



## **MEDIA PROFILE: Your client doesn't have to be a superstar ... but it doesn't hurt**

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All eyes are on Hollywood, so it makes sense that you'd want your client in the spotlight. One of the first places publicists target is Premiere magazine, but you'll need to do some research before your client appears opposite J Lo. Craig McGuire reports.

Premiere magazine knows everyone loves a backstage pass, and its mission is to show people what goes on behind the silver screen. The editors live and breathe the business and art of filmmaking, so unless your client is a Julia, a Tom, or an Arnold, good luck snagging a spot on the magazine's monthly red carpet.

That doesn't mean it doesn't succumb to the occasional persistent publicist.

"Publicists' pitches are most effective when they introduce new faces, projects, and trends we're not familiar with now, but are right around the corner," explains Jill Davison, director of corporate communications at Premiere, published by Hachette Filipacchi.

Identifying the next Hollywood "It" person may be the front-of-the-book focus for Premiere, but the core content is in-depth features, profiles, and monthly columns. Take the November issue, which has four different Harry Potter covers. Inside there's a Billy Bob Thornton interview, an article on the "real-life heroes" behind Windtakers (a new John Woo film), and an unusual story about scary movie theaters.

Other monthly departments provide behind-the-scenes movie information, event coverage, video and DVD technology, and reviews and previews under the banner Final Cut.

Not surprisingly, the magazine tailors much of its editorial calendar to coincide with the release dates of films, which may be subject to change, but are still pretty reliable.

Major events, such as the Oscars and the various film festivals around the world, are keystones of certain issues. If you have something that's unique, and can peg it to one of these events, editors may consider it.

The magazine's media kit contains further explanation of the editorial departments.

Remember, though, Premiere is a monthly, and not in a position to run much news material. "We work three months or more in advance in terms of editing the magazine," says Davison. "Many stories are lined up a year early, so there's no point pitching something that's tied to a release date a few days from now."

Last month, Premiere had a premiere of its own, with the appointment of Peter Herbst as editor-in-chief, replacing outgoing editor Michael Solomon.

"He's a 30-year-veteran (Family Life, People, Marie Claire, New York Daily News, Rolling Stone, and others), highly experienced, and a very knowledgeable, seasoned magazine editor," says Davison. "He'll bring more Hollywood and more celebrity to the magazine."

"Premiere is extremely important to entertainment clients," says Dea Eldorado, senior media specialist at Golin/Harris International. "It's almost like a trade paper, as it's something everyone reads. They are a little bit elitist, but they know the industry inside and out, so you won't pull one over on them."

"The least effective pitches come from people who have not bothered to read the magazine," says Davison. When Herbst's first edition appears in December, it would be wise to take another look to see what's changed.

Eldorado warns that if you're looking to plant a puff piece for your client's product, this may not be the best outlet for you. "Premiere's reviews of products tend to run from very fair to brutally honest to negative, so you have to be prepared and targeted," she says. "When I pitch Premiere, I usually have a specific editor in mind, and you can figure out which one by reading the magazine." Eldorado recently pitched Premiere for Nintendo's GameCube video game system.

"I was able to get the product to the appropriate editor, but the art that I was offering in slide form was not what they needed," she says.

"I had to come up with a jpeg with the right resolution. They have very specific requirements, so you have to be on your toes, know the answers to their questions, and be prepared for follow-ups from their fact checkers and copy editors."

Premiere's circulation has grown over the past year. According to the Audit Bureau of Circulations, Premiere's total paid circulation for the first six months of 2001 was 607,819, up from 603, 998 for the previous year.

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