Me*
- *All Saints*
- *American Made*
- *Battle of the Sexes*
- *The Big Sick*
- *Breathe*
- *Detroit*
- *The Disaster Artist*
- *Dunkirk*
- *The Glass Castle*
- *LBJ*
- *Marshall*
- *Megan Leavey*
- *Only the Brave*
- *The Post*
- *6 Below*
- *Stronger*
- *Thank You For Your Service*
- *Victoria and Abdul*
- *War Machine*
CONGRATULATIONS
TO OUR LA PRESS CLUB AWARD NOMINEES

LA’s VERY OWN

ROMEO ESCOBAR
MICHAEL JOSEPH JAMES
DOUG KOLK
KACEY MONTOYA
CHRIS WOLFE
Entertainment and the arts make great subjects not only for news stories, features, and documentaries, but also for books. The finalists featured in our “non-fiction book” category are gifted authors represented by prestigious publishers. They provide in-depth insight into different domains of pop culture, music, movies and theater, satisfying our craving for well-researched, entertaining writing, and allowing us to indulge in our favorite obsession.

Jennifer Keishin Armstrong
Simon & Schuster
Seinfeldia: How a Show About Nothing Changed Everything

Seinfeldia, Jennifer Keishin Armstrong’s intimate history is full of gossipy details, show trivia, and insights into how famous episodes came to be. Armstrong celebrates the creators and fans of this American television phenomenon, bringing readers into the writers’ room and into a world of devotees for whom it never stopped being relevant.

Glenn Frankel
Bloomsbury USA
High Noon: The Hollywood Blacklist and the Making of an American Classic

In this book, Pulitzer Prize-winning journalist Glenn Frankel tells the story of the making of a great American Western, exploring how Carl Foreman’s concept of High Noon evolved from idea to first draft to final script, taking on allegorical weight. Both the classic film and its turbulent political times emerge newly illuminated.

Michael Frank
Farrar, Straus and Giroux
The Mighty Franks

A psychologically acute memoir about an unusual Hollywood family. The Mighty Franks will speak to any reader who has ever struggled to find an independent voice amid the turbulence of family life.

Alessandra Mattanza
White Star
My Paris: Celebrities Talk About the Ville Lumière

Through Alessandra Mattanza’s stunning array of photographs, and interviews with such renowned figures as chef Joel Robuchon, designer Elie Saab, actress Isabelle Huppert, film directors Jean-Jacques Annaud and Claude Lelouch, and others, My Paris offers a very personal vision of the city from those who know and love it best.

James Andrew Miller
Harper Collins
Powerhouse: The Untold Story of Hollywood’s Creative Artists Agency

An astonishing—and astonishingly entertaining—behind-the-curtain history of Hollywood’s transformation over the past five decades as seen through the agency at the heart of it all, from the #1 bestselling author of Live from New York and Those Guys Have All the Fun.

Congratulations to all of tonight’s winners. It is an honor to be a sponsor and bring the Awards to Hollywood.

Peter Gårdström
Partner BDO, Gothenburg

A Free Press is the Pillar of Democracy

#NotTheEnemy
The National Arts and Entertainment Journalism awards began 10 years ago as a cocktail party at the Press Club building on Hollywood Boulevard. At the inaugural event, former Bond Girl Maud Adams honored journalists who best explained the craft of the entertainment industry.

The year was 2008, a time of mass layoffs in journalism and the Great Recession. The Press Club board believed that, as the world’s entertainment capital, Los Angeles should celebrate journalists who toiled in a business where even landing an interview could be a victory.

Not knowing if journalists were even interested, Executive Director Diana Ljungaeus sent postcards to media outlets nationwide—and 111 competitive entries came pouring in. It was a start.

In 2009, the club created the Career Achievement Award (now called the Luminary Award), and honored film critic Joe Morgenstern of the Wall Street Journal and KCRW. He brought his family to the party at the Steve Allen Theater, where actor Robert Forster was MC and journalist Kim Masters introduced Morgenstern.

By 2010, with journalism in need of comic relief, the Press Club threw a roast of KTLA’s Sam Rubin—and entries for the competition exploded. That led in 2011 to the decision to throw a formal awards dinner, at which Hugh Hefner was named the Champion of Free Speech. Tear-struck, Hefner told the crowd at the Biltmore Hotel he had no idea the evening would prove so emotional.

Comedian Dick Gregory flew in to roast Hefner, wowing a room including Jerry Russ and Berry Gordy. It was clear that the NAEJ had arrived: “The Biltmore gave us a deal to back out if the tickets didn’t sell,” recalls Ljungaeus. “They sold!”

In 2012, the board added the Visionary Award for entertainment figures who do good work that benefits society. The first recipient, Jane Fonda, was introduced by Robert Redford. The rapt audience later roared when another old friend, actor (and yes, singer) Jeff Daniels performed his homage to Fonda’s best-selling workout video, crooning, “While red-blooded All-American fellas/loved her in Klute and Barbarella/I must tell the truth, for I cannot tell a lie/I fell in love with Jane Fonda in—Abs, Buns and Thighs.” Fonda made headlines later that evening, telling Press Club President Robert Kovacik during an onstage chat...
Journalists never sleep. Neither does the Los Angeles Press Club. Once again the organization representing Southern California’s print, TV, radio, online and other journalists and journalists at heart was a hive of activities.

In June, some 500 journalists, media executives and friends packed the Biltmore Bowl for the 59th installment of the Southern California Journalism Awards. The club had received a record 1,220 entries just one year after breaking the 1,000-entry barrier. In addition to competitive awards we celebrated some special people. CNN’s Jake Tapper was presented with the President’s Award, introduced by Conan O’Brien; Andrea Mitchell of NBC News accepted the Joseph M. Quinn Award for Lifetime Achievement; LA Dodgers’ Jaime Jarrín was bestowed with the LAPC Public Service Award and the Daniel Pearl Award went to Australian photojournalist Daniel Berehulak. Mayor Eric Garcetti and Tamron Hall were among the guests.

That she deeply regretted “sitting on that tank in Vietnam.” Each NAEJ Awards has built upon this history. In 2012, Janice Min, the then-editor of The Hollywood Reporter, accepted the first Luminary Award, for returning THR to the top echelon of entertainment news. In 2013, Forest Whitaker was the Visionary awardee, and in 2014 Nancy O’Dell of “Entertainment Tonight” received the Luminary Award and Quincy Jones was honored with the Visionary Award; he was introduced by Tina Sinatra. Jones and journalists later closed down the bar at the Biltmore, where Jones let drop his proficient Swedish, regaling Ljungaeus, a Swedish immigrant, with stories.

In 2015, in an unforgettable comic bit, Bob Barker, just shy of his 92nd birthday, accepted the Legend Award from Drew Carey, then quipped, “Only a very few select people know that I sleep in the nude. Years ago it wasn’t too bad, but now it’s a horrible sight.”

By 2016, the 9th Annual NAEJ had grown to 500 entries, and three women swept top honors, with the Luminary Award going to Chelsea Handler, the Visionary Award to Dianne Warren, and the Legend Award to Angela Lansbury.

“We are proud to usher in the 10th Annual NAEJ award in 2017, and to introduce the new Distinguished Storyteller Award and the Impact Award,” said Kovacik.

The 2017 SCJA Awards

Journalists never sleep. Neither does the Los Angeles Press Club. Once again the organization representing Southern California’s print, TV, radio, online and other journalists and journalists at heart was a hive of activities.

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From left, all three honorees in 2016 were women: Chelsea Handler, Angela Lansbury and Dianne Warren; in 2012 Jeff Daniels tickled the audience with his tribute song to Jane Fonda, who was introduced by friend, Robert Redford.

A Star Becomes an Actor

Family money, pinup looks and now Oscar buzz for the Call Me by Your Name standout, who reveals his frustrating journey to respectability: “I’ve heard the ‘This is your moment’ speech so many times.”

Collateral damage may cost millions

Handicapping the Murdoch suitors

It’s Like Exorcising a Demon’

Sorkin, Peele and the Writer Roundtable

Harassment: New Fallout

HOLIDAY GIFT GUIDE

p. 49

ARMIN HAMMER

AStar Becomes an Actor

November 20, 2017

Who Wants to Buy Fox?

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JUDGES

There are no formal criteria for the judging of the National Arts & Entertainment Journalism Awards. The rules of the competition and the definitions for each category, which are described at lapressclub.org, act as the sole guidelines. Our distinguished judges decide which submissions qualify as third-place, second-place and first-place winners.

Melissa Lulum
Melissa Lulum currently designs and produces eLearning courses for LinkedIn and Lynda.com. She has more than 25 years experience in journalism and education, serving as the managing editor of the Los Angeles Daily News before becoming a journalism professor at California State University Northridge (CSUN). During her time at CSUN, she was recognized as the Journalism Educator of the Year by the California Journalism Education Coalition. Lulum also served as an Instructional Designer with CSU Northridge’s Faculty Technology Center, focusing on mobile learning, eLearning and course redesign. She holds degrees in Communications from U.C. Santa Barbara and a Master of Science in Instructional Design and Technology from CSU Fullerton.

Isabell Nilsson
Isabell Nilsson is the CEO and Permanent Secretary of The Royal Academy of Fine Arts, Stockholm. Earlier in her career, she was the arts and entertainment editor for several Swedish newspapers and magazines, as well as a teacher and lecturer at the University of Gothenburg. Nilsson has co-authored a number of books and is a member of the International Art Critics Association AICA, ICOM and the Swedish publicist organization Publicistklubben.

Romain Raynaldeps
Romain Raynaldy is a Los Angeles based French correspondent focused on the Western U.S. for Agence France-Presse (AFP), the world’s oldest newswire with worldwide distribution. Based in L.A. since 2009, he covers breaking news and writes extensively about the entertainment industry. Previously, he worked at AFP headquarters in Paris as a cultural reporter and was a freelance cultural correspondent there for Spanish newspaper El Pais. He is co-author of Le Chant Intime.

Richard Rushfield
Veteran journalist, commentator and author Richard Rushfield is features editor at Yahoo Entertainment. From 2005 to 2009 he was web editor of entertainment at latimes.com and contributed numerous pieces to the paper. He left to become West Coast editor of Gawker, and also became a contributing editor for Vanity Fair. In 2012, he went to BuzzFeed, where he ran its new Los Angeles bureau and put together a team of industry reporters and editors to cover Hollywood. His books include American Idol.

Leslie Simmons
Leslie Simmons spent 15 years as a journalist in Los Angeles, reporting for several print and online publications, including The Hollywood Reporter, Daily Journal and Inside com. She has been a longtime member of the L.A. Press Club and also sat on the board and was president for the Society of Professional Journalists, Los Angeles. In 2009, she switched gears and joined the communications team for the American Federation of Television and Radio Artists and the merged SAG-AFTRA. She is currently communications and field services director for the California Association of Professional Employees (CAPE). She has won multiple awards from the Los Angeles Press Club, International Labor Communications Association and Public Relations Society of America.

Chris Woodyard
Chris Woodyard is Los Angeles bureau chief and assignment editor in the Money section at USA TODAY. Over two decades at USA TODAY, he has also covered cars, airlines and retail. Woodyard also worked for the Houston Chronicle in its Washington bureau, the Los Angeles Times, Los Angeles Herald Examiner, Associated Press and Las Vegas Sun. He is a two-term president of the Los Angeles Press Club and member of the board of directors of the Motor Press Guild. He is a journalism graduate of California State Long Beach.

How You Can Help the L.A. Press Club

Journalists aren’t just passive observers. We’re active storytellers who shape the way our communities see the world. The Los Angeles Press Club is where you can use those passions and talents to support our profession. It’s also where you can meet colleagues from diverse outlets, platforms and beats. The more we participate, the more we all get out of it. Here’s how you can stay involved.

JOIN: If you’re not already a member, signing up is simple at lapressclub.org. Most of us are full-time journalists, but there are other membership categories, too.

GIVE: As a 501(c)(3) nonprofit, we depend on your support.

FEATURES: A club is only what its members make of it, and we believe that the more dialogue, the better. Let us know what else we can and should be doing (info@lapressclub.org). Also, next time you’re frustrated by something going on in media, tell us what it is and if you have any ideas on how we can help. If you’re inspired by something happening in media, let us know. It might be something that the rest of our members should know about, too.
Simi Horwitz, Forward, “From Filmmakers Are Revolutionizing Orthodox Cinema”
Gwynedd Stuart, LA Weekly, “Skateboarder Tino Razo Takes Us inside the Hidden World of LA’s Backyard Pool Skaters”
Deborah Vankin, Los Angeles Times, “The Late Cuban Artist Belkis Ayon’s Mysterious World is a Window into Contemporary Cuban Politics and Culture”

F5. FEATURE – OVER 5 MINUTES (TV/FILM)
Phil Goyen & Charles Wooley, Nine Network Australia, “Orthodox Cinema”

E4. PERSONALITY PROFILE, UNDER 2,500 WORDS (PRINT)
Chris Gardner, The Hollywood Reporter, “Nanci Ryder Has This to Say: ‘F—, F—, F—'”
Chrissy Iley, UK Sunday Times, “The Way We Were - Barbra Streisand On Her Extraordinary Life And Loves”
Gill Pringle, The newspaper, UK, “Keleway Grammar: I can try at least to emulate Christ’s best qualities, even if I may fall short”
Deborah Vankin, Los Angeles Times, “Garrison Keillor reflects at the Hollywood Bowl, rehearsing for final show: “I just want it to be good”

E3A. PERSONALITY PROFILE, POLITICS/MUSIC OVER 2,500 WORDS (PRINT)
Steve Appleford, LA Weekly, “How Eagles of Death Metal’s Jesse Hughes Made Peace With the Paris Attacks”
Ted Johnson, Variety, “Michelle Obama Interview: How FLOTUS Used Pop-Culture Stardom to Make an Impact”
Gerrick D. Kennedy, Los Angeles Times, “Prince Michael Jackson Can’t Sing or Dance. How He’s Still Following in His Father’s Footsteps”
Bryan Smith, LA Weekly, “From Her Los Feliz Basement, Stephanie Miller Is Railing Millions Against Trump”

J2. PORTRAIT PHOTO
Ada Guerin & Emma McIntyre, TheWrap, “Travis Wall”

Jason McGahan, LA Weekly, “Actress Kate del Castillo was Royalty in Mexico – Then She Crossed Paths with El Chapo”
Ruben Napol, “Meryl Streep is so Good, Even at Being a Bad Singer”
April Wolfe, LA Weekly, “From Twin Peaks to Star Wars, Laura dern Defies Hollywood Expectations”

H2. CELEBRITY NEWS (PRINT)
Barbara Gasser, Kleine Zeitung, “Arnold Schwarzenegger: ‘I Don’t Have to Eat Wiener Schnitzel Daily’”

H7. CELEBRITY FEATURE (ONLINE)
Vic Gerami, WeHo Times, “10 Questions With Vic”
Melissa Leon, The Daily Beast, “Game Over, Man: Aliens’ Cast Remembers the Irreplaceable Bill Paxton on Alien Day”

E7. CELEBRITY FEATURE (PRINT)

E3B. PERSONALITY PROFILE, FILM/TV OVER 2,500 WORDS (PRINT)
Michael Iado, Sydney Morning Herald, “Peak Hour: David Lynch Keeps Us Guessing as Twin Peaks Makes its Much-Anticipated Return”
Chrissy Iley, Sunday Times Magazine, “Love & Loss - Oscar Hopeful Michelle Williams on The Death of her Beloved Ex, Heath Ledger, and Raising Their Daughter Alone”
Brent Lang, Variety, “Kevin Hart Wants to Be the Oprah of Comedy”
Ramin Setoodeh, Variety, “How ‘Deadpool’ Saved Ryan Reynolds”

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Robert Kovacik, Co-Host

ROBERT KOVACIK is the current President of the Los Angeles Press Club. He is an anchor/reporter for NBC4 South- ern California’s newscasts at 5, 6, and 11 p.m. Kovacik joined the station in 2004 and is known for bringing a local perspective to international events. Kovacik was NBC4’s correspondent for the 2013 Papal Conclave in Rome and was assigned to the Summer Olympics in London. One of his most compelling live shots captured an extensive manhunt for an alleged murderer. The suspect suddenly appeared and surrendered to Kovacik live on air. Kovacik has received accolades including Emmy, Golden Mike, AP and Edward R. Murrow awards. He was named Television Journalist of Year in 2013 at the Southern California Journalism Awards.

Cher Calvin, Co-Host

CHER CALVIN co-anchors the KTLA5 News weekday 6, 10 and 11 p.m. newscasts alongside Micah Ohlman. Cher joined KTLA in 2005 and was recently elected to the Board of Directors of the Los Angeles Press Club. Her first event for the Club was a tribute to newsmen Stan Chambers, where many of his colleagues and family came to remember the legendary reporter.

Alonzo Bodden

ALONZO BODDEN’s first big comedy break came when he was on the “New Faces of Comedy” showcase at Just for Laughs in Montreal. He was introduced to America on NBC’s “Last Comic Stand- ing,” where he won season three.

Bodden is known for his social and political commentary, and is a regular panelist on NPR’s “Wait Wait… Don’t Tell Me.” He starred in his second Showtime comedy special, titled “Historically Incorrect,” in February 2016. Taped at The Vic Theatre in Chicago, Bodden touched upon a variety of subjects, including President Obama and gun owners, being gluten free, the NFL’s troubles, Millennials, and the Los Angeles Clippers.

In 2011 he starred in his first special, “Who’s Paying Attention,” also for Showtime. He currently hosts a podcast of the same name.

A gearhead, car and motorcycle lover and expert, Bod- den hosted Speed Channel’s “101 Cars You Must Drive” and “America’s Worst Driver” on the Travel Channel. He’s made numerous appearances on CNBC’s “Leno’s Garage” with Jay Leno and is one of the hosts on the Science Chan- nel’s new series “How to Build Everything.”

Bodden has also performed on “The Tonight Show with Jay Leno,” “Late Night with Conan O’Brien” and was a guest panelist on Comedy Central’s “The Nightly Show with Larry Wilmore.” He has 14 years of appearances at Montreal’s Just for Laughs Festival. This year he hosted the Just for Laughs Comedy Awards.

While his movie career has consisted mainly of playing security guards, he has protected the best, including Steve Martin and Queen Latifah in Bringing Down The House and Leslie Nielsen in Scary Movie 4. He was also the voice of Thunderon in Power Rangers Lightspeed.

Bodden has traveled around the world, entertaining USO troops from Iraq to Greenland and everywhere in between.

Your Hosts and Guests for the Evening:

ROY FIRESTONE is a seven-time Emmy Award-winning and seven-time cable ACE Award-winning host, interviewer, narrator, writer, and producer. As the ground-breaking, original host of ESPN’s legendary “Up Close,” “Up Close Classic” and “Up Close Primetime,” Firestone has interviewed more than 5,000 athletes, musicians, actors and political figures, as well as scores of writers and filmmakers.

Firestone has recently hosted Public Television’s “LA Tonight,” which featured interviews with an eclectic list of legendary music, entertainment, and sports figures, including composer Burt Bacharach, record producer David Foster, songwriters Diane Warren, and tennis great Andre Agassi, among many others.

Sports Illustrated calls Firestone “The best interviewer in the business.” The late Pulitzer Prize-winning columnist Jim Murray once said, “Roy Firestone isn’t just the best sports interviewer I’ve ever seen, he’s the best interviewer period. That includes, Diane Sawyer, Barbara Walters, Mike Wallace, Morley Safer, all of them.”

Not limited to television, Firestone is also prolific on the printed page as the author of two best-selling books, Up Close with Roy Firestone, and most recently Don’t Make Me Cry Boy.

Melanie Griffith

MELANIE GRIFFITH’s career began as a model at just nine months old in a commercial. She later transitioned to act- ing, taking classes with Stella Adler. Her lead in Something Wild (1986) got her a Golden Globe nomination. Her career skyrocketed when Mike Nichols cast her as spunky sec- retary Tess McGill in Working Girl (1988), a box-office hit.
for which she received an Oscar nomination and won the Golden Globe as Best Actress. She also earned a Golden Globe nomination for her work in the well-received TV miniseries “Buffalo Girls” (1995). In 2003, she packed houses on Broadway with her turn as the murderess “Roxie Hart” in the musical Chicago. She’s currently starring in The Disaster Artit. She’s very close with her mother Tippi Hedren and her children Alexander Bauer, Dakota Johnson, and Stella Banderas. Melanie is involved in various charities, including raising funds for Hedren’s Shambala Preserve, a refuge for wild animals.

Don Lauria

DAN LAURIA is a versatile stage, screen and TV actor, perhaps best known for his role on “The Wonder Years” as Jack Arnold. He also starred on TV most recently as a baseball manager in “Pitch” and as Sullivan on “Sullivan and Son.” On stage, he wrote and played a leading role in the Off Broadway satirical Mafia comedy, Dinner with the Boys. His vast theatrical experience included playing legendary football coach Vince Lombardi in the Broadway hit Lombardi. Lauria has also been a key player in reviving the classic PBS show “Steve Allen’s Meeting of Minds” as live theater featuring the latest breaking news and information for Art Center College of Design in California and on the Board of Trustees for the Art Center College of Design in Pasadena.

Wendie Malick

WENDIE MALICK is a board member of The Environmental Media Association, and is a spokesperson for The Human Society and Return to Freedom, a wild horse advocacy group. Through their charitable gift fund, “A Drop in the Bucket,” she and husband, Richard Erickson, support a medical center in the Congo. They live in the Santa Monica Mountains with 5 horses, a donkey, 2 dogs and a 16-year-old. Recent theater credits include Paul Rudnick’s Big Night and Off Broadway productions North Shore Fish and Burleigh Grimes. In Los Angeles, she has performed in Questra, Round Trip, Santaland Diaries, Vagina Monologues, and The Underpants.

Films include: Adventureland, Fifty-Nothing, Confessions of a Shopaholic, Waiting, Racing Stripes, The American, Empire’s New Groove, Alvin and the Chipmunks. In Los Angeles, she has performed in Dinner with the Boys. His vast theatrical experience included playing legendary football coach Vince Lombardi in the Broadway hit Lombardi. Lauria has also been a key player in reviving the classic PBS show “Steve Allen’s Meeting of Minds” as live theater featuring some of the best actors in town.

A Brooklyn native and Marine Corps Vietnam veteran, Lauria got his start in acting at Southern Connecticut State University while attending on a football scholarship. Other TV credits include Criminal Minds, “The Mentalist,” and “Nurse Jackie.” His extensive film work includes many TV credits include “Criminal Minds,” “The Mentalist,” and “Nurse Jackie.” His extensive film work includes many TV credits include “Criminal Minds,” “The Mentalist,” and “Nurse Jackie.”

Nancy Leal

NANCY LEAL is the news anchor for Telemundo’s West Coast Flagship television station. Prior to joining Telemundo 52, Leal worked for sister station Telemundo 39 Dallas-Fort Worth / KXAS, where she served as the Weekend News Anchor for Noticiero Telemundo 39 Fin de Semana a las 4:30 PM y 10 PM.

Leal has received numerous recognitions for excellence in journalism including five Lone Star Emmy Awards. She joined Telemundo in 2005 and earned a Bachelor’s Degree in Media Production from the University of Houston.

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Mia Mantegna

MIA MANTEGNA, 30, is a California artist with autism. The daughter of Joe and Arlene Mantegna, she made her art debut at Pergolina Gift & Gallery in Toluca Lake in 2014. The event opened doors into the art exhibit world for Mia and her brother. The invitations from museums throughout the country, including the Maria Shriver Gallery in Sacramento. Mia’s work is currently touring the U.S. until July 2019.

Mia is passionate for the arts and continues her classes with Johnathon Gallager, her art teacher from the beginning, at the Creative Arts Center Burbank. She loves live theater, musicals, movies and all music. Mia also has studied at the MUD Makeup Designory, and, subsequently, demonstrated makeup to the students at Joey Travolta’s INCLUSION Film Company, where she also was a student. Her acclaimed playing skills put to good use doing payroll for her parent’s popular eatery, Taste Chicago, also in Burbank.

Joe Mantegna

JOE MANTEGNA is the Tony Award-winning actor and star of the CBS show “Criminal Minds,” was honored by the L.A. Press Club in 2015 with the Visionary Award for his lifetime of humanitarian work, including veterans’ causes. Born in Chicago in 1947 to an Italian-American family, Mantegna has made more than 200 film and TV appearances, and is also a producer, writer, and director. His memorable movies include parts in The Godfather, Part III, House of Games and Bugsy. His TV work includes Emmy nominations for three miniseries: “The Last Don” (1997), “The Starter Wife” (2007) and “The Rat Pack” (1999), playing Dean Martin.

A long-time Chicago Cubs fan, he conceived and wrote the Off-Broadway play Bleacher Bums. His Chicago-sports-themed restaurant, Taste Chicago, is in Burbank.

Stacey Snider

STACEY SNIDER is the Chairman and Chief Executive Officer of Twentieth Century Fox Film. She served as the Chief Executive Officer and Partner of Dreamworks Studios until 2014. Prior to that she was an Executive Vice President of Universal Pictures and the President of Production at TriStar Pictures. Among her many civic contributions she serves on the Board of the Special Olympics of Southern California and on the Board of Trustees for the Art Center College of Design in Pasadena.

The American Jewish Committee honored Ms. Snider with the Dorothy and Sherrill C. Corwin Human Relations Award for her professional and civic endeavors helping to promote tolerance and understanding. Ms. Snider is a Graduate of the University of Pennsylvania and UCLA Law School.
GALA PRODUCER

Diana Ljungaeus
Diana Ljungaeus is the Executive Director of the Los Angeles Press Club. She began her career as a cub reporter in Sweden at the age of fifteen. She has lived and worked in the U.S. since 1996. Her background has run the gamut from researcher to reporter and editor, to story/script writer and finally to theater, film and multimedia producer. She is a founding member of the not-for-profit educational theater and film production company Opening Minds Productions. Currently in development are projects about Jack Johnson, Dorothy Parker and other historical figures.

She has produced the National A&E Journalism Awards since its inception, as well as the Annual Southern California Journalism Awards for more than a decade.

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LA Lakers for sponsoring a student table.
CONGRATULATIONS

Claudia Eller & Andrew Wallenstein

We’re so proud to see you receive the recognition you deserve.

Best wishes from Jay Penske and all of your colleagues at Penske Media.