

Jane Fonda
The Visionary
Award



Janice Min
The Luminary
Award

2012

FIFTH ANNUAL



NATIONAL
ENTERTAINMENT
JOURNALISM AWARDS

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Los Angeles Press Club

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Tax ID 01-0761875

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LOS ANGELES PRESS CLUB'S



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The Visionary Award

For Improving the Lives of Others

JANE FONDA

Introduced by Robert Redford
In conversation with Robert Kovacik



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The Luminary Award

For Career Achievement

JANICE MIN

The Hollywood Reporter
Introduced by Kathy Griffin



Your host:
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Sunday, November 18, 2012

**The Crystal Ballroom, Millennium Biltmore Hotel
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THE
RANDOM HOUSE
PUBLISHING GROUP

proudly congratulates

JANE FONDA



Recipient of the Los Angeles Press Club's Visionary
Award and Author of *Prime Time*

A RANDOM HOUSE



TRADE PAPERBACK AND eBook



Schedule of Events

For all finalists see pages 22-23

5:00 p.m.

COCKTAILS AND SILENT AUCTION

6:00 p.m.

DINNER AND PRE-PROGRAM

7: 00 p.m.

SILENT AUCTION CLOSSES

AWARDS PRESENTATION

SOCIAL MEDIA

NEWS

FEATURE

COLUMNIST

BUSINESS AND INVESTIGATIVE

PHOTOGRAPHY

BOOK

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CRITICS

WEBSITE & PUBLICATIONS

JOURNALIST OF THE YEAR

LA PRESS CLUB'S LUMINARY AWARD FOR CAREER ACHIEVEMENT

Janice Min

LA PRESS CLUB'S VISIONARY AWARD FOR IMPROVING THE LIVES OF
OTHERS

Jane Fonda

Please pick up your certificates and silent auction goods on your way out.

*I can think of
no one better to receive
a Visionary Award than
Jane Fonda.*

Congratulations Jane!

Lyndee Allen





Moving Up, Moving Forward



Will Lewis

A message from the President of the Los Angeles Press Club

When the Los Angeles Press Club was founded circa 1913, there were no less than 13 daily newspapers in town. Reporters' beats were primarily crime, City Hall, business and sports.

Arts and entertainment stories appeared occasionally, most often when stars of the stage and the concert hall scene made an appearance. It was pretty much the same thing in newspapers across the country.

The explosion in arts and entertainment reporting soon followed. Hollywood scandal rags of the '50s gave way to mainstream entertainment magazines and TV shows such as "Entertainment Tonight," followed by the advent of the Internet. After that, coverage that appeared shocking began to seem quaint. Now, entertainment journalism is one of the fastest-growing segments in our industry.

This is borne out by the Los Angeles Press Club's National Entertainment Journalism Awards. This year's competition for the best reporting in the genre has been the most competitive to date. It has also been the most, well, entertaining.

The Los Angeles Press Club is proud of the hard work, effort and intensity put into this year's submissions.

We are also proud of two special awardees tonight. The legendary Jane Fonda is accepting the inaugural Visionary Award for her tireless efforts to use her celebrity to improve the lives of others. Additionally, we're honored to present *The Hollywood Reporter* Editorial Director Janice Min with the Luminary Award, a career achievement prize for proving that a well-written, imaginatively designed print publication can have a life of its own inside and outside the industry.

Will Lewis
President
Los Angeles Press Club

That's Entertainment, and Also News

THE 'SOFT' SIDE OF THE BUSINESS COVERS
SOME PRETTY HARD STUFF

Scholars would say that we chronicle “popular culture,” but those who work in entertainment journalism know that they capture a day-by-day account of what people enjoy. In many ways, show business coverage is the most globalized branch of contemporary journalism. Today, people from Dublin to Dubai, from Mumbai to Matamoros, gossip as avidly about the Kardashians and Brad and Angelina as they do their own neighbors.

But even though the entertainment industry still produces more than its share of good old fashioned fan mag-style gossip—parts of the Internet make TMZ look downright decorous—the best of what the entertainment press produces is anything but fluff. Over the past year, for example, what used to be regarded as the “soft” side of the news media has ranged over topics from celeb-

BY TINA DAUNT

rity poker to the death of Whitney Houston, a pharmacological tragedy played against the backdrop of success. Those and

a raft of other stories not only were interesting in their own right, but were compelling barometers of pop culture. The stories we recognize as the highlights of the past year are complex looks at the players at work in America's most popular export: music, movies and television shows.

A piece titled “The Guilt and Glory of Housewives,” for instance, gave us what *The Hollywood Reporter* called “an inside look at Bravo's juggernaut franchise, a big business built on cat-fights, controversy and the reliably bad behavior of an economic class that rhymes with ‘bitch.’” No punches pulled there. The entertainment media celebrated the industry's “biggest rule breakers,” including Kim Kardashian, Netflix's Reed Hastings, Chuck Lorre and Ashton Kutcher, all of whom defied the conventional wisdom about career and came out on top.

Conan O'Brien was another fascinating personality whose work and professional bravura the entertainment media celebrated. Thrown to the wilds of basic cable (and its teensy ratings) after his NBC debacle, the late-night comedian has emerged with his own postmodern TV model: a digital empire, his company's own shows and a young audience TBS hopes will follow him anywhere. As for his years of roller-coaster emotions? “I have no regrets about any of it.”

Unlike the rest of the news business, those covering entertainment have had no trouble recognizing the tsunami-like





force of social media. They found a clear example in Austin Mahone, who may be the first superstar created by the genre. At 16, he has 700,000 Twitter followers, Skypes with girls for money and has an iTunes single that has sold 100,000 copies—all while record labels salivate to sign him.

For high-level titillation—and what would entertainment media be without it?—there was “The Secret World of Hollywood Poker,” which includes four-star hotels, food from Matsuhisa, masseuses on demand and high-stakes games frequented by high rollers including Tobey Maguire and A-Rod.

The list goes on, from Kirstie Alley’s 100-pound slim down to the adult film industry’s sudden need to cope with a law requiring condoms. Once the sniggers died down, the entertainment press was among the first to explore the First Amendment, as well as the economic implications of Los Angeles County’s new law.

In a year when equal rights for gay and lesbian couples finally began to take their rightful seat at the front of our social bus, the local entertainment press helped set the agenda not only with coverage of the struggle for marriage equality, but also with features on the Gay Men’s Chorus.

For pure spittle-flecked ugliness, however, nothing came close to the spitting match that erupted between the now controversial actor/director Mel Gibson and the always controversial screenwriter Joe Eszterhas over the latter’s rejected script for a film biography of the ancient Jewish hero Judah Maccabee.

To be continued next year.



A red mailbox is shown with a sign that reads "LA WEEKLY". Below the mailbox, a sign on a black pole says "If you can read this, PRINT AIN'T DEAD." and "LONG LIVE PRINT". A red arrow points to the sign. The mailbox has a small "LA WEEKLY" label on its top left.

LA WEEKLY

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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



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?

GARY LYCAN

- Radio Columnist, *Orange County Register*
- First Journalist Job: Wire Desk, *OC Register*, 1962
- 50 years as a journalist



1. I wanted to be a TV-radio announcer since I was 12 years old, but the path led me to journalism in college and then the *OC Register*. I still love all facets of radio-TV.

2. Ensuring solid storytelling, so readers come to know the person being profiled, both as a person and as a performer. With every story I write, I follow my own belief that to be a good writer, one needs to practice passion, persistence and patience.

3. Over 50 years, that's a difficult one to answer. My favorite stories are those which dealt with entertainment history, all phases, and the people whose contributions to that history have enriched all our lives.

4. We see a steady migration from print to digital, but while the technical ways we do things will change, I believe the future depends on better communication, excellence in writing, and overall a deeper appreciation of the written word. Social media is a wonderful new tool, but it's just that—a tool, like the radio or TV in our homes.

JENNIFER HEGER

- Assistant Managing Editor, RadarOnline.com
- First Journalist Job: TMZ
- 6 years as a journalist



1. I grew up in Los Angeles and was in college during the O.J. Simpson murder trial and I recognized that celebrities often get treated differently because of their star power. My true love is covering celebrities who find themselves on the wrong side of the law, and often exposing the advantages stars are given that the general public isn't.

2. The intense deadline pressure and to find as many corroborating sources as possible. Being an entertainment news website, we are on a 24-hour news cycle, and the most

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

important element that never changes is to make sure the information we are reporting is accurate.

3. I'm most proud of the story that I have been nominated for: Dr. Murray's defense claimed during opening arguments that Michael Jackson must have infused the Propofol himself. The statement struck me as odd because I knew for a fact that Michael Jackson's fingerprints weren't found on any of the evidence. I triple checked with my sources, and then published the story as the D.A. was presenting their case. As a result of my report, Dr. Murray's defense had to change their theory of how Michael Jackson died during the trial.

4. The future is delivering exclusive and important news faster than ever, giving consumers important and relevant information that is accurate in a more timely fashion than ever before. Good journalism doesn't disappear. It takes a new form.

DYLAN HOWARD

- Editor-in-Chief, Celebuzz
- First Journalist Job: Cadet reporter for Rupert Murdoch's *The Geelong Advertiser* in Australia, covering sports
- 13 years as a journalist



1. When I moved to the United States from Australia, I quickly learned there was a healthier appetite from publishers for agenda-setting entertainment journalists. I was recruited by BUZZMEDIA to lead Celebuzz in March. Prior to that, I was Senior Executive Editor of RadarOnline.com and *Star* magazine.

2. When a source told me about a clandestine poker circuit, it seemed like a scene straight out of a Hollywood blockbuster. Leonardo DiCaprio, Tobey Maguire, Ben Affleck and Matt Damon ducking into a well-known Los Angeles hotel and making their way to a secret room. The challenge was to piece together poker-game-by-poker-game how the underground ring—where tens of millions of dollars changed hands—operated, especially in the face of aggressive denials.

3. The expose on Hollywood poker.



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

4. Digital—and a change in the tone. There will forever be the scoop. But consumers want deeper, richer content.

Plus, integrating celebrities into the experience. Declining entertainment magazine sales suggests two things: 1) more people are preferring to consume entertainment news online, and 2) fewer people are consuming entertainment news as it's previously been served up to them.

KIM MASTERS

- Editor-at-Large, *The Hollywood Reporter* and Host, KCRW's "The Business"
- First Journalist Job: *Education Daily*, a trade in Washington, D.C.
- Many years as a journalist

1. It was an accident. I was a trade reporter specializing in legal affairs. But I wanted to get out of the trades and work for a newspaper. The editors then running the *Daily News* (in the Valley) came up with the idea of assigning me to the Holly-



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

wood beat. I knew absolutely nothing; I literally could not have named three major studios at the time.

2. One major challenge for many print stories is getting sources to be candid. In the case of the "Walking Dead" story, the situation was very sensitive and almost no one wanted to talk on background, much less for the record. More people were willing to talk about poker—such as Alan Horn and Bob Daly—but the people in the high-stakes games did not want to be found, in many cases, and did not want to be perceived as betraying "the club."

3. I'm actually most proud that *The Hollywood Reporter* is willing to run any number of my stories. I've worked for a number of editors elsewhere who do not have the courage.

4. This is a time of huge flux in the business. The only certainty is dramatic change. We spend a lot of time trying to figure out what the industry will look like but at this point, no one knows. All we know is that there will be good stories for us to cover.

GENDY ALIMURUNG

Staff Writer, *LA Weekly*

- First Journalist Job: *UCLA Daily Bruin*, Columnist
- 10 years as a journalist



1. I'm still not entirely convinced I am an entertainment journalist. I originally set out to be a science journalist, but pop culture (and the diverse things people do to amuse themselves) kept pulling me back in.

2. Same as it always is: finding the heart of the story. Not getting lost in the weeds. I tend to over research, and it is difficult letting go of perfectly good material, even if it doesn't necessarily advance the narrative.

3. In this crop of entries, "The Death of Film." That was tough. I'm not a film person by any means (I see maybe two or three movies a year!) but I was fascinated by what was happening to the film industry at that particular moment in time.

4. It certainly isn't getting any slower.

KCET

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EXPLORING SOUTHERN CALIFORNIA

ARTS AND CULTURE

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Congratulations Jane.

Well deserved.

Michael Douglas

A Century of Scandal and Honor

FROM CAROUSING WITH STARLETS TO UNCOVERING CORRUPTION, LOS ANGELES' PRESS CORPS HAS HAD PLENTY OF DOWNS AND UPS

In 1913, with vivid newspaper wars and yellow journalism shaping the young city of Los Angeles, a group of hard-drinking reporters who covered the power elite decided to lure U.S. Naval Secretary Josephus Daniels to a banquet. They had an interesting and inventive plan: They dubbed themselves the Los Angeles Press Club.

In fact, there was no club. When Daniels actually accepted, they scrambled to rent space at the luxurious Alexandria Hotel downtown. They managed to attract 300 guests to their suddenly not-so-fake July gala.

The club only lasted one year: In August of 1914, Harry Gray, its secretary, allegedly vanished with the membership dues paid by the hard-working reporters and photographers. One headline cried out, "Press Club Shuts Doors; Will Assess for Debts."

As the Roaring '20s and Prohibition hit Los Angeles, the club reorganized, becoming deeply intertwined with big-name pol-

BY JILL STEWART

iticians, celebrities and dubious characters. Some L.A. residents saw the press corps as the lowest of the low, more talented at hiring strippers and holding candlelight poker games than covering the graft and corruption of the 1920s and '30s.

Crime boss, bordello owner and land mogul Charles Crawford hobnobbed with movie stars and corrupt film studio honchos, but his great success was in allegedly recruiting and controlling L.A.'s mayor, George Cryer, who reigned from 1921 to 1929. Crawford's "City Hall Gang" oversaw plenty of vice and bootlegging—and, conveniently, is said to have called many shots inside the Los Angeles Police Department.

Where was the media? Quite a few were carousing with beautiful starlets and the City Hall Gang at Los Angeles Press Club parties. One

Press Club Journalism Awards

The Harry Karl Award
\$1000
Given to the newspaperman for the "outstanding news story of the year," sponsored by Mr. Karl.

The Theo. Hamm Brewing Co. Sports Award
\$250
For the "best sports story of the year," written by a Los Angeles newspaperman.

\$250
For the "best sports photograph of the year," taken by a Los Angeles news photographer.

The Wilshire Oil Co. Traffic Safety Award
\$500
For the "best story on traffic safety," written by a Los Angeles newspaperman.

ELIGIBILITY
Members of Greater Los Angeles Press Club active at time of publication of story and picture and also active at time of submission of picture or story to this contest.

GENERAL RULES
1. Stories or photographs can only be considered if they are submitted by the author.
2. Stories or pictures must have been published in Los Angeles and surrounding areas within one year prior to filing date, and filing date for contest is August 1, 1958.
3. Filing date for contest is August 1, 1958. Material submitted in published form will not be used in contest.

After Los Angeles Press Club, in returning entries, will return material to author of Journalism Awards Press Club, Ambassador Hotel, August 1, 1958. Material to impartial committee. Material submitted in published form will not be used in contest. Material submitted in published form will not be used in contest.

Marilyn Monroe — Official Hostess



A rare photo of the founding members of the Press Club, above; 1958 journalism awards rules; President Harry Truman holds the Eight-Ball award.





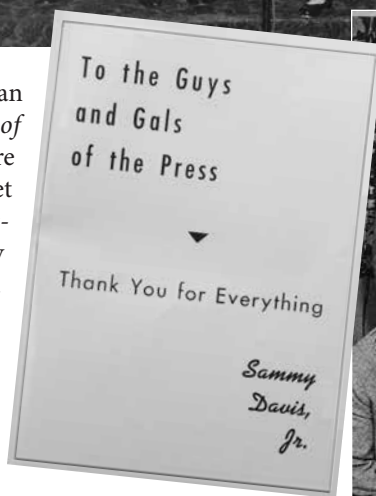
Visitors included the Mickey Mouse Club, Sammy Davis, Jr., and Joan Crawford who was given the Golden Shutter award in 1955 by the Los Angeles Press Photographers Association.

newspaperman, Herbert Spencer, ran Crawford's scandal sheet, *Critic of Critics*. Spencer and Crawford were shot to death in Crawford's Sunset Boulevard's offices in 1931 by organized-crime-busting ex-Deputy District Attorney David Clark. Some 6,000 people attended Crawford's funeral. The crime boss's pallbearers included local reporters and politicians.

But all was not lost for the craft of journalism in hard-bitten, Hollywood-smitten Los Angeles.

Dozens of reporters, editors and photographers, including rising leaders in the Press Club, published articles and photographs detailing L.A.'s corruption and helped force the cleanup of City Hall and the LAPD.

Early game changers included photojournalist George Watson, whose images ranged from Golden Age film stars to the 1910 dynamite-bombing of the *Los Angeles Times* building by union radicals. Yet another serious chronicler was Gladwin Hill, a rare and tough female reporter, wire editor, feature writer and columnist of the 1930s. She blazed a wide trail in a sea of men and later joined the board of the Los Angeles Press Club.



Then there was Betty Voight, an Asian-American journalist who held her own with the carousing male newsmen of the post-War era.

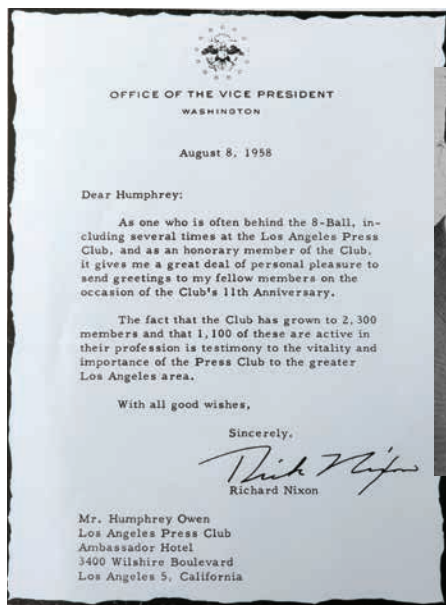
Time for a Change

In 1951, the top officers of the Los Angeles Press Club joined executives of then KECA-TV to conduct the station's first telecast. But even though journalism was becoming a more serious

profession around this time, the breakneck partying never slowed. Stars from Frank Sinatra to Elizabeth Taylor lent their names and faces to the club. Marilyn Monroe was the first-ever scantily clad and hugely popular Miss Press Club in 1948. She arrived at a Press Club gala in 1953 in a revealing fur stole.

Until well into the 1960s, topless strippers and hard-core drinking were the watchwords, whether the club was greeting New York Gov. Averell Harriman in 1956 (Jimmy





Press Club members were acquainted with Vice President Richard Nixon above, and Supreme Court Justice Earl Warren, center at right.



Durante was the evening's comic) or applauding wildly for Richard Nixon when he appeared at a Press Club dinner in 1959 with Los Angeles Mayor Norris Poulson (a busty Miss Press Club 1959 wowed the audience with her décolletage).

Hollywood and journalism changed in the 1960s. Miss Press Club 1967 wore a dress made entirely of newspapers, and Bob Hope sponsored numerous Press Club events. By the following decade, the celebrities who made their way to the Press Club's door reflected the mix of old order and new: Liberace signed photos for gushing women in 1970, tennis star feminist Billie Jean King was feted in 1971 and a baby-faced Lieutenant Governor Jerry Brown showed up to speak in 1972. And Miss Press Club finally died out.

Most historians trace the modern era of L.A. journalism to the 1970s, when the *Los Angeles Times* pushed its writers to produce more in-depth coverage and a wall was gradually erected between reporters and Hollywood to assure accuracy and inde-

pendence. That self-reform has enhanced both industries ever since, as seen in such National Entertainment Journalism awards as 2011's Journalist of the Year nod to Dylan Howard of RadarOnline for his coverage of Mel Gibson, Charlie Sheen and other subjects, and David Margolick's brilliant investigation for *Vanity Fair* into the battle to save the Motion Picture Home.

As the Los Angeles Press Club approaches its 100 Years+ Anniversary in 2013, we find ourselves at a new junction of media and entertainment. Radio was not the end of journalism, nor was TV or the Internet. Journalists are forever reinventing themselves. Along with our industry, the Press Club hopes to be here for another 100 years.

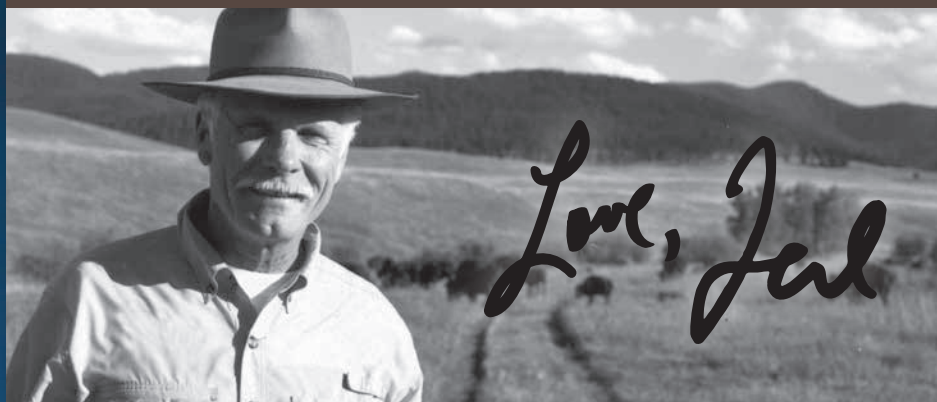


caption?



CONGRATULATIONS, JANE!

You're not only a true, Hollywood legend,
but a great humanitarian.
Thank you for all that you do.



The Actress and the Activist

FOR JANE FONDA, THE RECIPIENT OF THE LOS ANGELES PRESS CLUB'S VISIONARY AWARD, IT'S ALL PART OF ONE LIFE

BY JON REGARDIE



We know Jane Fonda for her many iconic film roles: the sultry space babe in the 1968 romp *Barbarella*, the hard-driving reporter in the 1979 thriller *The China Syndrome*, the part of Chelsea in the tearjerker *On Golden Pond*, the alcoholic woman who wakes up next to a murdered man in 1986's *The Morning After*.

Her onscreen talents have long been recognized. Fonda earned Academy Award nominations for the latter three films, as well as for her roles in *They Shoot Horses, Don't They?* in 1969 and *Julia* in 1977. She won the Best Actress Oscar for playing a high-class call girl in *Klute* in 1971 and for *Coming Home*, the 1978 film in which she portrayed a woman who falls in love with a paralyzed Vietnam War veteran while her Marine husband is off fighting.

These roles and awards would define the legacy of virtually anyone who has ever worked in Hollywood. However, they barely begin to scratch the surface of Fonda.

Throughout her career, Fonda has never been content, like it seems so many young actors and actresses are today, to let fame be the end result of her celebrity. Instead, she has used her public persona to push for change by taking stances and actions that are sometimes adored and sometimes decried. There's her work to stop violence against women, her attempts to help adolescents realize a better future, her focus on expanding women's presence in the media and, of course, her famous and controversial opposition to the Vietnam War.

Fonda's positions have not always been easy for others to accept. Additionally, some of her less glamorous efforts don't grab much attention. Still, she has moved forward bravely and tirelessly, convinced in her convictions. Over the decades her activism has made life better for an untold number of people.

For her work in using her celebrity to improve life for others, the Los Angeles Press Club is proud to present Jane Fonda

with its first Visionary Award, which is being handed out at the 2012 National Entertainment Journalism Awards.

The Family Business

Jane Seymour Fonda was born in New York on Dec. 21, 1937, to perhaps America's most prominent acting family. In addition to herself and her father, Henry Fonda, there is her brother, Peter Fonda, and her niece, Bridget Fonda.

Her father's career exposed her to acting, and after some stage work in the 1950s (including an appearance with her father in 1955 in *The Country Girl*), she exploded as a film actress in the '60s. She appeared in films including *Cat Ballou* in 1965 and had a double shot with Robert Redford in 1966's *The Chase* and *Barefoot in the Park* the following year. They'd work together again 12 years later in *The Electric Horseman*.

The accolades continued through the 1970s, though there was a notable slowdown for about six years—that was when she focused on voicing her opposition to the Vietnam War.

As Fonda recounts on her website, despite her film success, she felt a void in her life, and the expectant mother questioned its meaning. She was inspired to act after meeting and speaking with American soldiers who had returned from the war.

The firestorm moment came in 1972, when Fonda visited Hanoi. It was a time of fervor and political discontent. She was reviled by some and called Hanoi Jane. She was adored by others, who had never seen a movie star make her career second to her social and political beliefs.

After the war, Fonda continued her work on political and other causes. She provides the best explanation as to why.

"When the war ended, I continued my activism," she writes on janefonda.com. "It brought meaning to my life. I could use my celebrity for a purpose greater than myself. It felt like I was coming home to where I was meant to be. I am, after all, the daughter of an actor (Henry Fonda) who played in films like *The Grapes of Wrath*, *The Ox-Bow Incident*, *Twelve Angry Men*, films about equality, justice, fairness. Unbeknownst to me at the time, I believe those values that mattered to my father penetrated me on a deep level, waiting for the time when I was ready to fight for them myself... in life, not just in film."

Out of the Limelight

Her film career regained its momentum in 1977, and some of her highlight roles followed, including her appearance with her father in *On Golden Pond* in 1981. She also produced the film—it would give Henry Fonda his only Oscar.

Film wasn't the only place where she was a leading lady. Fonda released her first workout video in 1982, again challenging the public's expectation of what an Oscar-winning actress should do (she'd go on to release 30 videos and DVDs over three decades).

Then, in 1990, Fonda retired from acting. It would be 15

ROBERT REDFORD

Robert Redford has starred in more than three dozen films, including classics such as *Butch Cassidy and the Sundance Kid*, *The Sting*, *Barefoot in the Park*, *The Electric Horseman* (the latter two with Jane Fonda) and *All the President's Men*. As a director, his credits include *Ordinary People*, *A River Runs Through It* and *Quiz Show*. Redford has received numerous awards, including one Oscar for directing *Ordinary People* and another for Lifetime Achievement. In addition to his film work, Redford is a dedicated humanitarian and conservationist. A trustee of the Natural Resources Defense Council for more than 20 years, he has worked tirelessly as an advocate, educator and protector of the environment, using his name, voice, funds and filmmaking talent to build awareness about issues of sustainability and threats to our ecosystem. For his accomplishments, *Time* magazine named Redford a "Hero of the Environment," and the National Wildlife Federation awarded him the "Conservationist of the Year" prize. Additionally, he is a tireless champion of independent filmmaking. His leadership spawned the Sundance Institute, the Sundance Film Festival, the Sundance Channel, and Sundance Cinemas.





Jeff Daniels, Jane Fonda and Aaron Sorkin.

JEFF DANIELS

When it comes to describing Jeff Daniels, perhaps the most appropriate word is “versatile.” Over more than three decades, he has taken on a dazzling display of disparate roles, portraying everything from a cheating husband in *Terms of Endearment* to a dim-witted dog groomer in *Dumb and Dumber*. He has appeared in acclaimed dramas such as *Good Night, and Good Luck*, and indie vehicles, among them *The Squid and the Whale*. He recently switched his focus to the small screen—he plays broadcast journalist Will McAvoy in Aaron Sorkin’s HBO drama series “The Newsroom,” which is gearing up for its second season next summer. But with all of his acting credits, it’s easy to forget that Daniels is also an accomplished singer and songwriter. He has been composing music for nearly as long as he’s been acting, and has



sold out shows at the Purple Rose Theatre Company in Chelsea, Michigan, which he founded. The earthiness of his voice and charismatic simplicity of his lyrics are a simple reminder that just when you think you’ve got a man figured out, you’re in for a surprise.

years before she again stepped in front of the camera.

The activism, however, continues. Her early work on behalf of causes including the civil rights movement and the rights of Native Americans never dampened. She would go on to argue against the Iraq War.

Some of her work happens out of the limelight. Fonda is a founding board member of the Thomasville Community Resource Center, a Georgia nonprofit that provides after-school and youth-improvement programs, among other services.

The state has been the focus of more of her work. In 1995 she founded the Georgia Campaign for Adolescent Pregnancy Prevention. Her response to the state having the highest teen birth rate in the United States has paid off—the rate has fallen by 37% since the founding of G-CAPP. The organization continues to work to convince teens to delay sex or use contraception.

Fonda, a self-described feminist, has also been an outspoken advocate for women’s causes. She sought to raise awareness for the hundreds of unsolved murders of women in and around the Mexican city of Ciudad Juarez.

She has also worked to improve both journalism and the way women are represented in and portrayed by the media. In



Fonda has also worked to improve both journalism and the way women are represented in and portrayed by the media.

2005, she joined Robin Morgan and Gloria Steinem to found the Women’s Media Center. The New York-based nonprofit works to ensure that women’s voices are heard and their stories are told in the mainstream media. While TV networks and newspapers are no longer the “old boys’ clubs” that they were decades ago, the organization advocates aggressively to ensure that there is gender equality in newsrooms and other realms.

Her autobiography *My Life So Far* came out in 2005. Considering the work she continues to take on, it may need an addendum. She recently appeared in Aaron Sorkin’s HBO series “The Newsroom” and plays Nancy Reagan in the upcoming *The Butler*.

There is no telling what will come next for Jane Fonda, whether in front of the camera or, more importantly, when one isn’t around.

Jon Regardie is a member of the Board of Directors of the Los Angeles Press Club and the executive editor of the Los Angeles Downtown News.

29 NOMINATIONS INCLUDING

THE Hollywood REPORTER

NEW YORK ISSUE

ERIC PAY

THE NEW MOST POWERFUL FACE IN NEWS

35 MEDIA MOVERS WHO MATTER MOST

Conn O'Brien

End of the Pity Party

Rule Breakers 2011

THE SECRET WORLD OF HOLLYWOOD POKER

THE GUILT & GLORY OF HOUSEWIVES

SECRETS OF HOLLYWOOD AGENCY MAILROOMS

THE
Hollywood
REPORTER

A Visionary Star Is Born

SWEDISH GLASS ARTIST HELENA GIBSON
CREATES A NEW L.A. PRESS CLUB AWARD



Helena Gibson, the artist who created the Visionary Award for the Los Angeles Press Club, is one of Sweden's foremost glass artists. For more than 25 years she has created beautiful glass art pieces, as well as everyday objects at her studio in the heart of historic Gothenburg.

Gibson studied at the Glass School at Orrefors and at Seattle's Pilchuck Glass School under the tutelage of legendary glass artist Dale Chihuly. In addition to traditional glass blowing, she works with a technique known as "fusing and slumping," which was used to create the award's Visionary Star.

"This award is very special," Gibson said. "I wanted it to symbolize the spirit of generosity and the essence of altruism. The red color symbolizes passion and the blue stands for harmony."

Gibson has a unique knack for combining the intense nuances of colored glass with 24 carat gold and/or neon. Recently she has mixed screen-printed photos and poetry into her art pieces. Her playfulness, matched with a deeper spirituality, has garnered a great deal of attention in Sweden and abroad. Her work has been exhibited in countries including Japan, Norway and Germany.

On a recent visit to the United States, she became inspired by Western and cowboy culture and has been exploring that imagery in her work.

"I would love to return to the United States for some more exploration and inspiration and to exhibit my work," she said.



LOS ANGELES DOWNTOWN NEWS

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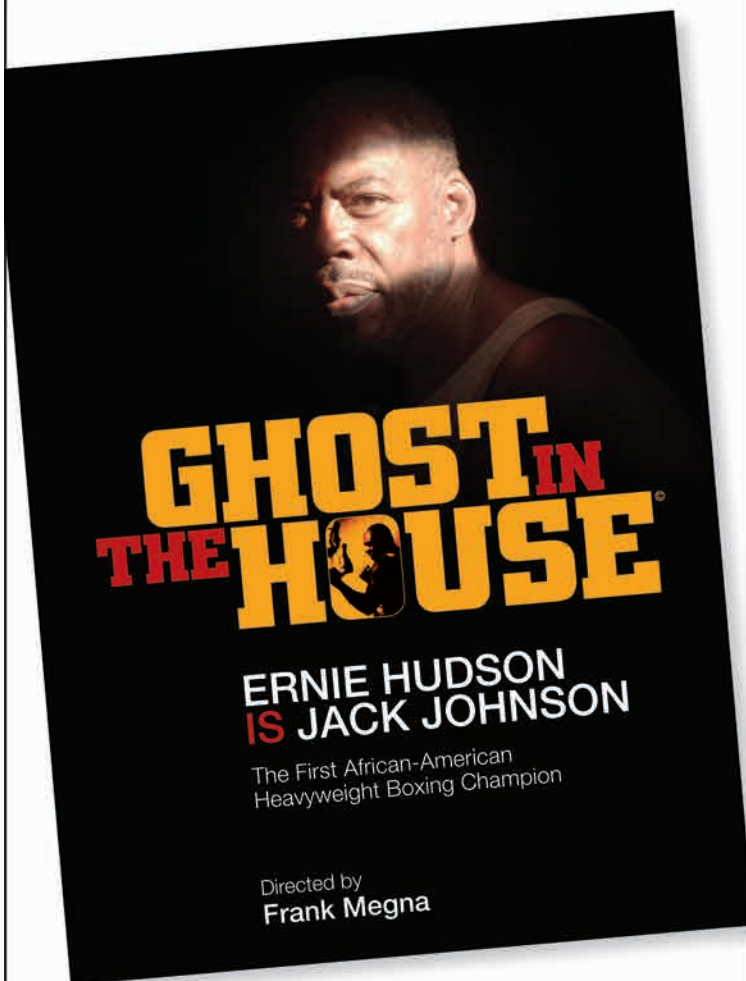
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Ushering in Hollywood's

JANICE MIN, WHO HAS TRANSFORMED A VENERABLE TRADE PUBLICA

BY ANNA SCOTT

When Janice Min arrived in Los Angeles from New York in 2010 to take the helm of *The Hollywood Reporter*, the entertainment trade publication was struggling with both its traditional competition and pressure from new Internet outlets. Not anymore.

Since taking over as editorial director, Min has ushered in a bold reinvention that has significantly boosted the *Reporter's* circulation and visibility. At a time when the tug-of-war between print and online journalism has never been more pronounced, Min has capitalized on both media to breathe new life into a stalwart of Hollywood journalism.

For her work on *The Hollywood Reporter*, along with her past jobs at publications including *Us Weekly*, the Los Angeles Press Club is honoring Min with its Luminary Award for career achievement.

This is not the first time Min has overseen the transformation of a once sleepy publication into an industry powerhouse. She earned her reputation as a kind of entertainment journalism fixer during her years atop *Us Weekly*. Today it's hard to imagine a time when *Us Weekly's* glossy covers didn't

dominate the racks at grocery store checkout counters with titillating headlines. But when Min joined the publication as a reporter in 2002, the celebrity gossip-driven magazine was relatively obscure in a field crowded with the likes of *People* and *Entertainment Weekly*.

Min became *Us Weekly's* editor-in-chief just one year after joining the publication, and she wasted no time in introducing a snappier tone to its pages. Short articles, juicy scoops and lots of photos replaced long, more flattering celebrity fare. She also took risks, sometimes steering the magazine's coverage to politics and focusing on the then relatively unknown world of reality television. That helped earn *Us Weekly* a reputation as an "Oprah-esque" tastemaker in terms of consumers' appetites for celebrity news, rather than a mere follower of the biggest names in film and traditional television.



BLEREADER/PROFILE

THE NEW GIRL IN TOWN

At *Us Weekly*, Janice Min ruled the newsstand by gently mocking celebrities as she embraced them. Now she's taken her nice-is-the-new-mean ethos to Hollywood and finds that even sharks need a little love. By Nick Arehol

At L.

As the first set of editors, Janice Min took a more hands-on approach than her predecessors. Over the years, she has become a mentor to many of the magazine's writers and editors, who look up to her as a role model. Min is also a former reporter for *Us Weekly*, and she has a deep understanding of the industry. She is a former reporter for *Us Weekly*, and she has a deep understanding of the industry. She is a former reporter for *Us Weekly*, and she has a deep understanding of the industry.

Janice Min at a staff meeting last week for *The Hollywood Reporter*.

An Outsider Making Waves In Hollywood

On an unusually clear day in Los Angeles last week, Janice Min took a moment to reflect on the challenges of her first job. She was the first woman to lead the magazine, and she was also the first woman to lead the magazine. She was the first woman to lead the magazine, and she was also the first woman to lead the magazine. She was the first woman to lead the magazine, and she was also the first woman to lead the magazine.

DAVID CARP

THE MEDIA EQUATION

Janice Min is a former reporter for *Us Weekly*, and she has a deep understanding of the industry. She is a former reporter for *Us Weekly*, and she has a deep understanding of the industry. She is a former reporter for *Us Weekly*, and she has a deep understanding of the industry.

Wearing a snug navy blue Phillip Lim dress and black patent Louisioun wedges, Min is decisive. Within minutes, she's decided to give more space to the Platt memorial piece ("We've got great stuff from Cameron [Crowe] and Bogdanovich"), which means cramming the "Yes, I Did Say That!" quotes roundup onto a business page (a momentary qualm: "Is it slightly barfy to have quotes face news?") and possibly "whacking" down a six-page TV-executive roundtable. She also requests a fix for an ambiguous cartoon of men in hats illustrating a story about potential investors.

JULY 2012

THE NEW GIRL IN TOWN

Tablet App With That Catalog Feel

The iPad, a shopping search engine, introduced an app that creates interactive catalogs for retailers like Cabela's and Sephora.

Tablet App With That Catalog Feel

The iPad, a shopping search engine, introduced an app that creates interactive catalogs for retailers like Cabela's and Sephora.

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The iPad, a shopping search engine, introduced an app that creates interactive catalogs for retailers like Cabela's and Sephora.

New Golden Age

TION, RECEIVES THE L.A. PRESS CLUB'S LUMINARY AWARD

Circulation and advertising sales boomed during Min's six-year tenure, catapulting *Us Weekly* to the top of the celebrity weekly heap. When she stepped down from the magazine in 2009, she hadn't yet lined up her next job. At the time, she told the *New York Times* she was seeking a new challenge, saying, "I felt like I'd done every possible thing at *Us Weekly* to make it successful."

Go West

When Min came to Los Angeles and took the top spot at the *Reporter* just over two years ago, the 80-year-old publication was showing its age. Its contents focused entirely on the nitty gritty business doings of film studios and television networks. The *Reporter* had fallen behind up-to-the-minute websites like Nikki Finke's *Deadline* and *The Wrap*.

Min was charged with shaking up and modernizing *The Hollywood Reporter* precisely because of her elevation of *Us Weekly*. When she took over, Richard Beckman, the global media chief for *The Hollywood Reporter* owner E5 Global Media, was clear that he wanted a reinvention of the venerable publication.

"Janice dramatically transformed the landscape of entertainment journalism," he said in a statement at the time. "She is perfectly suited to lead the *The Hollywood Reporter's* business-to-influencer coverage of the global entertainment industry."

Min has certainly lived up to the task.

She's moved the *Reporter's* breaking news coverage to a revamped website. Meanwhile, the once daily print publication now comes out weekly, as its contents have shifted to emphasize longer features and lush images. She has also focused on bringing in fresh talent. Her additions to *The Hollywood Reporter* include Editor-at-Large Kim Masters, who previously produced features for *Vanity Fair*, *The Daily Beast* and National Public Radio; and former *Variety* reporter Bill Higgins. Circulation and web traffic have surged.

Min has only been in Hollywood a short time, but it's not surprising she's already made her mark. The Columbia University School of Journalism graduate got her start straight out of college, as a newspaper reporter in Westchester County, New York. Outside of that short stint, she's spent her entire career in the world of entertainment glossies.

KATHY GRIFFIN

Kathy Griffin, the hilariously foul-mouthed comedian and actress, famously claims to be a D-list celebrity, but she's selling herself short. After studying drama at the Lee Strasberg Theatre and Film Institute, Griffin cut her teeth with the *Groundlings* and soon found herself on TV shows like "ER" and "Seinfeld." Those appearances led to a pair of HBO specials. In 2004, Griffin began a long-running relationship with Bravo starting with a stand-up comedy special, "The D-List," that led to the two-time Emmy-winning reality series, "Kathy Griffin: My Life on the D-List." Griffin has used her celebrity to champion LGBT rights, including same-sex marriage; the work earned her the Vanguard award at the 2009 GLAAD Media Awards — which she accepted onstage in a string bikini, naturally. In 2010, Griffin published a memoir titled *Official Book Club Selection* in which she boldly wrote about her plastic surgery mishaps, her drama-filled divorce, and the transition from being the youngest of five children living in a Catholic home outside of Chicago to breaking into the ruthless world of entertainment in Hollywood. Griffin performs to sold-out audiences around the country in arenas usually meant for rock bands. She has more than a million subscribers on Facebook and regularly tweets to her 1.6 million Twitter followers.





Janice Min
on the *Today*
Show with
Ann Curry
and Matt
Lauer.

Min became a staff writer for *People* at 23, followed by gigs at *Life* and *In Style* before arriving at *US Weekly*. Along the way, she also found the time to write a book, *How to Look Hot in a Minivan: A Real Woman's Guide to Losing Weight, Looking Great, and Dressing Chic in the Age of the Celebrity Mom*. It came out last month.

As Min continues to build her reputation as a Hollywood heavyweight, the mother of two credits her ever-growing stack

of accomplishments in part to her hectic home life.

"I've never seen more efficient people at work than working mothers," she told the parenting website sheknows.com earlier this month. "We really know how to cram it in."

Anna Scott is a producer with the KCRW shows "To the Point" and "Which Way, L.A.?"

Congratulations

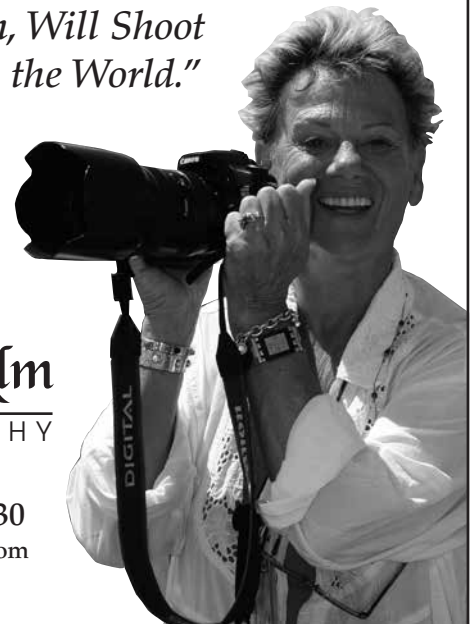
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From the Oval Office to The Newsroom

AARON SORKIN TO RECEIVE L.A. PRESS CLUB'S
2013 PRESIDENT'S AWARD

There are some writers whose work, whether in print, on stage or on the screen (large or small) is instantly recognizable. David Mamet comes to mind, as does Elmore Leonard.

Add to that list Aaron Sorkin. Fast-paced dialogue, intelligent characters and a do-the-right-thing protagonist are all hallmarks of his creations. Over the course of two decades that style has held steady, whether his subject is the presidency, baseball, the evolution of the Internet or, his current focus, journalism.

With this body of work in mind, and the HBO series "The Newsroom" forcing journalists across the nation to reconsider how they approach a story, the Los Angeles Press Club is honoring Sorkin with the 2013 President's Award. It will be presented at the Southern California Journalism Awards next June at the Millennium Biltmore Hotel in Downtown Los Angeles.

Since the 1980s, Sorkin has kept audiences entertained, educated and always on their toes. It's a solid and already noteworthy career for the Scarsdale, NY, native who initially dreamed of being in front of the camera.

Sorkin majored in theater at Syracuse University. Soon, however, he realized that his true calling involved the power of the pen, and a career behind the camera began to take shape.

After a series of well-received plays, he wrote the stage version of *A Few Good Men*. It would become a 1992 film starring Jack Nicholson, Tom Cruise and Demi Moore, and would produce some lines that are still imprinted on the public consciousness (chiefly Col. Jessup's "You can't handle

BY DANA ROBINSON

the truth!"). Sorkin's work earned him a Golden Globe nomination for Best Screenplay.

As the years went by, the scripts, screenplays and story ideas continued to mount, as did as the accolades. "The West Wing," which ran for seven seasons, changed the way Americans considered the presidency, and the show's

numerous Emmy victories, including four for Outstanding Drama Series, weighted down Sorkin's trophy case. He also picked up an Oscar and a Golden Globe in 2011 for his screenplay of *The Social Network*, about the rise of Facebook and Mark Zuckerberg. He was nominated for both honors again for his screenplay for *Moneyball*.

Recently, Sorkin has stepped away from the Oval Office, the web and sports, choosing instead to focus his energies on "The Newsroom." The HBO drama series revolves around the inner workings of a cable news network and the ideologies and struggles of anchorman Will McAvoy, played by Jeff Daniels.

Sorkin was well aware of the state and perception of journalism when he embarked on the project.

"I think that the news is looked at very cynically now, and I wanted to write about it idealistically and romantically," Sorkin told Stephen Colbert when he appeared on "The Colbert Report" earlier this year. "It's a fantasy set against real world events. None of the news is made up. The show takes place in the very recent past."

"The Newsroom" begins its second season next summer. Which means that, when it comes to journalism, Aaron Sorkin is only beginning to make his mark.



FINALISTS

H2 - FACEBOOK PRESENCE, ORGANIZATION

Todd Gold & Robin Dagostino, *Xfinity TV*, "Facebook/Xfinity TV"

H1 - TWEET

Dylan Howard, *Celebuzz*, "Whitney Houston's Death - Happening Right Now"

G6 - ENTERTAINMENT BLOG BY AN INDIVIDUAL, ONLINE

Lilledeshan Bose, *OC Weekly*, "Ryan Adams at the Balboa Theater in San Diego Last Night"

Scott Feinberg, *The Hollywood Reporter*, "The Race"

James Franco, *Huffington Post Media Group*, "The Blog"

Manny Pacheco, freelance, "Forgotten Hollywood"

Sharon Waxman, *The Wrap*, "Waxword"

D1 - NEWS, PRINT

Gendy Alimurung, *LA Weekly*, "The Death of Film"

Danielle Berrin, *The Jewish Journal of Greater Los Angeles*, "Zionism and the Three Picture Deal/Doing (Show) Business in Israel"

Vickie Chang, *OC Weekly*, "His Goldenvoice"

Dylan Howard, *Celebuzz*, "Hollywood's Clandestine & Illegal Poker Ring"

Ken Lee, Jessica Herndon, Michele Stueven, Melody Chiu & Oliver Jones, *People Magazine*, "Whitney Houston: A Tragic End"

F1 - NEWS, RADIO

Larry Mantle & Karen Fritsche, 89.3 KPCC, "The History And Future of Hollywood Film Music"

Larry Mantle, Linda Othenin-Girard, Karen Fritsche, Katie Sprenger & Jasmin Tuffaha, 89.3 KPCC, "HBO Cancels 'Luck' After Third Horse Dies"

Sanden Totten, 89.3 KPCC, "Farewell Harry Potter"

G1 - NEWS, ONLINE

Lesley Goldberg, *The Hollywood Reporter*, "'Glee': Lea Michele, Chris Colfer, Cory Monteith Not Returning for Season 4"

Dylan Howard, *Celebuzz*, "Caught On Tape: Chevy Chase Rips His Own TV Program, Community"

Michael Rothman, *Hollywood.com*, "Joe Manganiello Hints at a 'Magic Mike' Prequel"

Sharon Waxman, *The Wrap*, "Mel Gibson Vs. Joe Eszterhas on Macabre Movie"

Michael White & Ronald Grover, *Bloomberg News*, "Lions Gate Acquires Summit Entertainment for \$412.5 Million"

E1 - NEWS, TV/VIDEO

Cheryl Diano, George Pennacchio & Cari Skillman, *KABC-TV*, "The Sudden Death of Whitney Houston"

David Perel & Radar Online, *Radar Online*, "J. Lo's Reality TV Show Caught On Video Faking Scenes"

D4 - FEATURE - UNDER 1,000 WORDS - PRINT

Gendy Alimurung, *LA Weekly*, "Interview With A Corpse"

Gary Baum, *The Hollywood Reporter*, "The 3,000-Mile-Long Embrace"

Matt Belloni, Jay A. Fernandez, Daniel Miller & Lacey Rose, *The Hollywood Reporter*, "Secrets of Hollywood Agency Mailrooms"

Marisa Laudadio, *People Magazine*, "Pink Rocks the Cradle"

Elizabeth Leonard, *People Magazine*, "Kirstie Alley's 100 lb. Slim-down!"

F3 - FEATURE, RADIO

Kevin Ferguson, 89.3 KPCC, "Adult Film Industry Condom Law"

Katie McMurran, Brian Lauritzen & Gail Eichenthal, *KUSC Radio*, "Gay Men's Chorus of Los Angeles Perform Tolerance"

Katie McMurran, Brian Lauritzen & Gail Eichenthal, *KUSC Radio*, "Victor Hugo Zayas: Mi Obra"

Steve Rowland, Steve Robinson, Tony Macaluso & Jon Tolansky, public radio freelancer, "Shakespeare Moments: Globe to Globe"

Sanden Totten, 89.3 KPCC, "The Physics Behind The Hit Game Angry Birds"

G3A - FEATURE/SERIES, ONLINE

Mike Fleeman, *People.com*, "Andy Whitfield"

Christopher Hawthorne & Los Angeles Times Video and Entertainment Online Web Team, *Los Angeles Times*, "On the Boulevards: Atlantic on the Move"

Michael Hogan, *Huffington Post Media Group*, "Indie Producers Wrestle With Big Dreams and Small Budgets"

Mitch Myers, *The Hollywood Reporter*, "Murdoch Vs. Allen Ginsberg's 'Moloch': The Mash-Up"

Allegra Tepper, *Neon Tommy*, "Passion in Poverty: Festival For All Skid Row Artists"

E2A - FEATURE, TV

Christine Devine, Burke Ewing, Steve Adams & Dave Bush, *KTTV Fox 11 News*, "Bunk Wirth/Paralyzed Painter"

Cheryl Diano, George Pennacchio & Cari Skillman, *KABC-TV*, "The Style High Club: 'Pan Am' Fashions"

Mae Ryan, 89.3 KPCC, "Transactivations"

Grant Slater, 89.3 KPCC, "Rise of the Tubers"

Chris Van Vliet, Ed Louloudis & David Spangler, *WOIO-TV*, "An Iron Will: The Gregory Iron Story"



D3 - FEATURE/SERIES, PRINT OVER 1,000 WORDS

Candice Aman, *Neon Tommy*, "The Origami Vinyl Effect: How Record Stores are Changing the Music Industry"
Jenny Eliscu, *The Hollywood Reporter*, "The Making of Baby Bieber"
Katya Kazakina, *Bloomberg Markets*, "Picasso Reconsidered"
Kim Masters & Daniel Miller, *The Hollywood Reporter*, "The Secret World of Hollywood Poker"
Lavender Vroman, *Antelope Valley Press*, "Acton's Own 'War Horse'"
Stacey Wilson, *The Hollywood Reporter*, "Conan O'Brien: End of the Pity Party"

D2 - PERSONALITY PROFILE, PRINT

Gendy Alimurung, *LA Weekly*, "Never Grow Up"
Greg Braxton, *Los Angeles Times*, "The Bailiff"
Daniel Miller & Matthew Belloni, *The Hollywood Reporter*, "The Nerd Who Burned Hollywood"
Dotson Rader & Maggie Murphy, *Parade Magazine*, "The Fantastic Mr. Fox"
Stacey Wilson, *The Hollywood Reporter*, "Conan O'Brien: End of the Pity Party"

F2 - PERSONALITY PROFILE, RADIO

Ashley Bailey, 89.3 KPCC, "Sumo Champ in Hollywood"
Richard Franzi, *OCTalkRadio.Net*, "Critical Mass Radio Show"
Katie McMurran, Brian Lauritzen & Gail Eichenthal, *KUSC Radio*, "Gary Oldman with Gail Eichenthal"
Katie McMurran, Brian Lauritzen & Gail Eichenthal, *KUSC Radio*, "Gabriel Kahane: A Brooklyn Composer on Loving L.A."
Brian Watt, 89.3 KPCC, "Don Cornelius"

G2 - PERSONALITY PROFILE, ONLINE

Deborah Behrens, *LA STAGE Times*, "Anne Bogart Keeps Walking With Trojan Women"
Vickie Chang, *TheAtlantic.com*, "The Punk Rocker Who Would Be Judge"
Andy Fixmer, *Bloomberg News*, "Mophonics Turns Jingles Into Singles With Mark Foster Grammy Nod"
Matt Patches, *Hollywood.com*, "The Hulk Problem: Lou Ferrigno on Marvel's Struggles to Bring the Hero to Screen"
Allegra Tepper, *Neon Tommy*, "Shepard Fairey: Rebel With A Cause"

E2B - FEATURE, CELEBRITY ORIENTED

Jake Hamilton, *Fox Houston, KRIV-TV*, "Jake's Takes"
Jennifer Laski, Raphael Laski, Fabien Constant & Pablo Teyssier-Verger, *The Hollywood Reporter*, "Cannes Video Diaries"
Kevin McCarthy, *WTTG-TV*, "Interview with Steven Spielberg for *The Adventures of TinTin*"
Jennifer Laski, Jennifer Sargent, Raphael Laski & Paolo Cascardo, *The Hollywood Reporter*, "Conan O'Brien: Behind the Scenes at the Cover Shoot May 2012"
Radar Online Team, *Radar Online*, "Kelly Osbourne Video Interview: 'I Am A Hypocrite For Drinking'"

D6 - COLUMNIST, PRINT

Gendy Alimurung, *LA Weekly*, "Candyland"
Kathy Griffin, *The Hollywood Reporter*, "Why You Should Stop Hiding Your Age"
Gary Lycan, *Orange County Register*, "'Sweet Dick' Whittington: An Unpredictable Talent"
Janet R. Nepales, *Manila Bulletin*, "Madonna Soaks Up With Writing - Directing Energy Captures 'W.E.' Drama"
Ruben V. Nepales, *Philippine Daily Inquirer*, "Childhood 'Isolation' Inspired His Passion"

G3B - COMMENTARY ANALYSIS/TREND, ONLINE

Eriq Gardner, *The Hollywood Reporter*, "Hollywood Confronts SOPA Uprising"
Taylor Hamby, *OC Weekly*, "Top Protest Songs Hijacked by Patriots"
Brent Lang, *The Wrap*, "Why Television, Not Film, Is Driving Profits at Major Media Companies"
Lucas Shaw, *The Wrap*, "How the Second Screen is Revolutionizing Television"
Don Shirley, *LA STAGE Times*, "LA STAGE Watch"
Allegra Tepper, *USATODAY College*, "The Search for Authenticity and Entertainment in 'Girls'"

B1 - BUSINESS, ALL MEDIA PLATFORMS

Gendy Alimurung, *LA Weekly*, "The Death of Film"
Leslie Bruce, *The Hollywood Reporter*, "The Guilt and Glory of Housewives"
Michael Calderone, *Huffington Post Media Group*, "NBC's Olympic Trials: In Quest For Ratings Gold, It Can't Stumble"
Kevin Ferguson, 89.3 KPCC, "Adult Film Industry Condom Law"
Andy Fixmer & Edmund Lee, *Bloomberg Businessweek*, "Oprah's OWN Loses Up to \$330 Million Saddle Partner Discovery"
Daniel Miller, *The Hollywood Reporter*, "Down the Rabbit Hole With Ron Tutor"

B2 - INVESTIGATIVE, ALL MEDIA PLATFORMS

Jen Heger, *RadarOnline*, "Michael Jackson's Fingerprints Not On Bottles of Drug That Killed Him"
John Horn, Nicole Sperling & Doug Smith, *Los Angeles Times*, "Unmasking the Academy"
Dylan Howard, *Celebuzz*, "Exposed: Hollywood's Clandestine & Illegal Poker Ring"
Dylan Howard, *Celebuzz*, "Natalie Wood Drowning Probe Uncovers New Evidence"
Daniel Miller, *The Hollywood Reporter*, "Scientology's Hollywood Real Estate Empire"

FINALISTS

**B3 - MULTIMEDIA PACKAGE, ALL MEDIA PLATFORMS**

Juan Devis, Drew Tewksbury, Bruce Dickson & Justin Cram, *KCET*, "Artbound"

Los Angeles Times Calendar, Film Data and Entertainment Online Web Team, *Los Angeles Times*, "Inside the Academy"

Steve Rowland, Steve Robinson, Tony Macaluso & Jon Tolansky, public radio freelancer, "Shakespeare Moments: Globe to Globe"

Michele Stueven, Dahvi Shira & Kris Widger, *People.com*, "Dancing With Stars Finale"

Staff of *The Hollywood Reporter*, "Rule Breakers 2011"

I1 - PORTRAIT, PHOTOGRAPHY

Jay L Clendenin, *Los Angeles Times*, "JJ Abrams"

Jennifer Laski, Shanti Marlar, Jenny Sargent, Carrie Smith & Wesley Mann, *The Hollywood Reporter*, "Michael J. Fox"

Shanti Marlar, Jennifer Laski, Jenny Sargent, Carrie Smith & Wesley Mann, *The Hollywood Reporter*, "Spike Lee"

Kirk McKoy, *Los Angeles Times*, "Nicki Minaj"

Genaro Molina, *Los Angeles Times*, "Fiona Apple"

I2 - NON PORTRAIT, PHOTOGRAPHY

Robert Gauthier, *Los Angeles Times*, "Jean and Uggie"

Robert Gauthier, *Los Angeles Times*, "Adel Wins"

Jennifer Laski, Shanti Marlar, Jenny Sargent, Carrie Smith & Joe Pugliese, *The Hollywood Reporter*, "Conan O'Brien"

Jennifer Laski, Shanti Marlar, Jenny Sargent, Carrie Smith & Ruven Afanador, *The Hollywood Reporter*, "Matt Lauer"

Genaro Molina, *Los Angeles Times*, "Skrillex in Action"

C - BOOK

Francine Brokaw, *Sourced Media Books*, *Beyond the Red Carpet: The World of Entertainment Journalists*

M.G. Lord, *Walker/Bloomsbury*, *The Accidental Feminist: How Elizabeth Taylor Raised Our Consciousness And We Were Too Distracted By Her Beauty To Notice*

Ruben V. Nepales, *Anvil Publishing, Inc.*, *My Filipino Connection: The Philippines in Hollywood*

Manny Pacheco (Introduction by Gary Lyman), *Financial News and Talk AM 1510/AM 1450*, *Son of Forgotten Hollywood Forgotten History*

E4 - DOCUMENTARY OR SPECIAL PROGRAM, SHORT

Christine Devine, Darnell Cates, Shelly Insheiwat, Debbie Kim & Dave Holloway, *KTTV/Fox 11 News*, "Wednesday's Child: Rising Stars"

Juan Devis, Drew Tewksbury, Bruce Dickson & Justin Cram, *KCET*, "Artbound, Date Farmers: Desert Detritus Becomes Chicano Pop Art"

Rick Reiff, *PBS*, "PBS SoCal: Placido Domingo"

E5 - DOCUMENTARY OR SPECIAL PROGRAM, FEATURE

Juan Devis, Drew Tewksbury, Bruce Dickson & Justin Cram, *KCET*, "Artbound: Episode 1"

Donna Kanter, Nausheen Dadabhoy, *Kanter Company*, "Lunch"
Jennifer Laski, Jennifer Sargent, Stacey Wilson, Matthew Belloni & Victor Klaus, *The Hollywood Reporter*, "Emmy Drama Actors Roundtable June 2012"

G4 - CRITIC, ONLINE

Mark Dujsik, *Mark Reviews Movies*, "Mark Reviews Movies"

Tim Goodman, *The Hollywood Reporter*, "Tim Goodman TV Criticism"

Maureen Ryan, *Huffington Post Media Group*, "Online Critic"

Allegra Tepper, *Neon Tommy*, "Assorted Reviews"

Mel White, *Truthdig*, "Jesus Was Lynched"

D5 - CRITIC, PRINT

Tim Goodman, *The Hollywood Reporter*, "Assorted Reviews"

Todd McCarthy, *The Hollywood Reporter*, "Assorted Reviews"

Mary McNamara, *Los Angeles Times*, "TV Columns"

Randall Roberts, *Los Angeles Times*, "Music Reviews"

Lavender Vroman, *Antelope Valley Press*, "Assorted Reviews"

B4 - BROADCAST CRITIC, ALL MEDIA PLATFORMS

John DeSando & Johnny DiLoretto, *WCBE 90.5 FM*, "Cinema Classics Co-Hosts"

Joe Morgenstern, *KCRW*, "Film Reviews"

Jackson Murphy, *YNN-TV*, "Lights-Camera-Jackson - Film Critic"

Kenneth Turan, Katie McMurran, Brian Lauritzen & Gail Eichenthal, *KUSC Radio*, "Kenneth Turan Film Critic, in Conversation"

G5 - ENTERTAINMENT WEBSITE, ONLINE

Michael Hogan, Kia Makarechi, Christopher Rosen & Mike Ryan, *Huffington Post Media Group*, "Huffington Post Entertainment"

Staff of *People.com*, "People.com"

Juan Devis, Drew Tewksbury, Bruce Dickson & Justin Cram, *KCET*, "Artbound"

RadarOnline, "RadarOnline.com"

Sharon Waxman, Lisa Fung & Lew Harris, *The Wrap*, "The Wrap News"

Staff of *The Hollywood Reporter*, "HollywoodReporter.com"

D7 - ENTERTAINMENT PUBLICATION

Janice Min, Owen Phillips, Shanti Marlar, Jennifer Laski & Matthew Belloni, *The Hollywood Reporter*

Lavender Vroman, Daniel Williams, Lisa Wolf & Steve Calderon, *Antelope Valley Press*

A - ENTERTAINMENT JOURNALIST OF THE YEAR, ALL MEDIA PLATFORMS

Gendy Alimurung, *LA Weekly*

Jen Heger, *RadarOnline*

Dylan Howard, *Celebuzz*

Gary Lyman, *Orange County Register*

Kim Masters, *The Hollywood Reporter* & *KCRW*



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Robert Kovacik



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

Born and raised in the suburbs of Cleveland, he is an honors graduate of Brown University and Columbia University's Graduate School of Journalism. Early in his career, he became the youngest anchor in the nation's largest television market, New York

City, when he was named anchor of KCET's overnight venture, "Nightworld." Kovacik was the lead morning reporter on "Today in LA" for over six years. One of his memorable live shots occurred when he was covering an extensive manhunt for an alleged murderer. The suspect suddenly appeared and surrendered to Kovacik while live on the air. The coverage earned Kovacik a regional Edward R. Murrow Award, a Golden Mike and a Los Angeles Press Club award. Recently, he worked as NBC4's correspondent in London for the 2012 Olympics, for which he received widespread praise. In addition to his career, Kovacik is passionate about causes that support animal rights, especially "No Kill LA," which is dedicated to ending the killing of healthy and treatable pets in Los Angeles shelters. He also serves as a board member of the Los Angeles Press Club.

Jack Maxwell

EMCEE



JACK MAXWELL has acted on stage with the likes of Al Pacino, Ed Asner, Joe Mantegna, Robert Forster, Dan Lauria and others. He's currently touring the United States with Joe Bologna and Renee Taylor in *Lovers and Other Strangers* and has played Steve Allen in *Steve Allen's Meeting of Minds*, directed by Frank Megna. He's also shared the screen with Al Pacino in the upcoming *Wilde Salome*, co-starring Jessica Chastain.

Jack has a role in *Raging Bull 2* with Natasha Hentsridge, Alicia Witt, William Forsythe, Paul Sorvino and Joe Mantegna. *House, Lost, 24, Without A Trace* and *Ugly Betty* are a few of his TV credits. He recently received the Best Actor Award at the Pan Pacific Film Festival for the lead role in the feature film *Reconciliation*. As a host, Maxwell did 200 episodes of the nationally syndicated *Uncovered* for MGM, Movie Showcase for DirecTV, and is coming back tonight for the third straight year as our Master of Ceremonies. He is a lifetime member of the Actors Studio. www.jackmaxwell.com

Patt Morrison



PATT MORRISON is renowned in print, radio and TV. In addition to a share of two Pulitzer Prizes as a *Los Angeles Times* columnist and six Emmys for her work on KCET, Patt's recent talk show work ranked her number 47 on talk show industry publication Talkers' list of the nation's top 100 radio talk show hosts (25 spots ahead of Terry Gross, the only other public radio host on the list). Her popular "Patt Morrison" daily program on KPCC has won the Golden Mike prize for best public affairs radio talk show three out of the last five years. The Press Club has honored Morrison with the Joseph M. Quinn Award for Lifetime Achievement. Her debut nonfiction book, *Rio LA*, was a best-seller. Pink's, the famous Hollywood hot dog stand, has named its vegetarian dog after Morrison. She is also a member of the Press Club's Advisory Board.



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5th Annual National Entertainment Journalism Awards Gala

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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 for Walt Disney and finally to theater, film and multimedia 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. This is the fifth consecutive year she has produced the National Entertainment Journalism Awards.

Special thanks to:

Pearl Servat and PMK-BNC, Orlando Wong and Able Freight Services, Inc., Kerstin Alm, Andrew Weiss Gallery, Bas von Goch and KLM Cargo, Bob Ladendorf, Louise Monaco, *NBC-LA*, Jon Regardie, Linnea Johansson, *The Hollywood Reporter*, Pat Gorman at Turkish Airlines Inc., Karen Kramer and Katharine Kramer



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