

Hugh M. Hefner
Lifetime Achievement Award



2011
FOURTH ANNUAL

NATIONAL
ENTERTAINMENT
JOURNALISM AWARDS

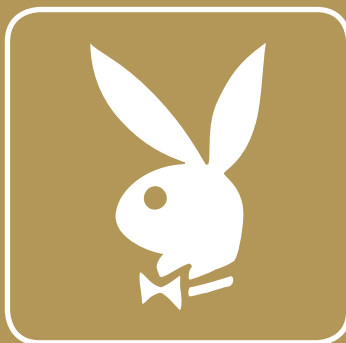
L O S A N G E L E S P R E S S C L U B

CONGRATULATIONS

HEF

ON RECEIVING THE

**LOS ANGELES PRESS CLUB'S
LIFETIME ACHIEVEMENT AWARD**





4TH ANNUAL NATIONAL ENTERTAINMENT JOURNALISM AWARDS

Los Angeles Press Club

A non-profit organization with 501(c)(3) status
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Awards for Editorial Excellence in 2010 and 2011

2011 Lifetime Achievement Award

Hugh M. Hefner

Playboy Magazine

"Champion of the First Amendment"

**Interviewed by Robert Kovacik of
NBC4, Los Angeles**

With a Special Tribute by Dick Gregory

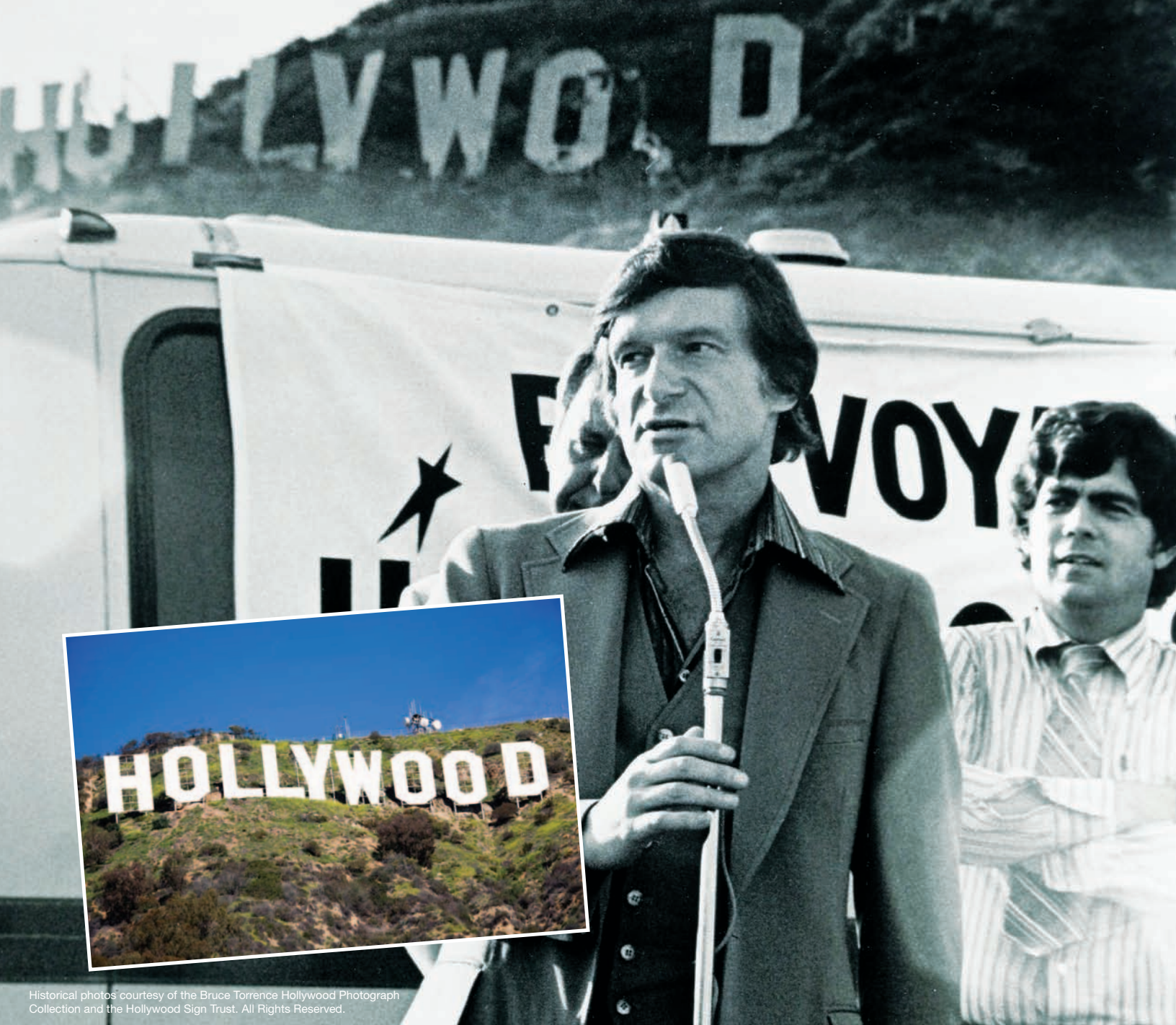


Your host: Jack Maxwell



**Thursday
November 17, 2011**

The Biltmore Bowl
Millennium Biltmore Hotel
506 S. Grand Avenue
Los Angeles, CA



Historical photos courtesy of the Bruce Torrence Hollywood Photograph Collection and the Hollywood Sign Trust. All Rights Reserved.

THANK YOU, MR. HEFNER



www.hollywoodsign.org

In 1978 Hugh Hefner hosted a gala fundraiser to raise the funds to rebuild the Hollywood Sign, signaling an important step in Hollywood's revitalization. Thirty-two years later, in 2010, he presented the Hollywood Sign Trust with the closing gift to 'Save the Peak,' capping efforts to raise funds to purchase and protect 138 endangered acres behind the Sign. Thanks to Hugh Hefner, the global icon of the entertainment industry stands today, the universal metaphor for the hopes and dreams of millions around the world.



Schedule of Events

For all finalists see pages 22-23

6:00 p.m.

COCKTAILS AND SILENT AUCTION

7:00 p.m.

DINNER AND PRE-PROGRAM

7: 50 p.m.

SILENT AUCTION CLOSES

8:00 p.m.

SARA SWEET

AWARDS PRESENTATION

FEATURES

COLUMNISTS AND CRITICS

SOCIAL MEDIA

NEWS

PHOTO

WEBSITE & PUBLICATIONS

JOURNALIST OF THE YEAR – Sponsored by
Alexandra & Sidney Sheldon

LA PRESS CLUB'S LIFETIME ACHIEVEMENT AWARD
Hugh M. Hefner

RAFFLE DRAWING

Please pick up your second-place and honorary mention certificates and your silent auction goods, as you depart the room this evening.

CONGRATULATIONS
HUGH M. HEFNER
ON RECEIVING THE LOS ANGELES PRESS CLUB'S
LIFETIME ACHIEVEMENT AWARD.

FROM YOUR FRIENDS AND PARTNERS AT





From the President



Will Lewis

A welcome message from the President of the Los Angeles Press Club

Rodney Dangerfield might have said it best: Entertainment journalists “don’t get no respect.” At least in national awards competitions, which focus so heavily on honoring the work of the investigative reporter or the foreign correspondent.

The Los Angeles Press Club began correcting this injustice four years ago when we created the National Entertainment Journalism Awards.

We envisioned this as a national contest for entertainment writers and critics, no matter where they were based, although most live right here in the entertainment capital of the world.

This year’s competition was fierce. The judges’ comments illustrate the sheer quality of reporting by talented journalists who report on the charismatic performers and business titans of stage, sound and screen.

So let us raise our glasses in respect to this year’s finalists.

And a special toast to Mr. Hugh M. Hefner, who changed the world in his own way. Among his many innovations, he launched *Playboy*’s signature long-form interviews and stretched the limits of what reporters could ask and later write about.

It is the LA Press Club’s goal to make these National Entertainment Journalism Awards the “Oscars” in this field, honoring the hard-working journalists in one of the fastest growing sectors in our profession.

Will Lewis
President
Los Angeles Press Club

Covering Triumph, Tragedy and Tackiness

ENTERTAINMENT REPORTERS HAD A WEALTH OF STORY MATERIAL, LEADING TO RECORD ENTRIES FOR THE 2011 NEJ AWARDS

From January of 2010 through June of 2011, the period that covers the submissions for the 2011 National Entertainment Journalism Awards presented by the Los Angeles Press Club, the themes followed by entertainment reporters, editors, critics and photographers seemed to dwell on triumph, tragedy—and tackiness. Already-iffy movie-star careers were ruined thanks to scandalous blow-by-blow detail, surprise superstars with no apparent talent suddenly rocketed to fame, and an impossibly unlikely folk hero and provocateur arose thanks to his own bizarre sheen.

A record number of entries ensured that

BY JILL STEWART

this year's NEJ competition was a tough one, attracting talented writers, broadcasters, editors, photographers and bloggers who hail from New York, Southern California, the Midwest, Europe and the Philippines. In a one-time occurrence, this 2011 contest encompasses 18 months because the Board of Directors of the Los Angeles Press Club chose to move the awards from early in the year to late in the year, to distinguish it from events surrounding journalism galas and the Academy Awards.

Hollywood's personalities, filmmakers and business titans fed our need for information over those 18 months, both graciously (Michael Douglas facing cancer) and not so graciously (Mel Gibson versus Oksana Grigorieva), providing the thousands of journalists who cover Hollywood for domestic and foreign outlets some of the most unforgettable tales of the decade.

The skyrocketing to fame of the Kardashians, a baffling mystery to some, was beautifully and insightfully explained by *The Hollywood Reporter's* Leslie Bruce and Judith Newman. The pair of ace journalists may one day find their

assignment is to explain how the Kardashians and their instant empire fell.

The painful near-closure of the Motion Picture and Television



Michael Douglas, above, faced down cancer with grace, while Oksana Grigorieva and Mel Gibson gave journalists a lot of fodder for stories.



A red newspaper kiosk stands on a sidewalk. The top section has a glass window with the word 'LA WEEKLY' in large, white, bold letters. Below this, a white sign with a red border contains the text 'If you can read this, PRINT AIN'T DEAD.' in black. At the bottom left of the sign is the 'LA WEEKLY' logo, and at the bottom right is the text 'LONG LIVE PRINT'. A red arrow points to the sign from the left. The kiosk is mounted on a black pole.

LA WEEKLY

If you can read this,
PRINT AIN'T DEAD.

LA WEEKLY

LONG **LIVE** PRINT

(THANK YOU)

Readership of L.A. Weekly's print publication jumped **22%** since 2009.

LAWeekly.com readership is up **36%** since 2009.

When you combine print and online readers, subtracting for overlap, the Weekly now has **2.3 million readers a month, more than at any time in our history.**

LA WEEKLY
SPEAK FREELY



Lindsay Lohan's self-destructive antics fed the news cycle, the threat to the Motion Picture Home revealed a weak side to Hollywood's social responsibility, the Kardashians became flavor of the month, and Jay Leno and Conan O'Brien got less and more than they'd bargained for.

Fund Home for the long-term care of aging screen stars, directors, cinematographers and other Hollywood professionals was ultimately a story about the pitfalls of Hollywood fiscal and social responsibility. The story was doggedly pursued by The Wrap, which stood for the little guy and refused to let the issue die. The controversy over the Woodland Hills facility generated a blizzard of stories by numerous other news outlets as well, including a probe told in lyric detail by *Vanity Fair*.

While much good could be found in the

Already-iffy movie-star careers were ruined thanks to scandalous blow-by-blow detail, surprise superstars with no apparent talent suddenly rocketed to fame, and an impossibly unlikely folk hero and provocateur arose thanks to his own bizarre sheen.

entertainment industry, Lindsay Lohan seemed determined to irritate, shock and madden the public and the authorities by pursuing a self-destructive spiral common in young Hollywood. One of the odder chapters in the Lohan epic was captured by RadarOnline.com, whose headline told far more than its six terse words,



"Lindsay Lohan Suspect in Jewelry Theft." But Lohan was overshadowed in some ways by the antics of two very wealthy, very famous, men:

Charlie Sheen and Arnold Schwarzenegger, both caught with their pants down in one way or another and both now struggling to regain some part of what they've lost or destroyed.

Overshadowed at times by these many outsize personalities, the business of Hollywood nevertheless remained a key component of American culture.

Insiders and armchair critics alike watched with fascination as Conan O'Brien and Jay Leno coped with the strain and vagaries of the late-night television business, with *Deadline Hollywood*'s Nikki Finke often breaking the latest news during the height of the drama. And the shakeup at Warner Brothers in September of 2010 was as much about Time Warner CEO Jeff Bewkes orchestrating the departure of President and Chief Operating Officer Alan Horn as it was about a topic that every stagehand is coming to terms with: positioning their careers for the digital future.

Through it all, amidst a tough economy, rough times for DVD sales and the continuing recession in major parts of the advertising industry that supports much of what we as journalists do, excellence prevailed in the national entertainment journalism industry.

THANK YOU HEF



For all that you do.

To name just a few of some of Hef's amazing kind deeds ...

The Hugh Hefner First Amendment Award was created by Christie Hefner "to honor individuals who have made significant contributions in the vital effort to protect and enhance First Amendment rights for Americans."

In 1978, Hefner helped organize fund-raising efforts that led to the restoration of the Hollywood Sign.

He hosted a gala fundraiser at the Playboy Mansion and personally contributed \$27,000 (or 1/9th of the total restoration costs) by purchasing the letter Y in a ceremonial auction.

Hefner donated \$100,000 to the University of Southern California's School of Cinematic Arts to create a course called "Censorship in Cinema", and \$2 million to endow a chair for the study of American film.

Both through his charitable foundation and individually, Hefner also contributes to charities outside the sphere of politics and publishing, throwing fundraiser events for Much Love Animal Rescue, as well as Generation Rescue a controversial autism campaign organization supported by Jenny McCarthy.

On April 26, 2010, Hefner donated the last \$900,000 sought by a conservation group for a land purchase needed to stop the development of the famed vista of the Hollywood Sign

Thank you again for always giving back, Mrs. Sidney Sheldon



4TH ANNUAL

NATIONAL ENTERTAINMENT JOURNALISM AWARDS

Finalists: Journalist of the Year

1. Why did you become an entertainment journalist?
2. What was the most difficult/challenging part of the stories you entered?
3. What story are you most proud of?
4. What is the future of the industry you're covering?

NELLIE ANDREEVA

- TV Editor, Deadline Hollywood
- First Journalist Job: reporter for a youth program on Bulgarian National Television
- 16 years as a journalist



1. I've always loved television and even did a stint working in TV in my native country, so covering the industry became a natural next step.

2. Trying to vet every single detail and add as much depth and perspective as possible while still rushing to get the stories up before anyone else.

3. Breaking the news of the cancellation of 'Law & Order' and the departure of the CW entertainment president Dawn Ostroff because everyone was denying them at first, forcing me to stick to my convictions (and my sources) in going with the stories. And my stories on 'Breakout Kings' and 'Breaking In', which helped the two shows beat cancellation. (twice for Breaking In)

4. While the means of distributing TV programming have evolved dramatically (who watches television in real time anymore?), the way TV shows are made remains surprisingly old-fashioned: it all starts with an idea and a script. I see more changes on the distribution side, with companies like Netflix becoming a strong alternative to the traditional off-network syndication model and the line between broadcast and cable blurring further. With the number of linear and digital distribution outlets continuing to grow, the value of compelling content will also continue to go up.

RONALD GROVER

- Bureau Chief, Bloomberg News
- First Journalist Job: High school sports writer for Montgomery County Sentinel
- 30+ years as a journalist



1. I was covering the White House for Businessweek, and was offered the chance to become its Los Angeles bureau chief, covering Media and Entertainment news. It wasn't a particularly hard choice.

2. The challenge is getting a secretive, insular Hollywood

to talk openly about its business, and to get financial information about an industry where budgets can be as fictitious as its scripts.

3. Cover stories on Steven Spielberg and James Cameron. The stories used profiles of two of Hollywood's most successful directors to explain in vivid detail the sometimes mysterious ways in which Hollywood works.

4. The most interesting thing about this industry's future is that no one can predict it. When I first came here in 1986, there were 3 networks and 7 studios. Today, there are dozens of broadcast and cable networks, studios are created almost weekly, and distribution has exploded to Netflix, Apple and other digital outlets. For a reporter, every day covering this industry becomes a learning experience.

DYLAN HOWARD

- Senior Executive Editor, Star Magazine
- First Journalist Job: Cadet Reporter, six-days-a-week Geelong Advertiser owned by News Limited in Australia
- 11 years as a journalist



1. Having covered sports, politics and police rounds in the past, entertainment journalism loomed as the one bridge I had yet to cross. Fortunately, I got my start in the genre at Reuters Television in New York. A year later I found myself seduced by the news-breaking abilities at RadarOnline.com. I took on the role of Senior Executive Editor and transitioned to the web during some of the most outrageous stories of modern Hollywood: the racist- and hate-fueled audiotapes of Mel Gibson blasting former girlfriend Oksana Grigorieva; Lindsay Lohan's drug-fueled antics; the tragic deaths of Michael Jackson and Farrah Fawcett—and the Tiger Woods thing. In April of this year, after establishing RadarOnline.com as a promising challenger to its chief rivals, I moved from the site to AMI's flagship, Star, whilst still retaining some management responsibilities.

2. Charlie Sheen was no easy task. It took a tense text message exchange and a "slanging" match of epic proportions to convince the actor that submitting to drug tests,

CONGRATULATIONS HEF

FOR RECEIVING THE
LIFETIME ACHIEVEMENT AWARD

THANK YOU FOR SHARING THE DREAM

WE LOVE YOU

Vincent and Gail Bugliosi

Barbara Gilbert Cowan

Johnny Crawford

Leon Isaac Kennedy
and
Maureen Lavette

Mary E. O'Connor
and
Robert E. Gentert

Rick Pallack

Steve Powers

Colleen Ralphs

Mark and Stacey Roesler

Ron Smith

Patricia and Howard Storm

Finalists: Journalist of the Year

1. Why did you become an entertainment journalist?
2. What was the most difficult/challenging part of the stories you entered?

both blood and urine, in front of our cameras was the right thing to do. Our cat-and-mouse, on-again, off-again communication reached its peak in the hour before Warner Bros. Television announced their spectacular decision to abandon shooting of *Two and a Half Men* because of Sheen's drug use. I fired off a text message to Charlie outlining the allegations. Sheen was furious, responding within seconds. Sheen called me and delivered a verbal shellacking like I had never been spoken to before. But he ultimately agreed to do the drug test!

Before he spoke with the *Today Show*, Piers Morgan *Tonight*, *Dateline*—and before *20/20* aired its special, Sheen sat down with me and *RadarOnline.com* cameras in the living room of his multi-million-dollar Sherman Oaks mansion on February 28 for a no-holds barred and often bizarre interview.

3. The Charlie Sheen Uncensored series: Our interview was punctuated with some of the greatest snits and one-liners in recent Hollywood memory. While Sheen ping-ponged across several media outlets, there was no outlet that gained unprecedented access to the star like we did.

4. Beating even the biggest media organization to stories! The advent of online tabloid journalism will continue, at the expense of traditional mediums. As the *New York Times* once noted about us, "There's a lot to learn from *RadarOnline's* way of delivering and distributing stories."

There is—and with time, mainstream will meet with the outsider in a vastly different media landscape.

STEVEN LEIGH MORRIS

- Critic-at-Large, L.A. WEEKLY
- First Journalist Job: *DRAMA Magazine*, London, reporting on Los Angeles theater
- 26 years as a journalist



1. I felt L.A. theater was getting short-shrift outside the city, and felt the need tell the more nuanced story of the talent, passion and integrity here.

2. Writing them.

3. "L.A. Theater's Moment of Truth"

4. As an activity, our theater has a robust and vital future; as an industry, it faces profound challenges of financing, the perception of its importance in the larger culture, and of its capacity to take artistic risks in the face of increasing reliance on box office totals.

GEORGE PENNACCHIO

- Entertainment Reporter, KABC-TV
- First Journalist Job: Hired to answer phones and sort

3. What story are you most proud of?
4. What is the future of the industry you're covering?

newsroom mail at WMAQ-TV in Chicago. I interned there as a college student and being a good intern got me that foot in the door.

• 28 years as a journalist



1. I have always loved television and the movies and I grew up watching both screens. I used to blame my Mom for buying movie magazines all the time because I read them, "TV Guide," the back of a cereal box—anything with words. Many people don't know I also spent a good part of my career as a news producer, something that has been invaluable as an entertainment reporter. I think I became an entertainment reporter because I love the subject matter just as a sports enthusiast might love to cover sports. I also feel I've been studying show biz from the moment I watched "Romper Room" and "Bozo The Clown" as a kid.

2. What's difficult and challenging for me—on a daily basis—is covering a wide spectrum of entertainment. If I told you covering "Dancing With The Stars" is one of the hardest things I do all year, you'd probably giggle. But I have to turn around an immense amount of material very quickly, twice a week, and create interesting stories I haven't done before dozens of times every season. And I've been covering "Dancing With The Stars" for 13 seasons.

But I wanted my entry to show that it's important to show all sides. Yes, my stories are sometimes fun and light yet I am capable of doing meaningful, thoughtful pieces, too. I think those who cover or follow hard news don't necessarily see how difficult what we do can be. That's why I think it's important that these awards exist. We do good work, too.

3. This is a trick question! I like all the stories I entered for different reasons but I think I'm probably most proud of just sitting down with Kim Darby to talk about her life during and after "True Grit." She does not speak much about how hard her life got but she told me she felt very comfortable with my interview style and that's why she opened up so freely during our conversation. So I'm most proud of the way I handled that interview. I am also proud to work at a station where a story on Kim Darby still has a place on the news.

4. The future of the industry I cover seems to be changing every day. Sometimes, I feel like a dinosaur in a world of social networking. I am finally planning to step into the world of Twitter (baby steps) and there's a fan page on Facebook. When I entered the business, television was so immediate. I loved that! Now, I see how fast the online world has become and how smart phones are attached to almost everyone (okay, I'll get there soon, too). At first, I

probably resisted the change but there is an energy that's out there right now in our work world that makes it more interesting. I am learning new things all the time and isn't it great to learn? I think the future of our industry is partly in the hands of technology. Things have changed a lot over the last couple of years with more changes, I'm sure, still to come. Some of it is scary for those of us who learned to write our stories on manual typewriters. Thank goodness for interns who help me navigate the online world as I help them navigate the world of entertainment journalism.

TARA WALLIS-FINESTONE

- NBC4 Los Angeles
- First Journalist Job: KOMO-TV in Seattle, Desk assistant
- 16 years as a journalist



1. Frankly, I do not consider myself an entertainment journalist. I am a Senior Producer for NBC4 Los Angeles—translation: I'm a "jack of all trades." As a journalist in LA, you inevitably end up covering the entertainment industry, whether it be an actor's legal troubles, an impending writers strike, or the red carpet on Oscar night. I am naturally drawn to stories that are

unique to Southern California. What is more uniquely SoCal than Hollywood? It's an honor to work in this town and report on the entertainment industry.

2. The most challenging part of the stories I entered was finding the time to complete the stories. I know that may sound a bit crazy, but my day job is producing the 11pm local news for NBC4 in Los Angeles. I worked on these stories on my own time, outside of my daily responsibilities for the 11pm broadcast.

3. I am most proud of my collaboration with NBC4 anchor Chuck Henry on a story we called, "Forgotten Footprints". We discovered that original footprints that started the iconic cement ceremonies at Grauman's Chinese Theater had been hidden away for decades. It was a piece of Hollywood history that had been forgotten until our report aired in January.

4. One of the biggest issues facing Hollywood is how to handle changing technology (i.e., digital distribution and other forms new media). We all can see that the business model needs to change in order for the studios to thrive. But how do you make those changes? That I cannot answer with certainty. Personally, I'm looking forward to see what evolves in the next decade. And if I'm fortunate enough, I will be here to report on what happens.



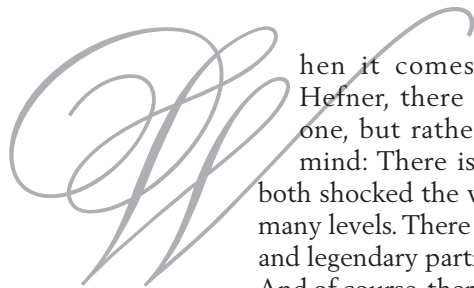
The Palms congratulates Hugh Hefner
a great partner and friend.



PALMS

Hugh Hefner's Wonderful Ride

THE MAN WHO FOUNDED *PLAYBOY*, CHANGED AMERICAN CULTURE AND WAS A PIONEER IN JOURNALISM



When it comes to Hugh Hefner, there is not just one, but rather several things, that pop to mind: There is the magazine, *Playboy*, that both shocked the world and broke ground on so many levels. There is the mansion, with its grotto and legendary parties. There are the silk pajamas. And of course, there are the women, among them the girlfriends, the Playmates and the bunnies.

Rather than be the sum of the man, however, these elements and cultural touchstones are only the proverbial tip of the iceberg. For Hefner, the Editor-in-Chief and Chief Creative Officer of *Playboy* has influenced the world's thinking and behavior on sexuality at the same time that he has been a pioneer in journalism. He's been a leader in entertainment, and has helped preserve some key parts of American and Hollywood history.

So far, it's been a wonderful ride for the man whose first issue—the famous one with Marilyn Monroe on the cover—hit stands 58 years ago. The Los Angeles Press Club is proud to honor Hefner with the Lifetime Achievement Award at the fourth annual National Entertainment Journalism Awards.

TOP JITTERBUGGER

The fact that Hefner's story has been told many times doesn't make it any less fascinating.

He was born April 9, 1926, the eldest son of conservative Protestant parents, and grew up in Chicago. In Brigitte Berman's 2009 film *Hugh Hefner: Playboy, Activist and Rebel*, he described

BY JON REGARDIE

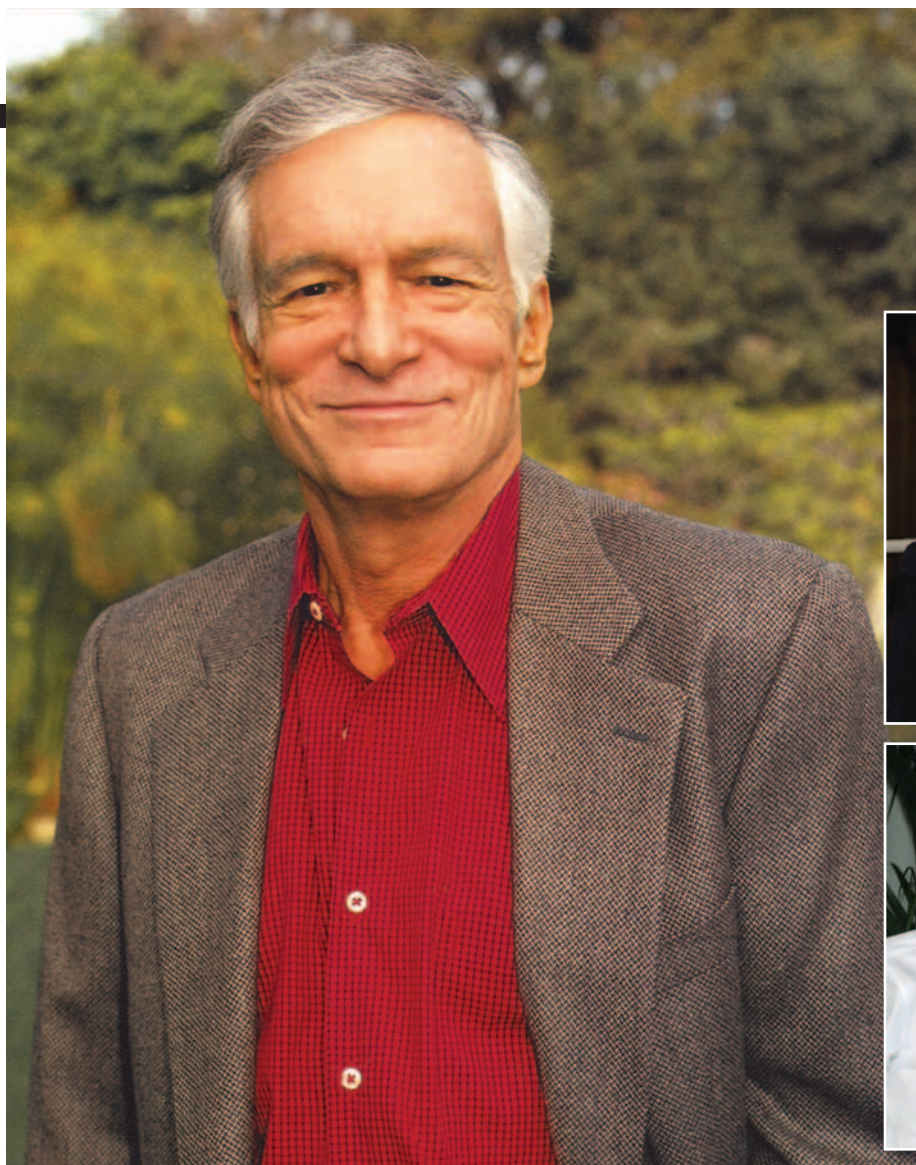
a youth without much affection. He escaped into movies and music, fascinations that would remain at the forefront of his life decades later. In high school he wrote editorials for the school paper and found other outlets of self-expression.

"I was the best jitterbugger in the class," he said in Berman's film.

After a stint in the army, Hefner attended the University of Illinois at Urbana-Champaign and studied psychology, because, he recounted in *Playboy, Activist and Rebel*, he wanted "to try to understand why we are the way we are, and maybe make a difference." Yet hints of his future bent were already apparent—during a semester of graduate courses at Northwestern, he wrote a paper titled "Sex Behavior and U.S. Law," examining sex statutes in the then 48 states.

He soon entered the magazine world, though





circulation manager for a children's publication, but in the early 1950s he was thinking bigger: He started planning a men's magazine, working on it in the kitchen of his apartment. The fantasy became reality when he secured a \$600 bank loan and borrowed \$8,000 more from friends and family.

The hook of the first issue was the famous nude photos of Marilyn Monroe that had been taken for a calendar in 1949. Hefner learned that a local company owned them and bought the rights.

The fact that those pictures appeared in *Playboy* was ironic. During the planning process, Hefner intended to call his magazine *Stag Party*, feeling it would draw male readers. However, in the run-up to the premiere issue, he received a cease and desist letter from another magazine called *Stag*. His fate was sealed: The renamed *Playboy* hit stands in December 1953 with a 70,000-issue run.

Above: Hefner with daughter Christie, and with sons, Marston and Cooper.

At left: Hefner at 14 years, and in the army in the mid 1940s.

Page 16: The Hefner family in 1934.

working for others clearly wasn't in his blood. He did time as a copywriter for *Esquire* (he was earning \$60 a week, then quit when the magazine wouldn't give him a \$5 raise) and had a job as



Hefner working at a typewriter on the first issue of *Playboy*, and holding the magazine with Marilyn Monroe on the cover.



He sold 52,000 copies, enough to guarantee a second issue. American culture was forever changed.

ACCOMPLISHED CONTRIBUTORS

Over the decades it became something of a joke to say that one picked up *Playboy* for the articles. That said, the magazine has featured long-form contributions from some of the world's most accomplished journalists and authors. Ray Bradbury serialized *Fahrenheit 451* over three early issues. Writers such as Ian Fleming, John Updike and Irwin Shaw contributed.

The photo spreads weren't the only controversial or boundary-pushing elements in *Playboy*. During the oppressive years of McCarthyism, blacklisted writer Dalton Trumbo wrote for the magazine. At a time when racial lines were still clearly drawn in the United States, Hefner hired a young African-American writer, Alex Haley, to conduct the first "Playboy Interview," with jazz man Miles Davis. Haley, in the years before writing *Roots*, would go on to do "Playboy Interviews" with figures including Malcolm X, George Lincoln Rockwell, the founder of the American Nazi Party, and Martin Luther King, Jr.

A piece by King, titled "A Testament to Hope," was published in *Playboy* shortly after his death.

Of course, the magazine was known for its Playmates and pictorials, and while they would help drive *Playboy's* circulation to more than 7 million in the early 1970s, they made Hefner a target. In addition to encounters with police and

the judicial system, he drew heat from activists who charged that the photo spreads objectified and exploited women. Hefner always defended his magazine passionately, answering claims that *Playboy* sexualized women by pointing out that people are, indeed, sexual.

Of course, in 2011, the images, video and so much else on the Internet make *Playboy's* offerings look comparatively quaint.

USING POWER

Playboy's success gave Hefner immense wealth and power. What many people are unaware of is the way he used it.

Yes, he embraced hedonism, freedom of choice and sexuality, and turned the mansion into perhaps the most famous party palace of the last 50 years, but he also frequently used his position to combat oppressive social mores that had nothing to do with sex.

In 1959, Hefner hosted a syndicated TV show, "Playboy's Playhouse," and a decade later would have another show, "Playboy After Dark." Along with figures such as Tony Bennett, Buddy Rich and Tony Curtis, Hefner welcomed African-American guests and performers to the programs, including Dizzy Gillespie and Sammy Davis, Jr. "Playboy's Playhouse," Hefner noted in Berman's film, could not get distribution in the American South.

The love of music and film that was ignited in his youth spilled out decades later. In 1959,



Hefner with Ella Fitzgerald at the first Chicago Playboy Jazz Festival in 1959.



Surrounded by Bunnies at the Playboy Club.

Hefner organized the first Playboy Jazz Festival, a three-day blowout in Chicago that included the biggest names in the form, among them Count Basie, Ella Fitzgerald and Louis Armstrong. Although it would be another two decades until the second festival, it is now a mainstay of the summer at the Hollywood Bowl.

Hefner's love of film also never diminished. His movie nights at the mansion have also become something of legend. At the same time, he has put his money where his passion is—he donated \$2 million to the USC School of Cinematic Arts and endowed a course in censorship in film at USC. He has also been a sponsor of the Last Remaining Seats, the series that each summer screens classic films in the original movie houses on Broadway in Downtown L.A.

It's not the only aspect of Hollywood he's helped preserve. In 1978, when the famous Hollywood sign had become dilapidated, Hefner put up money to repair it. Thirty-two years later, he again came to the sign's rescue: A developer was threatening to build housing on the open space just west of it, and a campaign to acquire the property was short on cash. Hefner donated \$900,000. The land is now part of Griffith Park.



Hefner led efforts to raise funds to save the Hollywood sign which had fallen into disrepair.

Nearly six decades after *Playboy* first hit stands, Hefner remains its guiding force. American culture and journalism today are nothing like they were back then, a fact due in part to the influence of Hugh Hefner.

Jon Regardie is a member of the Board of Directors of the Los Angeles Press Club.

Woodward and Bernstein to 2012 President's Award

WATERGATE REPORTERS WHO REDEFINED INVESTIGATIVE JOURNALISM WILL ACCEPT PRIZE 40 YEARS AFTER THE EVENT

Next year marks a major milestone in American journalism: the 40th anniversary of Bob Woodward and Carl Bernstein's pioneering reporting on the Watergate scandal.

Woodward and Bernstein's series of articles for *The Washington Post* unraveled the biggest American political scandal to date, culminating in President Richard Nixon's resignation in 1974. Four decades later, the stories still stand as a bellwether of investigative journalism.

To mark the occasion, the Los Angeles Press Club will honor Woodward and Bernstein with the 2012 President's Award. The journalists will accept the award in person at the 54th annual Southern California Journalism Awards.

The scandal that made Woodward and Bernstein the most famous reporters in America started with a mysterious break-in at the Democratic Party headquarters in Washington, D.C.'s Watergate office complex, by five burglars dressed in business suits. Starting from that one bizarre event, Woodward and Bernstein followed a trail of clues that reached ever higher to eventually expose a wide-ranging conspiracy of political sabotage aimed at undermining the electoral process. The revelations exposed a previously little-seen dark side of American politics and led to the indictments of 40 White House and administration officials. Ultimately, President Richard Nixon resigned on Aug. 9, 1974.

Along the way, Woodward and Bernstein became household names synonymous with investigative journalism. Their work on the story has been credited with inspiring generations of journalists, the formation of entire investigative teams at newspapers and increased media scrutiny of the White House. It also helped raise the *Washington Post* to international stature. Public

BY ANNA SCOTT

trust in the federal government has never been the same since. To this day, the media still tacks on the suffix "gate" when referring to major political scandals.

As media critic Ben Bagdikian told the *American Journalism Review* in 2004, Woodward and Bernstein produced "the single most spectacular act of serious journalism [of the 20th] century."

Woodward and Bernstein's work on the stories earned the *Washington Post* a Pulitzer Prize in 1973. Their collaboration also expanded into two best-selling books, "All the President's Men" and "The Final Days." The hit 1976 movie version of "All the President's Men" starred Robert Redford as Woodward and Dustin Hoffman as Bernstein, and won several Academy Awards.

The story of Watergate continues to live on. In 2005, the news media was abuzz when



Public trust in the federal government has never been the same since. To this day, the media still tacks on the suffix "gate" when referring to major political scandals.

Vanity Fair magazine identified Woodward and Bernstein's famed anonymous source, "Deep Throat," as former FBI official Mark Felt. More recently, the National Archives this month released transcripts of Nixon's grand jury testimony in 1975, making international headlines.

Yet Watergate is not Woodward and Bernstein's only claim to fame. Woodward, who

Receive Press Club's



Actors Dustin Hoffman and Robert Redford played Bernstein and Woodward, top. The real Carl Bernstein and Bob Woodward at left and above.

graduated from Yale University in 1965 and started his career at the *Montgomery County (Maryland) Sentinel*, remains at the *Washington Post* to this day. He has won nearly every major American journalism award during his career, and has authored or co-authored twelve #1 national bestsellers. His books include "Bush at War," "Plan of Attack" and "Obama's Wars." The television program "60 Minutes" has produced segments on seven of Woodward's books, and three of his books have been turned into movies.

Bernstein, who started working for the *Washington Post* as a teenager, has written for numerous publications in the years since Watergate. After leaving the *Post* in 1977, he spent six months examining the relationship between the CIA and the press during the Cold War years, resulting in a 25,000-word cover story for *Rolling Stone* magazine. Since then, his work has also

appeared in *Vanity Fair* (for which he is also a contributing editor), *Time*, *USA Today* and *The New Republic*. He has served as a Washington Bureau Chief and correspondent for ABC News, and is the author of several books. His works

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include the biography "A Woman in Charge: The Life of Hillary Rodham Clinton" and "Loyalties," a memoir about his parents during McCarthy-era Washington.

FINALISTS

Feature – Print Under 1,000 words

Andy Fixmer, Bloomberg Businessweek, "Universal Casts Its Vote on American Idol"
Ronald Grover, Bloomberg Businessweek, "Netflix Lust for 'True Blood' Unrequited by HBO Plans"
Karina Longworth, LA Weekly, "Wanda Restoration"
Richard Verrier, Los Angeles Times, "On Location"
Lisa Wolf, Antelope Valley Press, "Critters of the Cinema"

Feature - Radio

Linda Bell and Donna Wilson, Bloomberg, "Bloomberg Music Makers: The Business of Music: 2011"
John DeSando and Kristin Dreyer Kramer, WCBE, "It's Movie Time's 2010 Year in Review"
Brian Lauritzen and Gail Eichenthal, Classical KUSC, "LA Phil in Europe"
Cason Smith, KSAK, "Renaissance Faire Opens"
Carole Zimmer, Bloomberg, "Spiderman Takes a Dive"

Feature - Online

Philip Boroff, Jeremy Gerard and Manuela Hoelterhoff, Bloomberg News, "Opera Money Blues"
Jonathan Gold, LA Weekly, "Nate Dogg Obituary"
Andrew Gumbel, TheWrap.com, "Interim MPTF Chief Beitcher: We F***ed Up"
David Margolick, Vanity Fair Magazine, "No Comfort for Old Men"
Keith Plocek, Josh "Curious Josh" Reiss, Lina Lecaro, Wendy Gilmartin, Drew Tewksbury, Jena Ardell, LA Weekly, "Coachella" series

Feature - TV

Chuck Henry and Tara Wallis-Finestone, NBC4, "Forgotten Footprints"
Carol Masser, et al, Bloomberg TV, "Wall Street: Hollywood Returns"
Mike O'Sullivan, Voice of America, "Making an Album – The Way it Used to be Done"
George Pennacchio, KABC, "The True Kim Darby, Grit and All"
Manny dela Rosa, KMIR6/NBC, "Palm Springs -- Playground of the Stars"

Feature – Print Over 1,000 words

Leslie Bruce and Judith Newman, The Hollywood Reporter, "Inside Kardashian Inc."
Dawn Chmielewski, Ben Fritz, John Horn, David Pierson and Richard Verrier, Los Angeles Times, "China series"
Rich Cohen, Playboy Magazine, "The Spasm Band"
John Horn and Nicole Sperling, Los Angeles Times, "Oscar Grind"
Gustavo Turner, LA Weekly, "Insane Clown Posse"

Personality Profile - Print

Alex Ben Block, The Hollywood Reporter, "Brittany Murphy's Final Days"
Leslie Bruce, The Hollywood Reporter, "The Split-Personality of Chelsea Handler"
Ronald Grover, Tom Lowry and Michael White, Bloomberg Businessweek, "King of the World (Again)"
Karina Longworth, LA Weekly, "Elvira"
Steven Leigh Morris, LA Weekly, "Pee Wee's Big Comeback"
Maggie Murphy, Dotson Rader, PARADE Magazine, "Michael Douglas"

Personality Profile - Radio

Alex Cohen, KPCC, "Howard Bragman - Gay Guru"
Adolfo Guzman-Lopez, KPCC, "East LA musician Ruben Guevara"
Larry Mantle, KPCC, "Airtalk: Dick Van Dyke"
Larry Mantle, KPCC, "Oliver Stone Goes South of the Border"
Patt Morrison, KPCC, "Betty White"

Columnist - Print

Gendy Alimurung, LA Weekly
Patrick Goldstein, Los Angeles Times
Ruben V. Nepales, Philippine Daily Inquirer
James Rainey, Los Angeles Times
Gustavo Turner, LA Weekly

Critic - Online

Maureen Ryan, AOL TV, The Huffington Post Media Group, "Stay Tuned With Maureen Ryan"
Mark Dujsik, Mark Reviews Movies, "Mark Reviews Movies"
Luke Y. Thompson, Geekweek.com, "LYT's Fast Food Reviews"
Luke Y. Thompson, Geekweek.com, "The LYT Review"

Critic - Radio

John DeSando and Kristin Dreyer Kramer, WCBE (Columbus), "Nights and Weekends"
Kenneth Turan and Gail Eichenthal, Classical KUSC, "Kenneth Turan's Art Alive Film Reports"

Critic - Print

Karina Longworth, LA Weekly, "Film"
Mary McNamara, Los Angeles Times, "TV Criticism"
Steven Leigh Morris, LA Weekly, "Theater"
Lavender Vroman, Antelope Valley Press, "Film Reviews"



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Blog

Richard Stellar, The Wrap, "Hollyblogs"

News - Print

Barbara Gasser, Kleine Zeitung, "Life is Not Sticky and Sweet"

Scott Gold, Los Angeles Times, "For Vegas, Luck Be a Lady"

Richard Verrier, Los Angeles Times, "Movie in Talks to Save Nursing Home"

News - Radio

Alex Cohen, KPCC, "Porn Industry"

Barbara Gasser, Kronehit, "Hollywood Celebrities Donate to Japan's Victims"

Sanden Totten, KPCC, "China Hollywood"

Sanden Totten, KPCC, "Video Gaming Hiring"

Carole Zimmer, Bloomberg News, "New Economics of Hollywood"

News - Online

Nikki Finke, Deadline Hollywood, "Jay Leno Gets Serious About Tonight Show Return"

Pete Hammond, Deadline Hollywood, "Melissa Leo Goes Rogue with Her Own Personal Campaign Ads"

Jen Heger & The RadarOnline.com Team, RadarOnline.com, "Lindsay Lohan Suspect in Jewelry Theft"

RadarOnline.com & Star magazine's Joint Investigation Team, "Power, Politics & Money! Mother of Arnold Schwarzenegger's Love Child Revealed"

Michael White and Sarah Rabil, Bloomberg News, "Murdoch Spreads Risk, Nets \$400 Million from Avatar"

News - TV

George Pennacchio, Cheryl Diano, KABC-TV, "Goodbye, Columbo"

Robert Kovacik, Jeffrey Scharping, NBC4, "Hef Saves the Hollywood Sign"

Dylan Howard, RadarOnline.com, "Charlie Sheen Uncensored"

Dylan Howard and The RadarOnline.com Team, "Oksana Grigorieva Breaks her Silence"

Photo

Wesley Mann (with Shanti Marlar, Jennifer Laski, Jenny Sargent and Carrie Smith), The Hollywood Reporter, "Mark Ruffalo's Water Crusade"

Wesley Mann (with Shanti Marlar, Jennifer Laski, Jenny Sargent and Carrie Smith), The Hollywood Reporter, "Late Night's Late Bloomer – Jimmy Kimmel"

Joe Pugliese, The Hollywood Reporter, "Studio Legends: Paramount"

Al Seib, Los Angeles Times, "Oscar Crown"

Peggy Sirota (with Jennifer Laski, Shanti Marlar, Jenny Sargent, Carrie Smith), The Hollywood Reporter, "Barrier Breakers: Sidney Poitier and Halle Berry"

Website

Radaronline.com

Deadline Hollywood

The Envelope, Los Angeles Times

Ilana Angel, Jewish Journal of Los Angeles, "Keeping the Faith"

Ilana Angel, Jewish Journal of Los Angeles, "Keeping It Real"

Entertainment Publication

Antelope Valley Press

Deadline

LA Weekly

The Hollywood Reporter

Journalist of the year

Nellie Andreeva, Deadline Hollywood

Ronald Grover, Bloomberg News

Dylan Howard, Radar Online

Stephen Leigh Morris, LA Weekly

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Dick Gregory: The Art of Being Heard

"Good evening ladies and gentlemen. I understand there are a good many Southerners in the room tonight. I know the South very well. I spent twenty years there one night.

"Last time I was down South, I walked into this restaurant and this white waitress came up to me and said, 'We don't serve colored people here.' I said, 'That's all right. I don't eat colored people. Bring me a whole fried chicken.'

"Then these three white boys came up to me and said, 'Boy, we're giving you fair warning. Anything you do to that chicken, we're gonna do to you.' So I put down my knife and fork, I picked up that chicken and I kissed it. Then I said, 'Line up, boys!'"

With those droll lines, delivered to a mostly white audience at the Roberts Show Bar in Chicago in 1961, up-and-coming talent—and one-time United States Postal worker—Dick Gregory launched his meteoric career by impressing a certain special member of the audience: Hugh Hefner.

Part of a generation of breakout black comedians including Bill Cosby, Gregory rejected the longtime tradition of black funny men who utilized stereotypical black imagery to get their laughs. He was all about intellectual, cynical satire and humor, finding his punch lines in the era's discomfiting current events, and, especially, in racial issues.

His work at Hefner's Chicago Playboy Club led to a string of career successes and growing fame. Yet as the young Gregory rose as a television personality beaming into America's homes, so too did the civil rights movement—and Gregory jumped in, becoming a key player who demanded equality for African Americans and people of every color. In 1963, he published his best-selling autobiography, "Nigger," and joined the famed voter registration drive effort in Selma, Alabama dubbed "Freedom Day." His insightful and dramatic speech to the crowd became one of the movement's enduring images.

To gain widespread press coverage for his expanding number of political causes, which soon included his opposition to the Vietnam War, Gregory went on several hunger strikes. Newspaper reporters swarmed to cover the

worrisomely thin Gregory, and his angry words and witty observances. He became one of the best-known black Americans of that tumultuous era, among supporters and detractors alike.

Drawn from the action on the streets to the possibilities inside the halls of power,

he launched an ultimately unsuccessful effort to gain a major elected office. Thinking, "Why start small?," Gregory ran for mayor of Chicago in 1967 and President of the United States in 1968 on the write-in ticket. He later jumped into feminism, demanding that the 1970s movement for an Equal Rights Amendment be ratified, and becoming an outspoken vegetarian.

His stunning 1996 comedy comeback,

"Dick Gregory Live," helped him earn a place on Comedy Central's list of 100 Greatest Standups of All Time. He has continued to work in radio and television and has become known to a much younger generation through YouTube, where 329,000 people have viewed his searing C-SPAN attack on Bill Clinton, taxi drivers, American racial attitudes and other topics from his "State of the Black Union" speech.

Somehow, along the way, Gregory and his wife Lillian managed to have 10 children, he launched a diet mix line, and he produced another best-selling autobiography, "Callus on my Soul."

Today he describes himself, at www.dickgregory.com, as a man who "continues to be a drum major for justice and equality."



Ted Johnson



TED JOHNSON is the deputy editor of *Variety* and creator of its award-winning political website, Wilshire & Washington (www.wilshireandwashington.com). He also is a contributor to Politico, and has appeared as a commentator on CNN, MSNBC's "Hardball," "Today" and NPR. He is a past president of the Los Angeles Press Club,

and previously worked as a staff writer at the *Los Angeles Times* and *TV Guide*. He is a native of Minneapolis and earned his bachelor's degree in journalism from Northwestern University.

Robert Kovacik



ROBERT KOVACIK is co-anchor of NBC4's weekend newscasts at 6 p.m. and 11 p.m. He also serves as a general assignment reporter. Kovacik joined the station in July 2004.

Kovacik is an award-winning journalist, known for in-depth and comprehensive reporting. For the past six years he was the lead morning

reporter on "Today in LA." Some of his more notable live shots included a heated exchange between the Los Angeles Chief of Police and a local Councilman regarding paparazzi following celebrities. The confrontation between the two led to headlines worldwide.

Also, while explaining to viewers about an extensive manhunt to find an alleged murderer, the suspect suddenly appeared and surrendered to Kovacik while live on the air. His coverage of the event was recognized in 2007 with a regional Edward R. Murrow Award, a Golden Mike and Los Angeles Press Club Award for breaking and spot news reporting.

Before joining NBC4, Robert was the West Coast correspondent and an anchor for "National Geographic Today," that aired globally on the National Geographic Channel.

Prior to that, Kovacik was a weekend anchor and general assignment reporter for KCOP-TV in Los Angeles for six years. Recognized for his versatility, he received a local area Emmy Award for hosting an entertainment special and was nominated for serious news reporting and live sports coverage all in a single year. His investigative reporting surrounding President Clinton's impeachment earned Kovacik a place in the Kenneth Starr Report, and his groundbreaking investigation into the overcrowded Los Angeles animal shelters forced the city to change its laws.

Born and raised in the suburbs of Cleveland, Ohio, Kovacik is a graduate of Brown University. After receiving a prestigious fellowship with the International Radio and Television Society, he attended Columbia University's Graduate School of Journalism.

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Sarah Sweet



SARAH SWEET is an L.A.-based comedian, writer, and actress. She first gained noticed as an actress/writer in her solo show, *Swamped*, produced in Los Angeles, Denver and New York. Sarah regularly performs comedy at The Laugh Factory, Improv, The Comedy Store, New York's Gotham Theater and many other venues in LA. Most recently Sarah opened for Dr. Wayne Dyer in his *You Can Do It* seminar in Pasadena as well as his PBS Special airing March 2012. You can catch Sarah every week performing at *Good Humor Comedy* in Santa Monica.

and *Other Strangers*, written by and starring Renee Taylor and Joe Bologna. He also appears here and on the road as Steve Allen, in *Steve Allen's Meeting of Minds*, with Ed Asner, Barbara Bain, Ian Buchanan, Keith Carradine, Gary Cole, Robert Forster, Harold Gould, Ernie Hudson, Stana Katic, Dan Lauria, Wendie Malick, Joe Mantegna, Jean Smart, Bill Smitrovich and many others, directed by Frank Megna. He'll be appearing in the film, *Wilde Salome*, written by and starring Al Pacino, about the making of the stage production *Salome*

in which Jack appeared with Mr. Pacino, directed by Estelle Parsons, to be released early next year. TV: *Lost*, *House*, *24*, *Without a Trace*, *Ugly Betty*, *The Unit* and others. As a television host Jack fronted *National Enquirer's Uncovered* for MGM Television, anchoring 200 episodes; *Winner Take All* for ABC and *Movie Showcase* for DirectTV. Jack was given the *Golden Halo Award* and the *Emerald Star Award* by the Southern California Motion Picture Council. He is also a lifetime member of the Actors Studio.

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GALA PRODUCER



Diana Ljungaeus

Diana Ljungaeus is 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,

to story/script writer and finally to theater, film and multi-media producer. She co-wrote the independent feature, *The Seekers*. She produces the live stage version of Steve Allen's award-winning PBS show *Meeting of Minds* having worked with such acting luminaries as Ed Asner, Robert Forster, Wendie Malick, Jean Smart, Dan Lauria, Stana Katic, Joe Mantegna and Ernie Hudson. She also produces the Southern California Journalism Awards.

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