

Lifestyle

MEDIA RELATIONS REPORTER

NEW
PITCHING
BRIEFS
SECTION
See page 7

INSIDER REPORTS ON PR PLACEMENT IN CONSUMER MEDIA

FAST MOVES

■ **People** hires **Time** LA-based entertainment correspondent (Mr.) **Jess Cagle** (212/522-1851; jess_cagle@peoplemag.com) as movies editor; his replacement TBA. Direct entertainment pitches to LA bureau chief (Mr.) **Terry McCarthy** (310/268-7580; terry_mccarthy@timemagazine.com). Senior writer **Patrick Rogers** (212/522-6935; patrick_rogers@peoplemag.com) advances to associate editor, an addition. Writer-reporter **Joseph Tirella** leaves; his replacement TBA.

■ **Cosmopolitan** hires **Glamour** senior editor, sittings and beauty, **Michelle Maguire** (212/649-3565; mmaguire@hearst.com) as beauty director. She replaces **Elaine Farley** (see **LMRR** 11/14/02), who joined **Self** magazine; Maguire's replacement TBA.

■ **TV Guide** editor in chief **Steven Reddicliffe** resigns; his replacement TBA. Direct inquiries to managing editor **Jill Rachlin Marbaix** (jill.rachlin@tvguide.com).

■ **CBS News'** "The Early Show" hires **WPIX-TV/NY** features reporter **Melinda Murphy** (212/975-2824) as correspondent; her replacement TBA.

■ **GQ** fashion editor **Bob Yeager**, associate fashion editor **Linnea Olson** and senior staff writer **Adam Sachs** leave. Accessories editor **Brian Coates** (212/286-6971) upshifts to fashion editor to replace Yeager. **Bozhena Orekhova** ("beau-*zeen*-ah oar-eh-cove-ah;" 212/286-7899) boards as accessories editor, filling the vacancy left by Coates and Olson. Assistant editor **Peter Rubin** (212/286-5512) advances to staff writer, an addition. **Christina Gould** and **Aneesa Sheikh** join as fashion assistants. Contact staffers at (212) 286-2860; firstname_lastname@condenast.com.

■ **The Wall Street Journal** advertising and retail reporters **Sally Beatty** (212/416-3818; sally.beatty@

wsj.com) and **Teri Agins** (212/416-3252; teri.agins@wsj.com) are reassigned to a newly established fashion and beauty industry beat. Direct retail pitches to **Shelly Branch** (212/416-4043; shelly.branch@wsj.com) and advertising pitches to **Suzanne Vranica** (212/416-3939; susanne.vranica@wsj.com).

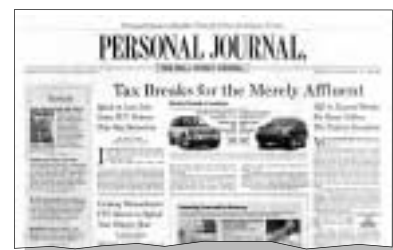
■ **Us Weekly** hires **SmartMoney** executive editor **Robert Sabat** as deputy editor. **Nancy Ayala** boards as movies editor. *Faces & Places* editor **Andrew Lee** and senior editor **Kim Goad** leave; their replacements TBA. Direct pitches to news editor **Michael Lewittes** (212/651-7825; michael.lewittes@usmagazine.com). Contact other staffers at (212) 484-1616; firstname.lastname@usmagazine.com.

ARTS, CULTURE

Gibson Takes Helm for WSJ's Leisure & Arts, Outlines Opps

With the launch of the *Personal Journal* last year, **The Wall Street Journal** took big steps toward broadening its cultural coverage. *Leisure & Arts* features editor

Eric Gibson says that, in the traditional WSJ style, he seeks arts and leisure info that "goes beyond the surface



INSIDE INFORMATION

Conde Nast Traveler "Word of Mouth" Editor	2
LA Times Columnist Shaw	3
Harper's Bazaar Associate Fashion Editor	4
Hollywood Reporter Cable TV Reporter	5
Maxim Senior Associate Editor Straus	5
New "Pitching Briefs" Page	7

of the press release.” In other words, “Our page is a combination of a conventional arts page, with reviews and occasional profiles, but it’s also an op-ed page with pointed, pithy pieces about news and events from the last few days. We want to give readers statistics, insight and perspective.”

Focus: Gibson was promoted from deputy editor of the *Leisure & Arts* page at the Journal (circ.: 1,800,000/ Mon.-Fri.) in June, and he will be responsible for the day-to-day content and production of the *Leisure & Arts* page in the *Personal Journal*, and well as contributing to the *Weekend Journal*. “We used to be in the A section of the daily Journal, but we were moved to the *Personal Journal* when it launched,” he says. The page runs each Tues., Wed. and Thurs.

Coverage: “In general, we try to carve out a position in the cultural writing landscape that’s distinctly different,” says Gibson. “We’re interested in performers, performances, issues and events. This includes reviews, but we try to make them *real* reviews, with opinions and insight rather than just summaries and descriptions. We write about things with news value. But some things have so much visibility that we have to cover them. For example, we recently ran a piece on Liza Minelli’s concert. I saw the press release on it and thought we should do something on this.”

PR success: “I got pitched recently about a cellist who plays Bach concertos in coffeehouses rather than concert halls,” Gibson relates. “That really caught my eye, and I asked the publicist if the guy was a serious musician. The [PR pro] assured me that he was a serious performer who wants to widen the audience for this type of music. He played at CBGB’s, and we did a piece about him in October.”

Heads up: “We’re interested in arts and culture, not celebrities or feel-good stuff,” Gibson says. However, there is certainly a celeb element in some of the coverage, as the Minelli example above illustrates. In that case, “We definitely don’t want celebrities for their own

sake, such as what I would call inspirational stories—an artist or performer who has triumphed over one or more setbacks. That’s not our kind of coverage.”

Approach: “There’s no one criterion we necessarily look for,” says Gibson. “Timeliness and newsworthiness are certainly key. Also, what I call visibility—we write about a lot of things that deserve coverage, but other outlets don’t give much attention to. In addition, we look for as much lead time as possible. I find a lot of press releases announce events that are happening that night, and that’s no good. Tell me two-to-three months ahead of time because it takes time to line up a writer. Don’t tell me a year ahead, but a few months is good.”

Pitch: “I prefer e-mail, and never call me,” says Gibson. “You can send pitches to me. One thing to note: we will only follow up with you if we’re interested. You can send one follow-up e-mail because things do slip through the cracks, but only one is necessary.” He’s at: 200 Liberty St., New York, NY 10281; (917) 510-2831; eric.gibson@wsj.com.

TRAVEL

Condé Nast Traveler’s Cohane Wants Unique, Upscale Angles

As one of **Condé Nast Traveler’s** most pitched—and most pitchable—editorial staffers, *Word of Mouth* section editor (Ms.)



Ondine Cohane (pron. “on-deen co-hane”) is able to pass along some valuable insight into getting ink. “My section gets a lot of pitches, and we rely on press release and other PR input,” she says. “The *Word of Mouth* section covers new hotels, restaurants, exhibitions, trends in travel—everything that pertains to people having a good time when they travel, including where to go, what to see and where to stay.” She especially appreciates PR pros who keep their eyes open. “If I worked in PR and handled a few restaurants in San Francisco, for example, and I noticed some places were more into whole foods or some other trend, that’s the kind of information I would tell this magazine. Hundreds of restaurants open every day, so I need something more than [a general announcement] to get my attention.”

Focus: The magazine (circ.: 768,547/monthly) targets travelers with coverage of art, architecture, fashion, cuisine and shopping in some of the world’s most exotic destination-oriented places. The average reader is 40 years old with a median income of \$33,170.

Coverage: “We have a pretty upscale audience, so our coverage tends to be more luxurious,” says Cohane. “We look for newsy things—big renovations or something

WHAT DO YOU THINK?

As you’ll see in this issue of **LMRR**, we’ve revised our format, adding our new *Pitching Briefs* page (page 7). We think it’s a great addition, offering even more pitching tips and contact information to enhance your media relations efforts. We’re anxious to hear your opinion of this new editorial feature. You can share your thoughts with senior editor **Richard Carufel** by e-mail at rcarufel@infocomgroup.com.

KEY CONTACTS AT CONDE NASTE TRAVELER

Condé Nast Publications, Inc.

4 Times Square
New York, NY 10036
(212) 286-2102

Fax: (212) 286-2190

E-mail formula:
firstname_lastname@
condenast.com

Editor-in-chief

Thomas Wallace
(212) 286-2133

Executive editor

Klara Glowczewska
(pron. "glau chess ka")
(212) 286-2336
klara_glowczewska@
condenast.com

Managing editor

D.L. Aldrich
(212) 286-2126

Assistant managing editor

Michael Cassidy
(212) 286-2129
michael_cassidy@
condenast.com

Style director

Mark Connolly
(212) 286-2320
mark_connolly@
condenast.com

Senior Editors

Features
Irene Schneider
(212) 286-2104
irene_schneider@
condenast.com

Dana Dickey
(212) 286-2108
dana_dickey@condenast.com

Beauty

Sala Patterson
(212) 286-2147
sala_patterson@
condenast.com

Editors

Features

Alison Humes
(212) 286-2132
alison_humes@
condenast.com
(Ms.) Gully Wells
(212) 286-2148
gully_wells@condenast.com

Consumer news

Wendy Perrin
(212) 286-2117
wendy_perrin@
condenast.com

Arts

Ted Moncreiff
(212) 286-2107
ted_moncreiff@
condenast.com

News

Krista Carothers
(212) 286-2186
krista_carothers@
condenast.com

Fashion markets

Hyla Bauer
(212) 286-2321
hyla_bauer@condenast.com

Associate Editors

Sanjay Surana
(pron. "sure ah na")
(212) 286-6620
sanjay_surana@
condenast.com

Lisa Gill
(212) 286-2373
lisa_gill@condenast.com

"Word of Mouth" section

Ondine Cohane
ondine_cohane@
condenast.com

brand new—so something that's been around for a while isn't that useful." Although the mag is not designed for the budget traveler per se, "our readers say value doesn't necessarily mean price," she says. "You can spend a lot and still get a good value." What's key to raising her eyebrows? "Pull out something you think is different," she says. "Point out that there's a heated outdoor pool nestled under the mountains—something quirky to get my attention."

Tip 1: For Cohane, seeing is believing. "It's hard in an e-mail with no attachments to get a good idea of the architecture or design, and a nice JPEG or slide is a good thing to include with your press kit," she says.

Tip 2: "Sometimes the way something is presented gets your foot in the door initially," says Cohane. "A well-thought-out pitch will obviously get the most attention. I compare pitching a story to a job interview—if you really care about getting the job, you'll be prepared when it's time for the interview." Be prepared by making supporting information easily accessible: "I like it when there's a weblink included that offers more info," she says.

Approach: "People are often too casual about sending appropriate info in an e-mail pitch," says Cohane. "If you're sending me a press kit about a new hotel, take a few minutes and personalize the pitch for

me. Tell me what the appeal is to my readers. The PR people who are the most familiar with our audience are the ones with most success. So if you're pitching your story to The New York Times at the same time, offer me something unique [to the standard release]."

Pitch: Cohane welcomes pitches via e-mail or regular mail. "Following up is generally a waste of time," she says. "You can follow up once by e-mail, but if that doesn't work, we're probably not interested. You can burn your bridges by [being too persistent]." See chart above for contact info.

FOOD, MEDIA

'Discriminating' Input Best for Two New LA Times Columns

Although **Los Angeles Times** columnist **David Shaw** is well-connected in the fields of food, wine and the media, he is still developing the format for two recently launched columns — "Matters of Taste," a food and wine column, and "Media Matters," a commentary on the media world. He welcomes PR input, as soon as pros can demonstrate some familiarity and discretion. "I want the columns to be sophisticated and cosmopolitan, not strictly local," he says. "When I started these, I thought the hardest part of the job would be coming up with good ideas." While it may be too early to tell if that's the

case, “if you’re going to pitch me, send me ideas, not your clients. I know a lot of people in these industries, but don’t want to write about the same people all the time. I have one guy, for example, that I’ve used a few times, so I cut his quotes out of a recent piece because they weren’t essential. I’ll wait and use him again when I need to.”

Focus: The Times (circ.: 1,021,121/daily; 1,391,076/Sun.), the West’s largest and most influential daily, offers global, national and regional news, business, arts and entertainment, lifestyle and sports coverage to its core Southern Calif. readership, and to an increasingly national audience. The new columns were launched in October when the Times discontinued its *Southern Living* section and broadened the focus of other lifestyle sections. “Media Matters” runs in the expanded *Sunday Calendar* section, and “Matters of Taste” appears in the Wed. *Food* section.

Coverage: “In the Wednesday column, I alternate between food and wine—but I’m not doing reviews, recipes, wine-tastings, cookbooks or restaurant openings,” says Shaw. “I’m interested in things happening out of the area. Obviously, Napa and Sonoma are bigger wine areas than this region. With regard to the media column, I cover everything. In fact, I’m finding it particularly difficult to come up with good media ideas.”

Recent columns: Recent fodder in the “Matters of Taste” column includes a piece about Winesearcher.com, which helps you find rare wines; when it’s appropriate to bring your own wine to a restaurant; the best times to ask the chef to make you whatever he recommends; and a spotlight on a Napa Valley chef who wants to build his own bakery and design his own plates and flatware to perfectly accompany his food. “Media Matters” recently included analyses of the new Red Eye and Red Streak papers in Chicago, which are being used to broaden audiences for the big dailies; and a more general piece about how the threat of war puts reporters at risk.

Heads up: “It’s hard to say what I’m looking for in these columns,” says Shaw. “I don’t mind hearing about ideas from PR people, but I ask them to use discretion. Let’s just say that, if they send me items too often then they will certainly be ignored, because they are not discriminating enough.”

Pitch: “A publicist would be better off calling me than e-mailing blindly,” says Shaw. “If you are familiar with the style of my columns beforehand, I’ll discuss your idea. If you try to pitch me and don’t know my writing, I’ll be much less receptive.” Reach him at: 202 West First St., Los Angeles, CA 90012; (213) 237-7101; david.shaw@latimes.com.

FASHION

Harper’s Bazaar’s Panichgul Welcomes Fashion Items, News

Although fashion coverage at **Harper’s Bazaar** tends to be celebrity-focused and designer-heavy, the mag doesn’t want to be pigeonholed in the category of upscale, according to associate fashion editor (Mr.) **Thakoon Panichgul** (pron. “tuh-koon pa-nitch-gull”). “We do cover high-end fashion, but we also try to include lower-priced markets that are more mainstream like Couture and The Gap,” he says. As a result, the PR opps are quite fluid, as he likes to receive a range of related info, such as “information regarding new products and related items, and events such as new store openings.”

Focus: The monthly (circ.: 736,500) targets women with fashion, beauty, health and fitness news and features. The average reader is 37 years old, with a median income of \$48,800. Panichgul was recently promoted from fashion features assistant.

Coverage: Conspicuous name-dropping and appropriate credentials carry a lot of weight with Panichgul. “I look for a quick summary of information,” he says. “An example of a good pitch to me would read, ‘Here’s a new so-and-so necklace, designed by so-and-so, who has also done so-and-so in the past, will be available in December 2002. Cameron Diaz and Jennifer Lopez have already put in orders for it.’”

PR success: Following the formula above, one PR pro recently landed ink with Panichgul. “A handbag company was able to place their bag on a celebrity for a premiere and obtain a photo of the celebrity carrying the bag,” he relates. “They sent me the photo, along with information about the company and a description of the bag. We ran the photo with a credit mention [describing the bag, the price and where to get it].”

Approach: While ample background will grab Panichgul’s attention in a pitch, you should be careful not to overdo it. “Sometimes PR people just send too

Get the Ultimate Media List—Fast!

When you need a highly targeted media list, and you’re under the gun, call *Bulldog Reporter’s MediaBase* custom list service. We guarantee you a 100%-accurate list (with Pitching Tips!) to your specifications in just days. In fact, once you see the ultimate media list, you’ll never settle for less. Call 1-800-959-1059 for details.

KEY CONTACTS AT HOLLYWOOD REPORTER'S NY BUREAU

770 Broadway, 6th Fl.
New York, NY 10003
(646) 654-5630
Fax: (646) 654-5637

Bureau chief, TV editor
Andy Grossman
(646) 654-5625
agrossman@
hollywoodreporter.com

Business editor
George Szalai
(646) 654-5634
gszalai@
hollywoodreporter.com
Cable reporter
Andrew Wallenstein
(646) 654-5628
awallenstein@
hollywoodreporter.com

Film reporter
Jeffrey Sipe
(646) 654-5627
jsipe@hollywoodreporter.com

Entertainment columnist
Robert Osborne
rosborne@
hollywoodreporter.com

Film critic
Frank Scheck
fscheck@
hollywoodreporter.com
Editorial assistant
Tara Wright
(646) 654-5626
twright@
hollywoodreporter.com

much info," he says. "They send a bio that's way too long, too many pictures [of the product] or too many press clippings. Furthermore, the pitch doesn't describe what's new about the product, or it's buried in the pitch."

Pitch: "E-mail is the best way to pitch, although mail is also good," Panichgul says. He's at: The Hearst Corporation, 1700 Broadway, 37th Fl., New York, NY 10019; tpanichgul@hearst.com. Reach the mag at: (212) 903-5086; fax: (212) 903-5033.

ENTERTAINMENT

H'wood Reporter's Wallenstein Wants Cable Biz, Content Info

Whatever the angle of your pitch, new **Hollywood Reporter** cable television reporter **Andrew Wallenstein** (pron. "wall en steen") is a prime target for your information. "I'm interested in all facets of cable TV, whether business-focused or content-related," he says. "I cover the networks and cable operators, and am very open to information, from earnings reports and other financial news to analysts and consumer data. I'm also very interested in the advertising side of the industry, wanting to hear from media buyers and others in marketing. Content info is also pitchable—I want to get as many tapes as possible."

Focus: The Hollywood Reporter (circ.: 36,200/daily), which touts itself as "a daily entertainment industry and business tool," covers all aspects of the business side of entertainment, including box office grosses, television ratings, TV and film production, syndication, cable, home video, music, finance, and independent film production and distribution, as well as complete domestic and international industry news coverage. Wallenstein joined the staff in October to cover the cable industry in New York.

Coverage: "I'm very open to anything related to television—new angles for programming, new corners to be explored, new technologies like video-on-demand,

virtually anything digital and anything revolving around programming, including news about actors and behind-the-scenes people." You can also tell him about analysts who can comment on the business-side of cable, such as earnings, program launches or viewer demographics, as well as the content of networks, including the quality of programming, viewer needs and expectations, and overall editorial approaches.

Recent stories: The following examples demonstrate Wallenstein's wide coverage range: he penned a piece about "The View" co-host Lisa Ling's jump to "National Geographic Explorer;" he wrote about how TBS was disappointed with "Seinfeld," a high-priced addition to the lineup that has failed to spark ratings; he reported on NBC's acquisition of the Bravo cable channel from Cablevision Systems Corp. and MGM for \$1.25 billion; and he reported that E! Networks will consolidate production efforts under one new banner, E! Studios.

Pitch: Contact Wallenstein via e-mail only. "Send me something succinct with no attachments," he says. Also, exclusive info is essential. See chart above for contact information.

MEN'S LIFESTYLE

Grab Maxim's Straus with "Out-There" Sports, Gear Info

Maxim senior associate editor **Alex Straus** outlines a number of sports- and outdoors-related opps at the men's mag—as well as plenty of gear and gadgets—but emphasizes that you keep the target audience in mind when pitching. "We're interested in anything that the average male likes, and that includes tons of gadgets, but don't send us the latest in women's summer hats," he says. "I'm the sports and gear editor. We cover every sport imaginable, from bull-riding to backyard baseball. Gear coverage consists of the latest, coolest products for each season."

Focus: Maxim (circ.: 733,750/10x per year) offers general-interest information and features for a male

audience. The target range is ages 18-50. Subject matter includes women, sports, sex, food, fashion and personal technology. Straus upshifted from associate editor in October, replacing **Albert Baime**.

Coverage: “We do lots of profiles of major sports figures, but there must be a personality behind the news,” says Straus. “We also run a variety of other features, such as spotlights on female athletes and death-defying sports, hopefully ones that haven’t been done yet. We look for more out-there sports, things off the beaten path—perhaps borderline-illegal—like pit bull fighting and drag racing. Give me a new angle on regular sports, or tell me about a new sport—I was recently pitched about fast-pitch softball, for example. Also of interest are any wild sports, such as one in Afghanistan where they play with the carcass of a goat. In addition, all gear pitches are welcome—as long as the product hasn’t been in other magazines before us.”

PR success: “I got a pitch recently about the most overpaid athletes in sports,” Straus relates. “It included the main sports and lesser-known ones and was specifically about guys who have huge contracts. The PR pro was making a point of why these guys are so overpaid. It was current, had some humor, and also made way for some sidebars, such as the most underpaid. The pitch was very specific, and was also both funny and informative.”

Approach: “It’s key to make the point of why I should run the story now, what’s current,” says Straus. “Also, what’s the new angle to your pitch—it’s rare that a piece comes in that hasn’t been touched in some way. In addition, tell me what kind of story you have in mind. For example, is it a service piece? Are we teaching someone something? Or are we introducing something, or at least a new layer? This point should be summed up in a few sentences. The service angle works well, such as Pedro Martinez teaching you how to throw a curveball. But we’d also be interesting in the kind of

Infocom Group Is Not Infocom Corp.

For those who might be confused, we at **Infocom Group** in Emeryville, California, publishers of *Bulldog Reporter* newsletters and the *National PR Pitch Books*, want to clarify that we have absolutely no connection to the computer company, **Infocom Corporation** of Dallas, Texas, which was recently implicated in charges of funding terrorist activities. Thanks to all those loyal clients who contacted us about the coincidence.

pitch that, for example, was about taking Pedro Martinez surfing, which he might never have done before. But not just a pitch about the wacky world of baseball.”

Heads up: “Don’t tell me in which magazines your product has run,” says Straus. “We don’t mind coming out at the same time [as other coverage], but not after. Also, if your product is going to run in a million different publications, I’m probably not interested.”

Pitch: “E-mail is best, followed by regular mail,” says Straus. No calls. “If you’re pitching a product, be sure and send me a photo.” He’s at: 1040 Ave. of the Americas, New York, NY 10018; straus@maximmag.com. Reach the mag at (212) 302-2626.

MEDIA NEWS

■ **Fox News** resuscitates “The Pulse.” The suspended program returns to the air on January 23. The weekly hour news magazine show—airing Thursdays from 9-10 p.m. EST—is hosted by **Shepard Smith** and covers a variety of topics from headline news to entertainment. Direct pitches to executive producer **William Shine** (212/301-3000; william.shine@foxnews.com).

■ **The Washington Post** discontinues book critic **Jonathan Yardley’s** (202/334-7883; yardley@twp.com) column for the *Style* section; he remains a book reviewer.

■ **The New York Post** bolsters its West Coast distribution and now offers 30,000 same-day editions to its Los Angeles-area readers; content remains the same.

MEDIA MOVES

Mags

NEWSWEEK: Senior editor **Jerry Adler** (212/445-4000; jerry.adler@newsweek.com) is named science writer. Senior writer **John Horn** leaves; his replacement TBA.

GLAMOUR: Senior fashion editor **Tiffany Steele** and senior editor, sittings and beauty, **Michelle Maguire** leave; their replacements TBA. **Kathryn Fold** (212/286-2860; kathryn_fold@glamour.com) as boards as accessories assistant to replace **Hannah Deely** (see *LMRR* 11/14), who joined **Us Weekly**.

CONDE NAST TRAVELER: Senior assistant editor **Amy Gwiazda** leaves. Assistant editor **Blythe Yee** upshifts to replace her. **Mariana Nolan** and **Brook Wilkinson** board as assistant editors. Contact staffers at (212) 286-2101; firstname_lastname@condenast.com.

GEAR: Editor at large **Jason Harper** leaves; his replacement TBA. Associate editor **Chris Lee** (212/771-7030; chrislee@gearmagazine.com) is promoted to senior editor. **Mike Guy** (212/771-7017; mikeguy@gearmagazine.com) boards as associate editor.

(continued on page 8)

PITCHING BRIEFS

GENERAL LIFESTYLE

Mr. Greg McQuaid
KFOG-FM/San Francisco Producer
(415) 995-7066; fax: (415) 995-7007
gmcquaid@kfog.com

Produces the morning show. Good contact for booking guests. The show features general interest topics and guests such as authors, politicians, celebrities and musicians. "We only like nationally-recognized names," says McQuaid, and would prefer a local angle if possible, but not exclusively. Don't pitch McQuaid "doctors, self-help people or experts," and bear in mind the "surest way to turn me off to your guest is to tell me about 'how great it worked in Omaha.' I don't want to be sold on the merits of your guest [or pitch]; the merits should stand out by themselves." No calls; pitch via e-mail only. Press releases are fine, but do not send photographs. Avoid follow-ups; if he's interested he will contact you.

ENVIRONMENT

Mr. Scott Allen
Boston Globe Environment Editor
(617) 929-3112; allen@globe.com

Covers health, the environment, science and some higher education. Allen is open to newsworthy items that cover relevant scientific issues and trends but tends to avoid "business related pitches, such as FDA approval of drugs and quarterly reports." He also dislikes fluff pieces and soft news—"no disease awareness month pitches." Mr. Allen advises pros to "get to the point quickly. The volume of information I receive has grown tremendously over the years, and can be overwhelming." Get his attention by sending "real news stories and peer reviewed studies." Contact Allen by e-mail and follow up with a phone call although, he warns, "I may not get to it right away."

GENERAL LIFESTYLE

Ms. Sue Adolphson
San Francisco Chronicle Sunday Datebook Editor
(415) 777-7053
sadolphson@sfchronicle.com

Is Sunday Datebook Editor. Covers movies, TV, dance, video, dining, pop music, and the arts. She is looking for thought-provoking trend ideas. Avoid sending "anything that has nothing to do with entertainment." Catch her eye with an original piece, and include photos in press

kits. Prefers e-mail. Avoid phone calls and call backs.

ARTS

Ms. Shelley Acoca
Miami Herald Arts Editor
(954) 527-8406; sacoca@herald.com

Covers theater, dance, and visual arts. She writes about almost anything in the realm, but specializes in trend and local stories. She doesn't want to receive "anything that has nothing to do with South Florida." When pitching, be straightforward and "avoid anything cutesy." Include charts, graphs, and individual mug-shot style photos in press kits. Book reviews are featured in her section on Sundays. Prefers e-mail. No phone calls.

EDUCATION

Ms, Melanie Markley
Houston Chronicle Education Reporter
(713) 220-6682
melanie.markley@chron.com

Covers education, grades K-12. Generally prefers not to receive press releases: "I get so many that are useless," she laments. Get Markley's attention by sending her "substance"—compelling reports, statistics and hard data. Pitch via e-mail.

GENERAL LIFESTYLE

Ms. Jocelyn McClurg
USA Today People Editor
(703) 854-7133
jmclclurg@usatoday.com

Is People editor. "I don't cover beats, I'm an editor," says McClurg. However, she does say that she focuses on "celebrities" in her section. Send "news about celebrities," she says. Keep on McClurg's good side and note that she "prefers e-mail, rather than phone, to be honest." Get her attention by sending a "good idea—[something] that's new," she specifies. The section features books and authors, but PR pros should contact books editor **Carol Memmott** (cmemmott@usatoday.com) for book pitches. Contact by e-mail.

FITNESS

(Ms.) A.J. Hanley
Fitness Magazine Senior Editor
(646) 758-0454
ahanley@fitnessmagazine.com

Covers "pretty much everything—health, nutrition, mind / spirit, psych pieces, real women stories, beauty and fashion," she

says. PR pros can feel free to direct information to her. "Send random stuff," she says, "I'll pass it on." Pitch by e-mail or regular mail rather than by phone. "It's easier for us that way, it's hard to switch gears [for phone pitches], usually we just end up saying 'send it to us,'" she notes. Don't send stuff that pertains to men—"This is a woman's magazine. We like to see products, but we don't like photos because we shoot everything ourselves." Send a "catchy press release with not much to sift through. It's the unusual that gets noticed," she advises. Books and authors are featured as long as they are health-related, particularly cookbooks, but excerpts aren't published. She adds, "we also like stats—for example, how many people quit smoking last month?" Prefers e-mail or regular mail.

BOOKS

Mr. Charles Matthews
San Jose Mercury News Books Editor
(408) 920-5748
cmatthews@sjmercury.com

Covers books, general fiction and nonfiction. Wants to get pitches from PR pros with a "low key approach—just the facts folks! Send me the title, when [the book] is coming out and review copies," he says. Avoid sending lots of information to him. "I don't have a lot of room for big press kit folders—send single sheets since I don't have file space. That's why e-mail is best," he says. He's likely to give you ink if you follow his guidelines. He prefers "e-mail first, mail second and fax third. We get such a volume of faxes that they just get lost sometimes," he notes.

HOME

Ms. Marge Colborn
Detroit News Home Editor
(313) 222-2756
mcolborn@detnews.com

Is design editor. Covers all aspects of home design. She wants to receive "anything new that has a hook to it, something that's happening now." She warns, "don't send anything old that everyone knows about already and that I have no use for. Please ask if I'm on deadline" before you launch into your pitch. Get Colborn's attention by sending "a sample or good images, through the mail or by JPEG." The *Homestyle* section features books and authors. Send her a press release along with the book. It's fine to send graphs, charts, photographs and statistics, "but not overkill," says Colborn. Prefers to be contacted by e-mail.

VIBE: Beauty and accessories editor **Tasha Turner** leaves; her replacement TBA. Direct inquiries to fashion director **Michael Nash** (212/448-7313; mnash@vibe.com).

HEALTH: Editorial assistant **Sara Weeks** (205/445-7001; sara_weeks@timeinc.com) advances to assistant editor, food and nutrition.

HOUSE BEAUTIFUL: Editor at large **Miguel Flores-Vianna** leaves. Decorating director **Senga Mortimer** (212/903-5214; smortimer@hearst.com) upshifts to replace him.

PREVENTION: Men's Health senior researcher **Shelley Drozd** (pron. "rhymes with 'toe';" 610/967-7795; shelley.drozd@rodale.com) joins as senior associate editor; her replacement TBA.

VARIETY: Shalie Dore (323/965-4160; sdore@reedbusiness.com) boards as assistant managing editor, special reports. **Anna Lisa Raya** (323/965-4147; araya@reedbusiness.com) joins as associate editor, special reports.

AMERICA WEST AIRLINES MAGAZINE: Editor **Michael Derr** leaves. **Ellen Alperstein** (602/997-7200; editor@skyword.com) boards as his replacement.

ESPN THE MAGAZINE: Sports Illustrated senior writer **Ivan Maisel** (212/515-1000; ivan.maisel@espnpub.com) boards as same; his replacement TBA.

Newspapers

ST. LOUIS POST-DISPATCH: Arts and entertainment editor **Mark Ray Rinaldi** (see *LMRR* 12/12) leaves to join the **Denver Post**; his replacement TBA. Direct pitches to lifestyle editor **Nancy Miller** (314/340-8340; nmiller@post-dispatch.com).

ST. PAUL PIONEER PRESS: Arts and entertainment team leader **Bob Shaw** (651/228-5419; rshaw@pioneerpress.com) shifts to suburban reporter. Metro team leader **Don Effenberger** (651/228-5559; deffenberger@pioneerpress.com) moves to replace Shaw; his replacement TBA.

ARKANSAS DEMOCRAT-GAZETTE: Health reporter **Daniel Yee** leaves; his replacement TBA. Direct health pitches to deputy managing editor, features **Jack Schnedler** (501/399-3677; jack_schnedler@adg.ardemgaz.com).

PHOENIX NEW TIMES: Former editor of **New Times Los Angeles** (now defunct) **Rick Barrs** boards as same. Associate editor **Patti Epler** upshifts to managing editor. Former New Times LA staff writer **Tony Ortega** boards to replace Epler. Contact staffers (602) 271-0040; firstname.lastname@newtimes.com.

Broadcast

FOX NEWS: Senior producer, news specials, **Thom Bird** (212/301-3250; thom.bird@foxnews.com) advances to executive producer, news specials, an addition.

REUTERS TELEVISION: NY-based acting senior producer **Chad Ruble** (646/223-6600; chad.ruble@reuters.com) is officially promoted to senior editor.

WBBM-TV/Chicago: Medical reporter **Dr. Michael Breen** is fired. Direct pitches to assignment manager **Deidra White** (312/202-3648; drwhite@cbs.com).

Online/Wires

CNN.COM: Health producer **Gina Greene** leaves. **Amy Cox** (404/588-6888; amy.cox@turner.com) boards to replace her.

Grab the Key to PR Success: Become a Master of Branding (Find Out How at Media Relations 2003)

Laura and Al Ries have shaken the marketing world with their book, "The Fall of Advertising and the Rise of PR." These groundbreaking marketing thinkers argue that PR can assume its rightful place in the boardroom and receive its fair share of the marketing budget only when it reconceives its mission. PR is at its best, they assert, when it's used as the consummate branding weapon. When you attend **Media Relations 2003** on April 13-15 in NYC, you'll hear keynoter **Laura Ries** explain how PR can assume new power in the marketing mix by becoming builders of brands. In addition, you'll hear **Larry Weber** on "PR's Role in Leading the Turnaround," **Todd Gitlin** on "How Business Communicators Can Ride the Media Torrent," and **Robert G. Kaiser** on "Why American Journalism is in Peril." For details on these outstanding speakers and 95 more, including 41 top journalists from the **NYT, WSJ, CNBC, CNNfn, NPR, Elle, Self, Newsweek, Forbes, Family Circle** and more—just print out a copy of the 12-page **Media Relations 2003** brochure at www.infocomgroup.com. Or call toll free: 1-888-457-9782.

Richard Carufel / Editor
Scott Sherwin / Bulldog News & Extras Editor
Tom Donohue / Senior Editor
Nicole Lyons / Client Satisfaction
Cynthia Levitas / Art Director
James Sinkinson / President

Lifestyle Media Relations Reporter™ covers placement opportunities in the lifestyle media for PR professionals.

Published semimonthly, 24 times per year by Infocom Group, 5900 Hollis St., Ste. R2, Emeryville, CA 94608-2008; (510) 596-9300; fax (510) 596-9331.

Copyright © 2003 by Infocom Group.

Subscription price: 1 year, \$549. Add \$20 postage per year to Canada and Mexico; for other foreign orders add \$40 per year. Back issues: \$20 each. To subscribe, call 1-800-959-1059.

Comments and story suggestions are welcome. Call us or e-mail the editor at rcarufel@infocomgroup.com.