



## BOPSTAR-PR PUBLICITY SERVICES

### MEDIA PHILOSOPHY

BopStar-PR promises to make direct contact with the editors and/or writers who would have an interest in the project being promoted. That is, no package will ever be addressed simply to an unnamed Reviews Editor, or Features Editor, or Editor, but rather to the professionals holding those positions on the mastheads. When personal contact is appropriate, company founder/president Mary Lenore Arsenault will handle those duties, not a junior account executive; and when the media phones, Arsenault, not a junior account executive, will answer.

This personal touch has served BopStar-PR well in its near 20-year history in family entertainment. During this time Arsenault has established long-term relationships with writers across the media spectrum; she knows each one's tastes and quirks, and doesn't waste a client's money hammering away at an unreceptive editor. At the same time, in order to make her pitches more effective, Arsenault stays on top of each publication's editorial calendar, the better to make pitches well in advance of special themed issues or special sections relative to a particular project BopStar is representing. Day to day, she focuses her efforts on review sections, lifestyle columns, feature sections and gift guides, while staying alert for any new avenues of exposure for her clients' work.

### MEDIA RELATIONS

With a reputation for representing quality artists and venues, BopStar-PR is a respected name in the editorial world. In 2004, BopStar's client Casablanca Kids saw four of its artists take home more than six parenting publications awards. Top tier artists are drawn to BopStar, because they and their representatives know that for bang for the buck, they get more than they pay for. This, after all, is a company that has been established in Canada for more than twenty years, has a near two-decade track record in family entertainment and a decade of success working in alternative country. For guaranteed results, experience counts. BopStar-PR is the way to go.

### CLIENT RELATIONS

BopStar-PR believes in intense, ongoing communication with the client in the planning and implementation of any campaign. National lead times in major publications can be anywhere from four to six months, and BopStar uses that time not only to pitch and secure commitments for coverage of its projects, but to brief clients on interview techniques, to prepare them for print, radio and television interviews; also, company founder/president Mary Lenore Arsenault will coordinate the interviews with the media, and will, when appropriate, accompany the client to the interview. Clients receive publicity updates on a bi-weekly basis concerning the status of each media target. For awards, BopStar will notify clients of all submission deadlines; for independents, BopStar will assist in filling out all applications.



## BOPSTAR-PR PUBLICITY OPTIONS

**BOPSTAR'S BEST BET: Ongoing Representation** For record companies and distributors BopStar prefers to work with the client on a long-term, monthly retainer basis. Why? Because long-term is the most effective way to generate momentum for a label with a quarterly release schedule looking for exposure in national publications with four-to-six-month lead times and in regional and Lifestyle sections, which may be on a monthly, bi-monthly or quarterly publication schedule. Remember, a number of regional parenting publications and daily newspapers cover children's music only once or twice a year; to miss that boat owing to a lack of long-term publicity efforts really is to be left high and dry on the PR front. Long-term campaigns are based on release schedules and clients' promotional tour plans.

**INDIE KIDS** For independent family entertainment artists or labels without an annual PR budget, short-term campaigns will be considered on a project basis. Campaigns include: Kids radio only, Kids Regional only.

**ALT- COUNTRY/SPECIAL PROJECTS** Again, long-term yields dividends. That way all the artist's goals are better achieved, be it CD review, local coverage in daily newspapers in conjunction to touring engagements or advance planning for special "Music Issues" at the national publications. Short-term projects will be considered, though, for a national CD release of an individual title.

**CANADA** Available for unique or unusual projects in any field. Call for more information and rates.

Campaign costs range from \$2,500 - \$5,000 a month. Serious inquires only please.

Spring 2006                      Introducing

### **BABYBOP: CELEBRITY BABY BASKETS**

A unique public relations opportunity for your premium Baby Product. Each contracting company will be guaranteed exclusivity in their product category. Please contact [bopstarbaby@bopstar-pr.com](mailto:bopstarbaby@bopstar-pr.com) for additional details.



## A WINNING WAY

For BopStar-PR (launched in Toronto in 1988 as Be-Bop Communications Inc.), teamwork is the essence, the *sine qua non*, of a successful publicity campaign.

"From the beginning I've envisioned BopStar as a key component in a coordinated effort aimed at helping develop awareness of and interest in an artist's work," says BopStar-PR founder and president Mary Lenore Arsenault. "The point is to elevate the art above the pack, so that on its own merits the work, and the work the artist put in it, becomes a compelling story. For that to happen, the label, the artist, the management and the publicity firm need to understand that no one succeeds without the other's input, and that as a team we can make good things happen."

The past year has been one of great change for Arsenault and BopStar-PR, as the company's downtown office has been relocated to Manhattan's Upper West Side, and its focus has been sharpened to strengthen its roots in children's entertainment and alternative country, areas in which Be-Bop Communications thrived initially after being launched in Toronto, Canada, in 1986. For 18 years Be-Bop has non-exclusively represented **Classical Kids**, an award winning family entertainment series from The Children's Group, including the Emmy winning movie from the series, *Beethoven Lives Upstairs*. Arsenault also represented some of the top children's entertainers in Canada, including Barney, Fred Penner and Jack Grunsky. In a long-term pact with Walt Disney Records, Arsenault served as special projects publicist representing the motion picture soundtracks for *The Lion King*, *Pocahontas*, *Aladdin* and *Nightmare Before Christmas*, as well as *The Music Behind the Magic* four-CD box set of songs from Disney movies, the **Annette Funicello** double-CD retrospective, and **MMC** (the new Mickey Mouse Club). Other major projects included the launch of the **Sony Kids** record label and a four-year relationship with the **Ontario Children's Festival**.

In 1994 Be-Bop was enlisted to represent Pete Anderson's Little Dog label in Canada. The label's first Canadian artist, newcomer **Jim Matt**, received the most media exposure ever accorded a debut artist/album in the history of Canadian country music, including the April 1995 cover of *Country Music News*, Canada's largest circulation country publication. In 1996, when Be-Bop opened its New York office, Anderson retained the firm as its U.S. publicist as well. On the singer/songwriter front, Be-Bop's client roster included critically acclaimed artists such as Canada's **Oh Susanna** and **Jonatha Brooke**. Most recently BopStar-PR initiated the buzz for heralded New York City-based singer-songwriter Kieran McGee, who has been signed to Stanton Street Records

Launching her company in Toronto in 1986 as **Be-Bop Communications**, Arsenault advanced an aesthetic akin to that of great team coaches. In the same way most successful coaches speak not of winning but instead of positioning their teams to win at the end of the game, BopStar-PR positions its entertainment clients to realize dreams of success in a difficult industry. In the same way that coaches drill their players in basic fundamentals that produce triumphant results, BopStar-PR works aggressively to generate buzz on its clients, laying all the necessary groundwork so that the clients' only concern need be in focusing on what they do best, and doing it to the best of their abilities, all the while knowing their endeavors will not go unnoticed or unappreciated. For good

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reason was Be-Bop honored as "Best Independent Publicity Firm" at the Canadian Music Industry Awards in 2001.

"I am often told I do not act like a typical publicist," says Arsenault. "I take this as a compliment. I do love my profession, but I made the decision a very long time ago to be true to myself and not let the sometimes off-putting aspects of the business affect my personality or the way I work. I'm known for being honest, discreet and aggressive, but not overbearing--flamboyant, perhaps, and even eccentric at times, but I get the job done as effectively as possible. These traits have served me well in the PR field--my track record speaks for itself--and have earned respect for BopStar-PR in an highly competitive profession."

From the outset Be-Bop had a wealth of top-drawer clients in the Canadian market. These included the **JUNO Awards** (Canada's GRAMMYS), **Roy Thomson Hall** (Toronto's counterpart to New York's fabled Carnegie Hall), **Massey Hall** (a Radio City Music Hall-like venue), **Walt Disney, People's Comedy Festival** (for which Be-Bop represented **George Burns** and **Jim Carrey**), among others. After only a few years in business Be-Bop Communications was representing the pinnacle of the Canadian music business--all the VIP, A-List events. Marshalling her energy and public relations savvy, Arsenault then opened a New York City office dedicated to working primarily with artists--but not just any type of artists.

"I've been fortunate to develop a relationship with key clients who I have been working with for years. My first priority with the move to the United States was to continue these long-term client relationships and develop even more here," says Arsenault, citing as examples her lengthy tenure with **The Children's Group** and **Frank Marino and Mahogany Rush**, the latter being a 20-year relationship.

Be-Bop's first national client, signed in June 1989, was the Canadian alternative music awards show, the **CASBYs**. Also signed that same year was the **El Mocambo** nightclub, which has been the site of acclaimed performances by the **Rolling Stones** and **Bruce Springsteen**, among other prominent artists. Soon the client roster was bulging with prominent names and important projects: Toronto's highly regarded concert venues **Roy Thomson Hall** and **Massey Hall**; **Walt Disney Records**; and **Little Dog Records**. **Walt Disney Records** also benefited from Arsenault's tenacity, charting its most successful period ever in Canada during its association with Be-Bop: Gold certification for *The Nightmare Before Christmas* soundtrack; four times Platinum for the *Pocahontas* soundtrack; triple platinum for *Aladdin*; Diamond for *The Lion King*.

On the pop music front, Be-Bop assumed responsibility for all publicity for the fledgling **Toronto Music Awards**. The following year the **JUNO Awards** called on Arsenault's services to publicize its star-studded, prestigious ceremony. During a four-year tenure with the JUNOs as a springboard, Be-Bop worked with top Canadian artists such as **Robbie Robertson, Alanis Morissette, kd lang, Celine Dion, Bryan Adams, Blue Rodeo** and **Leonard Cohen**. Also as a result of its JUNO involvement, Be-Bop landed assignments from the **Government of Canada** and the **Province of Quebec**, the latter hiring the firm to promote its JUNO nominees at an annual reception that was soon regarded as the "hot ticket" during the annual Canadian Music Week conference.

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This set the stage for Be-Bop's expansion into the U.S. market. One of the company's first assignments was with the Canadian Consulate General to promote a reception for noted children's entertainer **Fred Penner**, at which Arsenault secured what proved to be one of the last public appearances by the legendary American pop songwriter **Sammy Cahn**. The company then represented the fledgling People's Comedy Festival, now a major event for standup comics worldwide, and Arsenault found herself responsible for steering interviews for George Burns, **Sandra Bernhard**, **George Carlin** and a virtually unknown but promising newcomer named **Jim Carrey**. These successes led to Be-Bop being retained to publicize the brilliant Canadian classical guitarist **Liona Boyd** on the occasion of her history making New Year's Eve performance at the Kremlin on the last official day of the former Soviet Union's existence.

The Roy Thomson Hall and Massey Hall projects illustrate the range of Be-Bop's expertise, as the bookings ranged from avant-garde composer **Philip Glass**, **Nusrat Fateh Ali Khan**, the acclaimed operatic soprano **Cecilia Bartoli**, the off-Broadway smash **Stomp**, **Le National Ballet du Senegal**, the venerable crooner **Joe Williams** and everything in between, all of which received high-profile coverage in the appropriate vehicles, whether those be celebrity columns, rock magazines, newspaper lifestyles sections or specialized ethnic publications. Another Canadian project publicized by Be-Bop, the "**Unique Lives and Experiences Series**," featured speakers such as Playboy Enterprises president **Christie Hefner**, the poet **Maya Angelou** and British Prime Minister **Margaret Thatcher**, and was a rousing, sell-out success.

The proof, ultimately, is in the pudding. *The New York Times* heralded the opening of Be-Bop's New York office in an article headlined "The True North Comes to Town," and praised the company for promoting interaction between the American and Canadian music industries. Arsenault herself was singled out for praise on "The Best-Pressed List of 1998" by *Inside Connection* publicity columnist/media critic Anne Leighton, who cited Be-Bop's founder for the "Most Successful Independent Campaign" on behalf of the Canadian vocal group V.I.P.

It all comes back to results--positive results that accrue from believing in a project and a client, and communicating that enthusiasm to a predictably skeptical media. As a result, BopStar-PR clients always find themselves in a position to win. And winning is a good habit to acquire.



## FAMILY ENTERTAINMENT

Rock 'n' roll pioneer Carl Perkins once observed that "if a person lives long enough, he'll run into himself." It appears that premier publicist Mary Arsenault is living proof of the Perkins maxim. In her 19<sup>th</sup> year in business, the founder/president of BopStar-PR (formerly Be-Bop Communications) is refocusing her company's energies on family entertainment, from whence Be-Bop/BopStar sprang in 1986. Not that Arsenault ever left the field; rather, in taking on numerous high-profile projects in other areas, family entertainment became a secondary priority.

Now, with a new contract as the U.S. publicity arm of Toronto-based Casablanca Kids, Arsenault is returning full force to family entertainment, thus adding another quality client to a resume that includes: **THE CHILDRENS GROUP** (Classical Kids, Jack Grunsky) 1988-1990, **ONTARIO PLACE CHILDREN'S FESTIVAL** 1990-1994, **THE CHILDRENS GROUP** (Classical Kids) 1992-2002, **OAK STREET/DINO MUSIC** (Fred Penner, Al Simmons) 1991-1993, **WALT DISNEY RECORDS** (Norman Foote, *Aladdin*, *Toy Story*, *Pocahontas*, *Nightmare Before Christmas*, *Lion King*) 1992-1995, **EMI MUSIC** (Barney's CD Release Party) 1992, **SONY MUSIC** (Label Launch) 1992 and **CASABLANCA KIDS** (Sharon, Lois & Bram, Fred Penner, Jack Grunsky, Al Simmons) 2003-2004

Nineteen-plus years in family entertainment has yielded for BopStar-PR a comprehensive media database and, even more important, an extensive list of media contacts and relationships with the various family entertainment media outlets including: national parenting and family magazines, the World Wide Web, children's radio, key regional parenting publications and key family/parenting columnists at daily newspapers throughout the United States and Canada. In addition to publicity services, BopStar-PR offers its clients a wide range of alternative promotion and marketing options within the family entertainment field. Among these services: Advising clients on parenting award submission policies (Parent's Choice, Teacher's Choice); consultation with label marketing departments with respect to advertising options; and networking with a number of principals in the live music field including childrens' concert promoters, venues and children's concert series.

Virtually from the time of its founding, Be-Bop/BopStar was handling high-profile accounts, ranging from the 1990 JUNO Awards to the People's Comedy Festival, to the Government of Quebec, as well as representing Roy Thomson Hall and Massey Hall, two of Toronto's most prestigious concert venues. Despite the all-consuming nature of these jobs, Be-Bop/BopStar always maintained a relationship within the family marketplace on the local, national and international levels, making its return to those roots even more satisfying. "Family entertainment has always been one of my favorite areas for publicity services," says Arsenault. "It's gratifying to be working on projects aimed at helping children get the most out of their innate abilities."



## MUSIC

In addition to her ongoing commitment to childrens' entertainment, BopStar-PR founder/president Mary Lenore Arsenault is strengthening her company's long standing ties to the alternative country market as well. Arsenault's pedigree as a top-flight alt-country publicist is earned honestly: she worked for it. In 1994 BopStar was retained as the Canadian publicist for **Little Dog Records**, the label founded by Dwight Yoakam's producer/guitarist/co-writer/alter ego **Pete Anderson**. Little Dog's first Canadian artist, **Jim Matt**, received the most media exposure ever accorded a debut artist/album in the history of Canadian country music, including the April 1995 cover of *Country Music News*, Canada's largest circulation country publication. In 1996, when Be-Bop opened its New York office, Anderson then retained the firm for U.S. representation leading to features on Anderson and his label in a variety of top-drawer publications, including *The Washington Post*, *The New York Times*, and a Cover Story at *Acoustic Guitar* and a 10-page feature in *Guitar Player*. In subsequent years the client roster has featured a number of critically lauded, country-influenced singer-songwriters, including **Oh Susanna** and **Jonatha Brooke**. Most recently BopStar helped initiate the buzz on New York City-based Kieran McGee, a 23-year-old roots-oriented singer-songwriter who has generated the sort of critical plaudits reserved for more established artists. As a result of an aggressive grassroots PR campaign, McGee was signed to Stanton Street Records in 2004.

"Musically this is where I'm at," Arsenault says. "I'm a lyric person, and a song person, and alt-country strikes me as the most fertile field right now for meaningful songwriting. I'm looking forward to building BopStar's roster in this area and helping position some worthwhile artists to get their just due."

In a developmental project, Arsenault has been retained as Public Relations and Outreach Programs Director for the American Music Museum in Helena Arkansas, which is now in its fund raising stage.



## CANADA EXPERT

Founded in Toronto in 1986, BopStar-PR has been based in New York City since 1996, but maintains deep roots in Canada, taking on select projects in music and family entertainment. Currently the company is retained for U.S. representation by the ambitious Casablanca Kids company and continues a long project-based relationship with The Childrens Group (Classical Kids). Most recently BopStar completed a wide-ranging campaign on behalf of the debut album by the Vancouver-based metal band The Midgets.

BopStar-PR founder/president Mary Lenore Arsenault was honored in 2001 as "Best Independent Publicist" by the Canadian Music Association. That award winning year alone saw Arsenault spearhead high profile campaigns for a number of indie artists, including Oh Susanna, teen sensations VIP and retro swing avatar Big Rude Jake. These clients joined a Who's Who Be-Bop/BopStar roster that included venerable concert venues such as Roy Thomson Hall and Massey Hall, Ontario Place, Walt Disney Records, the JUNO Awards, the People's Comedy Festival and the abovementioned Childrens Group (Classical Kids). As well the company is in its second decade of representing Frank Marino and Mahogany Rush.

With clients such as these, it's no surprise that Arsenault has cultivated long-term relationships with every major television network, magazine and daily newspaper in Canada. Over the years Be-Bop/BopStar has consistently secured "national star"-level media coverage for emerging independent artists in its fold. An associate put it most succinctly: "People call you when they are looking for a PR powerhouse."

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