

**EPISODE 171**

[INTRODUCTION]

**[0:00:09] ANNOUNCER:** Welcome to this week's episode of Coffee with a Journalist, brought to you by OnePitch. Are you curious how OnePitch can help you find relevant journalists to pitch, including some of the guests on this podcast? Head to our website at [onepitch.co](https://onepitch.co) to learn more.

Today on the podcast, we're joined by Rose Minutaglio, a Senior Editor at ELLE Magazine, overseeing features and projects about women's issues. Rose has written for a number of well-known lifestyle publications, including People Magazine, and Seventeen Magazine. During the episode, Rose shares the reasons why she automatically deletes pitches. She talks about The Clothes of our Lives column, how to format your pitch using short paragraphs, and more. Let's hear from Rose now.

[EPISODE]

**[0:01:07] BB:** Welcome, everyone. This is Coffee with a Journalist, where we talk with journalists, and what they like, and don't like about publicists. Because publicist can be friends with journalists. It is true. It is true as we have shown on the show. My name is Beck Bamberger, I'm a co-founder at OnePitch, also run BAM, which is an agency in this space, this wild world of PR space. Today, very exciting, because we don't have so many lifestyle people on this lovely little podcast, but today we do. In fact, we have the Senior Editor of ELLE magazine, Rose Minutaglio. Did I get it right, Rose?

**[0:01:44] RM:** You did.

**[0:01:45] BB:** Yay, all right. Rose, welcome, welcome. I feel like the fancy pants are here because you're the senior editor. Appreciate you being here.

**[0:01:55] RM:** Thank you for having me. I'm happy to be here.

**[0:01:57] BB:** Yes. Rose, just in case maybe people have forgotten or maybe aren't up to speed. How would you describe the coverage of ELLE? It's changed quite a bit over the years. I know.

**[0:02:10] RM:** Yes. I think we're in a really exciting period at ELLE. Of course, we have the print magazine, which is you know, we do celebrity coverage, we do beauty and travel. Then we also do a lot of very important feature stories, so those can be political or newsy. Then, of course, we also have the website, elle.com, where it's very similar, similar type of coverage. So a mix of celebrity, culture, beauty, and features.

**[0:02:42] BB:** Mm-hmm. Your coverage is quite wide, I would say, Rose. Everything from Shiv Roy on her Succession, fashion icon stuff. You've said, the undisputed queen of quiet luxury, I agree. Then all the way to The Karen Who Cried Kidnapping, all these things. So for you being in the editor spot, what dictates what you cover.

**[0:03:05] RM:** I like to have my hands on a lot of different projects, and stories, and kinds of stories at ELLE. Like you mentioned, I will do a story on Succession, but also do like a more serious feature. The Karen Who Cried Kidnapping, the story you just mentioned that is about a mom in California who was wrongly accused of kidnapping. So I do, yeah. It was it was a pretty crazy story. I do a little bit of everything, which I like. I also edit stories, but I also still do a lot of writing and reporting to both for the website and the print magazine.

**[0:03:49] BB:** How is your inbox?

**[0:03:52] RM:** I'm a psycho.

**[0:03:56] BB:** I don't think anyone's as aggressively declared themselves as such on here, but I love it. I love it.

**[0:04:02] RM:** I embrace it. My inbox is always at zero.

**[0:04:06] BB:** Wow. Okay, there's something happening with like the zero crowd. It's expanding.

**[0:04:12] RM:** I've listened to a couple of episodes of the podcast and people have been like, "Oh, like I just have like a million unread email."

**[0:04:17] BB:** Oh, yes. Yes.

**[0:04:19] RM:** That could not be me. When I get an email, I pretty much immediately look at it, either delete it, respond to it, or archive it. Our company, probably similar to a lot of companies auto deletes emails after a specific amount of time. What I do is, if I know it's important, I'll just archive it right away. It's really easy to search if something is archived. I try and respond unless I'm in the midst of writing, if I'm having like a writing day, or I just spend all day working on a feature. If I'm not doing that, I will respond or delete your email immediately.

**[0:05:01] BB:** Wow, just done. So you don't even get to the open. You're just going by subject line.

**[0:05:07] RM:** No.

**[0:05:10] BB:** Because some people as you may be heard on here, they'll actually open all of them briefly, which I find absolutely shocking. But some are just, you know, subject warning slayer. So they're just going to delete from there, just from the subject line alone. You don't even get the open.

**[0:05:25] RM:** I think I'm the latter. I'm a subject line slayer.

**[0:05:28] BB:** There you go. Okay. Wow. Wow.

**[0:05:31] RM:** And I embrace that. Hey, efficiency. How do you then discern a pitch that you will open or you will not, and it gets at the delete box?

**[0:05:42] RM:** I will say that I do get a lot of emails that I can tell just from the subject line are mass emails or blasts. That's pretty easy to filter out.

**[0:05:54] BB:** By the way, what's a key way you know, like, "Oh, clearly, I'm just a mass person on this"?

**[0:06:00] RM:** It's a couple of things. I guess the way my email box is set up, I can see like the first line of the email too.

**[0:06:04] BB:** Yes, me too.

**[0:06:06] RM:** So if it doesn't have my name in it, then I pretty much just automatically delete it. There's just like the wording I've come to recognize as being like a mass email. Do you have interest I think is like one that I'm like, "Oh."

**[0:06:22] BB:** Oh, God.

**[0:06:24] RM:** So, yes.

**[0:06:25] BB:** Might this entice you.

**[0:06:27] RM:** Yes, stuff like that, pretty general. I'm feeling like I'm not doing a good job explaining it. But there's just like, I can just tell pretty much right away if it's a mass email, so I'll automatically delete that. If my name is misspelled, I will also automatically delete that.

**[0:06:45] BB:** Rose, how do they misspell your name?

**[0:06:48] RM:** I literally got an email this morning. That was like, "Dear, Rosemarie." I was like, that's not my name. One time, actually –

**[0:06:57] BB:** It just spells like the flower.

**[0:06:59] RM:** This happened actually last week. Someone called me Ross.

**[0:07:01] BB:** Oh, no. Someone's playing with some AI that's clearly bonkers or something because that's just so bad. Oh God.

**[0:07:11] RM:** Well, it's okay. I did have a flashback, though, to being in like the third grade when my teacher was calling Roll, and they called out Ross. They called out Ross, and I literally was, I was mortified. Because I was like, "My name is Rose, so don't call me Ross."

**[0:07:30] BB:** Don't call me Ross.

**[0:07:30] RM:** What else? I feel like that's it.

**[0:07:33] BB:** Yes. Okay. So those are some of the clues. Then, could you provide – I know we were talking a little bit before we got on here, a subject line. You're like, "Oh, yes. Can't wait to open that." Any of it you want to share or elements of such that are great.

**[0:07:50] RM:** Yes. I love and I think this is a common theme also in your podcast. But words like exclusive, or for ELLE, or for Rose. That kind of catches my eye. I got this really great pitch email. Actually, it was sent to my colleague, she forwarded it to me because it's a column. I oversee a column on elle.com called Clothes of Our Lives.

**[0:08:12] BB:** Which is super great. Everyone needs to see that.

**[0:08:16] RM:** Thank you. It's basically for people that don't know. It's a series we do, where we have powerful people talk about what they wore in a specific moment and why it matters. So our tagline is Clothes of our Lives decodes the sartorial choices made by powerful women, exploring how fashion can be used as a tool for communication. It's a really fun series that we do.

Anyway, my colleague got this pitch for the series. It was such a good pitch, it like caught my eye right away, was basically from a PR person who works at NPR, was pitching a White House correspondent at the stories **[inaudible 0:09:02]**. White House correspondent, Tamara Keith, who is the president of the White House Correspondents Association. She was basically pitching for the White House Correspondents Dinner, because she was going to wear this really interesting outfit. It seemed like a really great inclusion for the series. But the pitch had a good subject line, which was exclusive idea for ELLE.

Then, the wording of the pitch, it was like, funny. She made some really funny story. It was just a couple of sentences. It was right to –

**[0:09:41] BB:** Okay. Short, sweet. Yes.

**[0:09:42] RM:** Short and sweet, right to the point.

**[0:09:44] BB:** Did she drop White House in there?

**[0:09:45] RM:** Yes.

**[0:09:47] BB:** Okay. Okay. I was going to say, that probably helped.

**[0:09:50] RM:** Yes, she got in the peg, which was the White House Correspondents Dinner. She got in that it was going to be exclusive to us, she got in that we could do an interview. It was just –

**[0:10:02] BB:** All the yeses.

**[0:10:03] RM:** Yes.

**[0:10:05] BB:** Did she also state a deadline? Like, "Hey, Rose. I need to hereby blah, blah, blah."

**[0:10:10] RM:** No, no deadline.

**[0:10:11] BB:** Oh, interesting. Okay. Because usually, we do that for exclusives with just – or I've heard them done that way of just like, "Hey, just let me know by X date because I am. I'm going to go to the next person, but you have it for now." Oh, okay. So must really wanted it, which is great.

**[0:10:28] RM:** Yes. I don't mind having a deadline in there. I think that's actually really helpful for me too. I need to get back to –

**[0:10:35] BB:** Yes, just to be clear to, above board. But oh, that's a great example.

[BREAK]

**[0:10:42] ANNOUNCER:** Today's interview will continue after this brief message brought to you by OnePitch. Are you curious to learn about the unique ways OnePitch helps brands engage with the right journalists? Head to [onepitch.co](https://onepitch.co) and create your own custom media list in five minutes or less. Now, back to today's episode.

[INTERVIEW CONTINUES]

**[0:11:04] BB:** Is there another example you particularly like or want to share? Or again, elements that make you go, "Oh, yes."

**[0:11:12] RM:** I'm trying to think, like I said, my name or my outlet in the subject line is honestly going to catch my eye. I mean, because who's not going to read an email that like has their name.

**[0:11:27] BB:** That helps too.

**[0:11:27] RM:** I would say, also, I guess this is like maybe advice I – if the pitch is too long, like honestly, if it's over 200 words, or like two paragraphs, I –

**[0:11:43] BB:** Too much.

**[0:11:43] RM:** That is too much. I'm probably not going to read that. I don't have time in the day. I'm getting seriously like 200 emails a day. It's a lot. That's probably conservative.

**[0:11:56] BB:** That's probably, yes, I was going to say, for you. Because you must also get – don't you, Rose, being an editor get freelancer pitches too?

**[0:12:04] RM:** Yes, I do. I actually love getting freelance pitches. I really like working with freelancers. I guess, my advice for a freelancer who wants to pitch is, also, don't make it super long. Like two paragraphs is fine, be really knowledgeable about the site, and the publication, and what I do. I really focus on features, so I don't do as much – I don't really do a lot in the beauty space, or I do a little bit of culture writing, but not like a ton. So if you're pitching me a beauty product, or a celebrity news story, that's probably not something that I'm going to be really interested in.

Just know who you're pitching to, keep it short and simple. Then, I always like – and a lot of the freelancers who pitched me already do this. But you know, a line that says, "Here's a link to some of the similar stories I've done or like some of my past work."

**[0:13:13] BB:** Okay. Good little hot tip for freelance writers coming to you. Very good. Rose, is there anything that bugs the crap out of you with publicists? This is a safe space.

**[0:13:27] RM:** To say one thing is that, I've gotten pitches from publicists who have sent it to other people on my team.

**[0:13:36] BB:** Oh, bad luck. Yes.

**[0:13:38] RM:** Like, we all sit right next to each other in the office. So we know you're sending it to multiple people. That's super annoying.

**[0:13:48] BB:** Don't do that.

**[0:13:50] RM:** We're journalists, so we're really vain, and we like to feel special, and that does not make us feel special.

**[0:13:56] BB:** No one said it like that Rose before. I appreciate you saying it just that clear and that clean. One person. Do you, Rose, again, sitting in the editor chair, do you forward pitches to some of your writers who you dictate or say, "Hey, why don't you look at this piece?"? Does that happen?



**[0:14:17] RM:** Yes, definitely. I will forward stuff to section heads at ELLE too. If I get a pitch that's really more culture, or more beauty, or whatever, I'll forward it to those people.

**[0:14:34] BB:** See. You don't need to worry about hitting up 17 of the same people at the same outlet. Very good.

**[0:14:40] RM:** Exactly.

**[0:14:41] BB:** Got it. Anything else that we could just know or be in the know of?

**[0:14:48] RM:** I'm trying to think. The multiple email thing is really annoying.

**[0:14:52] BB:** Yes, that's bad.

**[0:14:53] RM:** The too quick follow up, like too quick of a follow up, so very annoying. I'll have people that will follow up later that day or like early the next day, and that's too soon for me. Unless it's very obviously very timely. I think like, at minimum like a couple of days before you follow up.

**[0:15:18] BB:** Yes, and just one. Yes.

**[0:15:20] RM:** I think two is fine.

**[0:15:23] BB:** Really? Okay. Only because I will follow up with people. But like two times, I'm not a huge fan of the follow up via text. I've gotten that, or someone's texted me only because it's like – it's like my personal number and my brother follow up via email. I try and keep that kind of separate. I'm also not a fan of getting cold calls from publicists.

**[0:15:54] BB:** Who does this? I mean, that's just –

**[0:15:57] RM:** I mean, I have obviously like, yes –

**[0:16:00] BB:** I don't pick up any calls myself. Do you ever pick up a call you don't know the number? I don't pick it up, but I'm like the crazy millennial, who's like, "No, I don't."

**[0:16:08] RM:** No, same. I have unknown caller phone anxiety, which I think a lot of you have, so I won't pick it up. So, yes, don't do it.

**[0:16:20] BB:** Don't do it. Don't do it. Okay, Rose, real quick. If someone does not have a relationship with you, how can they build one?

**[0:16:30] RM:** That's a good question. I honestly, probably by email first. Like I said, I don't really, really want to talk to you on the phone, if I don't know yet. I appreciate

**[0:16:48] BB:** Keep it classy. Keep it to email.

**[0:16:49] RM:** Yes, I appreciate an email. Then, if we've worked together before, happy to get a coffee with you or talk on the phone. I think, just because of the pandemic, like getting coffee with publicists. I just haven't done it as much since the pandemic. Is it just – it's just like we're the same people. It's starting to pick back up.

**[0:17:13] BB:** Oh, big time. For sure.

**[0:17:15] RM:** Yeah. But not as much though, as you know.

**[0:17:20] BB:** Really? It sounds like you're totally fine with that.

**[0:17:26] RM:** Yes, yes.

**[0:17:26] BB:** Yes. I'm like, "Yes, keep it going. That sounds good." Okay. So don't invite her to coffee, everybody. That's the memo we're getting here. Go to the inbox, and make it short and sweet. Okay, Rose. I have a couple of like rapid fire questions. Are you ready?

**[0:17:43] RM:** I am.

**[0:17:44] BB:** Okay. Video phone or in person interview and why?

**[0:17:50] RM:** Oh, for an interview, I always prefer in person. I think you get more color, or what we call them colors. It's just background information or like, what were they wearing or where did you go to eat with that? For an interview, if I'm interviewing the person in-person. But like I said, if we're just like – if it's a publicist that I'm meeting with, let's just do email or talk in email.

**[0:18:17] BB:** There you go. Bullet points or paragraphs.

**[0:18:19] RM:** Paragraphs, but very short ones.

**[0:18:23] BB:** Short, you said too earlier. So short, everybody. Okay. Short. Images attached or Dropbox zip file?

**[0:18:34] RM:** Is this for a pitch?

**[0:18:36] BB:** Yes.

**[0:18:37] RM:** No pictures until I –

**[0:18:41] BB:** Request it?

**[0:18:41] RM:** Got it. So not even – okay, everybody, not even a link, not even anything. Nope, until requested. Fascinating. Because I think people are like, "Oh, well, let me let me show you all the things I have. I'll attach everything." You're like, "God, that's a lot."

**[0:18:58] RM:** Yes, I think you can add a line in an email that says, I have assets."

**[0:19:02] BB:** We have, yes. They're horizontal, and they're this, or whatever. But yeah, there you go. Okay, good to know. Then last, this is kind of a longer question. But are there any sources you particularly look for? How would you like them pitch to you?

**[0:19:19] RM:** Sources. Well, I will say in some of the bigger feature stories we do, we will quote experts. I've actually found it pretty helpful from pitches I've gotten for experts. If it's a story about women's health, I get pitched doctors all the time. I've actually used some of the doctors that I've been pitched. I find that really helpful, I guess, especially when it comes to health, women's health stories. Because it's sort of a world that you don't know a lot about until you do if that makes sense. It's really helpful to have people come to me for that.

**[0:20:07] BB:** Okay, good to know. Rose, is there anything you want to promote about yourself or highlight? We just want to be here for you.

**[0:20:17] RM:** Thank you. Well, okay, sure. I have a very exciting story coming in the August issue.

**[0:20:28] BB:** Oh, in prints, okay.

**[0:20:31] RM:** Later to be in the August issue. I can't talk about it too much.

**[0:20:34] BB:** Okay. That's okay. But we want to look for your name.

**[0:20:36] RM:** But please look for it. It's a very important. I'll just say it's a story about women's health, and it's very timely, and very important. So please –

**[0:20:44] BB:** Oh, can't wait.

**[0:20:46] RM:** Pick up August issue when it comes out.

**[0:20:49] BB:** Get it in the newsstands. Oh, now, I am Rose. Nothing like a hardcopy magazine, in my opinion. So I feel you. I feel you. Well, thank you Rose. That's it. That's all we got for today. You killed it.

**[0:21:02] RM:** Thank you so much. It was so fun.

**[0:21:04] BB:** Rose, senior editor at ELLE Magazine. Get the August issue, everybody, and all the others, but particularly the August issue. There you go.

**[0:21:12] RM:** Do it.

[END OF INTERVIEW]

**[0:21:13] ANNOUNCER:** Thanks for listening to this week's Coffee with a Journalist episode, featuring Rose Minutaglio at ELLE magazine. For more exclusive insights about the journalists on this podcast, subscribe to our weekly podcast newsletter at [onepitch.co/podcast](https://onepitch.co/podcast). We'll see you next week with even more insights about the journalists you want to learn more about. Until then, start great stories.

[END]