

# FRAGGLES ARE GOING TO ROCK YOUR STORE!



*Jim Henson's*  
**FRAGGLE ROCK™**  
a MUPPET VIDEO

Thorn EMI/HBO Video is pleased to introduce the "Fraggle Rock" adventures on videocassette for the first time. "Fraggle Rock" is a natural kid pleaser from Jim Henson, producer of "The Dark Crystal" and "The Muppets." Millions of kids watch the Fraggles on television and they've been waiting for a kid vid of their own.

Fraggles are fun-loving creatures who travel between the real world and their home in an underground fantasyland. Kids will line up outside your door for this videocassette.

Make sure you have enough! Order lots and lots of "Fraggle Rock" videocassettes. There are more "Fraggle Rock" adventures down the road guaranteed to keep kids coming back. You wouldn't want to turn anyone away. For p.o.p. material call 800-648-7650. Canada only 800-255-2123.

**ANOTHER  
THORN EMI/HBO  
HIT VIDEOCASSETTE.**



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**CHEVY CHASE**  
WITH NEAL  
**LAMPOON**  
**EUROPEAN  
VACATION**

**NATIONAL LAMPOON'S  
EUROPEAN VACATION:**  
Warner Home Video.

This sequel to "NATIONAL LAMPOON'S VACATION" was a blockbuster at the theatres and promises to be the same in its video version.

Once again Chevy Chase leads the Griswald family through a series of humorous mishaps as this time the Griswalds trundle through Europe, leaving that continent a little more worst for wear than before their visitation.

In this instalment of the Griswald's madcap adventures as typical American tourists, the family has been sent to Europe after accidentally winning the grand prize in a T.V. game show called "A Pig In A Poke". The elder Griswalds are delighted, but the children would prefer to remain home. Clark Griswald insists that they all go as a family, and the madness begins.

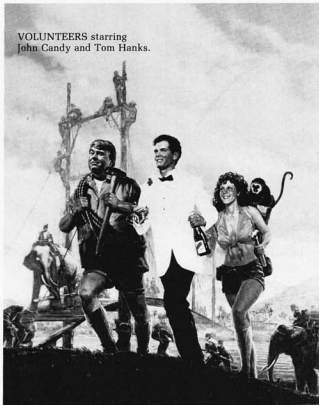
London, Paris, Germany, Austria and Rome are the stopping points on this "grand tour", as the Griswalds bumble their way through the European countryside, winding up with a car and bicycle chase through the streets of Rome.

The film does have its moments and will be a delight to the legions of Chevy Chase fans, but somehow it just did not seem as funny as its theatrical box office receipts would warrant.

*A Woman of  
Substance*



**VOLUNTEERS** starring  
John Candy and Tom Hanks.



**A WOMAN OF SUBSTANCE:**  
**Lightning Video, 300 minutes**

Romance fiction has always been popular because readers have been able to immerse themselves in the story and the characters for convenient periods of time. Since TV began translating popular fiction into mini-series, readers are getting double enjoyment from reading and watching. One frustration was the time factor. Viewers were pinned down to the network's choice of timing. One major advantage of video cassettes is that the viewers can watch at their own leisurely pace.

I was one of those viewers who enjoyed reading "A Woman of Substance" by Barbara Taylor Bradford but missed the TV airing because of other commitments. I sat down one night planning to watch one of the three video cassettes, containing this mini-series.

Five hours later I put the third cassette into its packaging.

The pleasure of watching was the same as reading.

"A Woman of Substance" is the story of a servant girl working her way up until she becomes the head of a major conglomerate. The plot is not original. It is copied in romance novels, in soap operas and now in mini-series; but, it is popular because people read and watch. They want to get lost in someone else's struggle and they want to watch that other person succeed. Deborah Kerr played the mature Emma while Jenny Seagrove played the younger woman. Each woman carried the strength of Emma to the screen.

Don Sharp's direction made age and time transitions appear to be flawless. I was constantly drawn into the story and I wanted to see more. My heart ached for Joe (John Duttine) when he was going off to war and I hated Emma for the way

she treated him. I wanted to see Emma happy with Paul (Barry Bostwick). Along with Blackie (Liam Neeson) I watched with pleasure as she punished her greedy family. I was totally caught up with Emma and her story.

Video is like a novel. Viewers can turn it on and off at their leisure. "A Woman of Substance" is an enjoyable way to spend a few leisure hours.

## REVIEWS

**VOLUNTEERS:**  
**Thorn/EMI/HBO Home Video.**

Any film that headlines John Candy is a must for this reviewer. In an age when comedy films often disappoint and fail to live up to their promise, this film literally radiates whenever John Candy fills the screen.

"Volunteer" is set in the early 1960's at the height of the Kennedy era when young people around the world were dedicating themselves to a higher ideal than their own self-aggrandizement. Tom Hanks, the films co-star, plays a wealthy university graduate who has run afoul of some underworld types and who changes places with his roommate in an effort to escape the clutches of a mob enforcer when he cannot pay off his gambling debts.

As a result, Hanks winds up on a plane travelling to Thailand to serve there as a member of the Peace Corps. Candy plays a recently graduated engineer who has been assigned to the same location, in order to construct a bridge that will link up both sides of a river in the Thai interior.

Unknown to our heroes is the fact that the local drug kingpin is looking forward to the completion of this bridge to facilitate his trade and that the countryside has been infiltrated by Communist rebels.

The story may be a little far fetched but the film really revolves around the humour of the situations which the heroes get themselves into and the funny lines they are allowed to get off. The only major drawback to the film is the irritating accent put on by Tom Hanks in playing the son of

an upper crust American family.

Also of interest is the film's opening which includes a series of film clips from period newsreels. If one looks closely they will notice that most of the people featured, John Kennedy, Marilyn Monroe, Martin Luther King, etc. are now dead. This point further hits home in one short clip showing Ozzie and Rick Nelson.

Certainly an excellent film for the video retailer to stock and one which will probably generate a lot of business.

# LOVE, LAUGHTER, HORROR AND BULLETS: CHOOSING THE MOST POPULAR.

*by Al Emid*

**I**n the January issue of Canadian Video Retailer, I mentioned that the video industry offers a unique combination of profits, hard work and a lot more fun than charcoal-broiling over a hot grill.

However, there were one or two details I did not include in that article...

Ordering the videos is a little more complicated than ordering the hamburgers.

There are currently 40,111 titles available on video cassette and video disc in Canada. New ones arrive on the market every day.

That's a lot of LOVE, LAUGHTER, HORROR AND BULLETS from which to choose.

The owner or manager of a video outlet also works as its chief programmer. His/her livelihood depends on selecting the most profitable videos, much like a Programming Director at a television station. This requires a grasp of viewer types with one eye on the audience and one eye on the cash flow.

Fred Roth, who completed his M.B.A. at York University before becoming manager of Mr. Video in Toronto, sets the priority: "It's backward to ask 'How many videos can I afford to buy?'" Roth stresses the cash-flow approach to purchasing your titles. He draws an analogy from a more mundane setting: "A clothing store manager isn't going to say 'How many shirts can I buy?' He says 'How many shirts can I sell here?' You won't be in video long if you don't have a good stock."

Currently, the average video outlet in Canada stocks approximately 800 different titles. Most stock up to 200 extra copies or more.

In this article, Canadian Video Retailer provides some selection policies and their practical applications to assist you as you pour over the catalogues listing those 40,111 titles.

Harlan Rosenthal, former General Manager of The Commercial Credit Bureau in Montreal, Quebec, and currently a Small Business Consultant in Toronto, Ontario, picks up on Roth's policy: "When you approach the bank with your current and projected cash flows, emphasize what is coming in and going out, and the difference between the two. That's more important than what you're actually spending."

**PRACTICAL APPLICATION:** Banks are risk-adverse with soft-ware. They will, however, look long and hard at your cash flow. When calculating your software assets, multiply the total number of videos by \$40.00. Add in the value of accessories in stock. Include that with rental and sell-through projections.

As with every new game, where the rules have not been clarified, the players must improvise as they go. However, careful analysis must be combined with this improvisation from the start. But, where exactly, is the start?

"TO BEGIN WITH, WE KNOW OUR CUSTOMER BASE QUITE WELL...", explained the manager of one independent video retail outlet in Toronto.

But, if you've just opened your outlet or have just purchased an existing one, you may not have assessed your customer base. Map this out thoroughly before you put in your next order from Video One.

You may not have the inclination or the re-

sources to hire a professional marketing consultant. The entrepreneurial video retailer needs to analyze his/her customer base methodically. Keeping mental notes may work in the short run but a coherent system works better in the long run.

"THE LOCATION AND THE CUSTOMER BASE ARE POSITIVELY ONE and the same thing..." insists Harlan Rosenthal.

For this article, Canadian Video Retailer studied three very different independent video retailers with three very different customer bases.

The entire customer base at Video Visa in Thornhill, Ontario lives in the area. Most of these are families. To all intents and purposes there are no singles in the customer base renting from Video Visa.

Mr. Video. (Over the next year, The Video Disc Centre will be shifting almost completely to VHS stock.)

But, knowing the basic proportions is only the first step. Before ordering any further LOVE, LAUGHTER, HORROR AND BULLETS, calculate your own customer base in detail.

"REVIEW YOUR RENTALS DAILY, WEEKLY AND MONTHLY...", suggests Rosenthal. "Keep track of your outlet's own Top Ten by the day, week and month."

Analyzing your customer base will tell you what is happening right now. Your next priority is to plan for what's going to happen with those 40,111 titles.

The easy part in assembling your A-List can be done informally during your leisure time. Read the entertainment sections of your daily news-

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## "GONE WITH THE WIND WAS SUCH A FIASCO"

The customer base for Mr. Video in downtown Toronto, Ontario differs radically: seventy-five per cent live in the area and the remainder work in nearby government ministries and boutiques. Well over half of these are single, young urban professionals with substantial disposable incomes.

The evolving customer base for The Video Disc Centre at Union Station in Toronto is almost the reverse of Mr. Video: ninety per cent work in the area and come into the Centre before and after commuting through the Station. That proportion is changing with the building of new condominiums in the area. Eventually, the projected customer base will decrease to seventy-five per cent working in the area with the remainder living nearby: the reverse exactly of

papers. Make notes of box-office successes and critical reviews. However, consider several other factors before the sales representative from Bellevue arrives.

"CONSIDER THE POLITICS OF YOUR CUSTOMERS, AND OF the times..." This will be easier after you have assembled a detailed customer base", advises Rosenthal. "Several years ago, *Rambo* would have been laughed out into the street. Now, with changing attitudes, it's a phenomenal success." Rosenthal points to 1979, (the hostage-taking in Iran) as a dramatic watershed in mainstream political activities and attitudes.

And Hollywood followed suit.

The Viet Nam veteran transformed from guilt figure to hero. "The connection is..." elaborates

Rosenthal "... that many of these watersheds are extremely emotional and that's essentially what film is all about".

"**Under Fire** would be another example, and so would **Missing**", agrees Mark Dennis, manager of The Video Disc Centre. When the politics of Central America hit the news again, and the latest C.I.A. escapade in Nicaragua flares up, your copies of those productions will rent more frequently.

"I don't think those things affect me that much", comments Video Visa owner Harry Brener. Brener's customer base is totally residential, and predominantly family-oriented. "In an area where there are more unmarried people that would probably be true ...".

It is very true.

Fred Roth, at Mr. Video, with a substantial proportion of single professionals in his customer base agrees with Rosenthal's premise.

**PRACTICAL APPLICATION:** If your customer base resembles that of Mr. Video, ask your distributor to let you know when the video release of **Iron Eagle** is scheduled.

When looking over your orders for profitable LOVE, LAUGHTER, HORROR AND BULLETS, be alert to sequels. These have a strong impact on the revenues of their prequels. All three video retailers agreed on this factor.

"**Romancing The Stone** GOES OUT ALMOST EVERY DAY since **Jewel On The Nile** was released", enthuses Mark Dennis at The Video Disc Centre. **Romancing The Stone** was a sleeper on video until **Jewel On The Nile** came out ... clarifies Rosenthal, the Small Business Consultant. Brener at Video Visa felt the same way: "Definitely it (a sequel) helps ... **Nightmare On Elm Street** was another example." Even obvious connections help: **Gremlins** did better on video once **Ghoulies** came out. Clint Eastwood videos have improved since **Pale Rider** reached the theatres.

"The studios work with that ..." explains Dan Woodward, Toronto Sales Manager for Video One. When a sequel is released theatrically, studios will often provide an incentive on the previous title which may be re-promoted and offered on special.

**PRACTICAL APPLICATION:** As theatrical release of the next **Star Trek** approaches, ask

**"SEVERAL  
YEARS AGO,  
RAMBO WOULD  
HAVE BEEN  
LAUGHED OUT  
INTO THE  
STREET"**

**"WHAT IS  
HAPPENING  
RIGHT NOW IS  
WHAT YOUR  
CUSTOMERS  
ARE GOING TO  
REQUEST."**

your distributor whether any specials or re-promotions are planned for earlier **Star Trek** titles. Regardless of the distributor's answer, check your records. If the previous **Star Trek** titles have worked well, consider your own special promotion and pricing. Your campaign could be called "Trekkie Days At \_\_\_\_\_". Preferences for length will also become apparent as you analyze your customer base. Again, this will vary. This impacts on the titles you order **and** on the selection you will make where the studio has released videos of differing lengths.

HARRY BRENER, WHOSE CUSTOMER BASE AT VIDEO VISA consists almost totally of married couples, knows his customers generally avoid anything longer than one-and-a-half hours. "They don't want to be mentally trapped for anything longer than that." Brener's customers will often ask about the length of a selection as they narrow their choice.

At The Video Disc Centre, Mark Dennis notes the same preferences, but for another reason: "The fact that they're mainly commuters emphasizes the need for shorter films." Because of the time taken up in commuting, his customers will often specifically request a video of no more than sixty or ninety minutes in length.

Fred Roth, of Mr. Video, takes the opposite approach, given his dramatically different customer base. Most of his clientele live nearby, in the core of the city. Mr. Video's customer base comprises a much lower proportion of married couples with families than The Video Disc Centre. Therefore, they have a little more control over their schedules. For that reason Roth opts for a wide selection of longer films. Further, and as a matter of firm policy, Roth avoids shorter versions: "We want the full-length versions whenever there is a choice."

**PRACTICAL APPLICATION:** If your customer base has a large married/family orientation, order the shorter version of **Once Upon A Time In America**. If your customer base comprises singles living in the neighbourhood, order the longer version.

All in all, the A-List will vary only slightly from outlet to outlet. The contents of the B-List **and** the mix between the two will vary tremendously. Structuring that mix effectively ensures a stable cash-flow.

"IF A FILM THAT IS TEN YEARS OLD IS STILL POPULAR TO-DAY, it will generate revenue for another ten years..." predicts Fred Roth at Mr. Video. Roth strives for an even balance between the A-List and the B-List. With his customer base, that move has immense profit potential.

Generally, titles on your B-List should be chosen as longer-term investments for steady, though undramatic revenue. This approach provides a balance between immediate income (from the A-List) and long-term dividends much like a carefully-structured portfolio. And your list of titles, A and B, certainly qualifies as an investment portfolio.

Roth equates his B-List with long-range plans. Selection has to extend beyond videos bringing in immediate, lucrative returns. "If he (the video retailer) is not just here to grab a quick buck, he has to have a broad selection". Roth's attitude towards Mr. Video's B-List comes from its customer base: young urban professionals with a higher-than-average education level. This base includes a substantial proportion of customers who choose titles either solely for themselves or for themselves and a mate. Choices are not made with children in mind.

Roth's B-List includes Hitchcock: "They (the Hitchcock videos) go out constantly. We can't keep them in." Others on his B-List include: *The Man Who Would be King* and *The Gods Must Be Crazy*.

That approach would not work at The Video Disc Centre at Union Station. Mark Dennis, the manager, compares his customer base with Roth's: "Most of my customers here, (i.e., the commuters) only want the new releases. I don't get the same demand for the B-List titles." A female customer coming into The Video Disc Centre selects a title for herself, her husband and children. A male customer selects a title for himself, his wife and children. Often, they will specifically request a children's film.

Harry Brenner at Video Visa, whose entire customer base, mostly married, lives nearby does have a selection of titles on his B-List. However, his enthusiasm for classics is quite dry: "They don't go for the classics in my area. *Gone With The Wind* was such a fiasco!!!" It wasn't a hit at all, even with the new colour. It's been on television and everybody has seen it." Nostalgia is another low priority with Brenner's customer base. "Elvis Presley was a total zero here..."

**PRACTICAL APPLICATION:** Arranging the contents of your B-List takes more thought and care than your A-List. In general, avoid films running more than ninety minutes unless your customer base has strongly indicated otherwise. Bring in films that have shown strong theatrical success. Avoid those which have had frequent play on broadcast TV or Pay-TV.

If your customer base has a strong family orientation, reduce the presence of Hitchcock and increase the presence of Disney. New advances in recording such as colour enhancement will not sway an otherwise unenthusiastic clientele.

Not all videos are fictional LOVE, LAUGHTER, HORROR AND BULLETS. Many sports videos have only the LOVE, LAUGHTER AND HORROR. Be alert to variations in seasonal rentals. The video retailer needs to pay attention to the local sports scene as well.

"BIG NAME SPORTS EVENTS CERTAINLY HELP RENTALS HERE...", affirms Mark Dennis. "Every time Hulk Hogan comes to Maple Leaf Gardens, *Wrestle Mania* does quite well."

Brenner, with his family/residential customer base, agrees totally: "That's very true... as soon as they know he's in town, or even coming to town, they start asking for it". This dimension of rentals even affects Brenner's sell-through policy: "When he's in town, I wouldn't sell my extra copies of *Wrestle Mania*."

The effect has its own spin-off. Many video retailers generate higher rentals on other contact-sports videos at the same time.

Wrestling is not the only sports event that affects your rentals. Videos like *The Natural* and *The Slugger's Wife* do quite well in Summer. In football season, Dennis' customers come into The Video Disc Centre asking for Super Bowl videos.

"Remember that the whole philosophy of VCR, in one word, is... **CURRENT**", emphasizes Rosenthal. "What is happening right now is what your customers are going to request".

**PRACTICAL APPLICATION:** Ask your distributor for seasonal promotions linked to sports. And give an extra push to *The Natural* and *The Slugger's Wife* in baseball season. Call your campaign "Take Me Out To The Ball Game. It's playing at \_\_\_\_\_".

As chief programmer of your outlet, your own tastes and preferences take a distant second priority.



"PERSONAL TASTE DOESN'T ENTER INTO IT..." states Rosenthal. "It's what the mainstream wants that keeps the store open... not what you personally enjoy".

Roth at Mr. Video aims for a broad B-List, with elements of repertoire cinema in his selection. Even so, he stresses the mainstream: "There are **always** certain movies you're expected to have. If they don't see the one title they really want, they'll feel you have nothing... even if you really have three thousand titles".

**PRACTICAL APPLICATION:** It does not matter whether you really like the earlier version of *The Mark Of Zorro*. What does matter is whether your customer base happens to prefer *The Gay Blade*.

Whether you are lining up the A-List or the B-List, it helps to have as much day-to-day advice as possible from knowledgeable experts in the field. Some video retailers cast distributor sales representatives in approximately the same light as widows cast salesmen calling door-to-door. However, doing so across-the-board robs the retailer of a valuable form of expertise, available free for the asking.

DAN WOODWARD, TORONTO SALES MANAGER FOR VIDEO ONE feels strongly that the sales representative has a lot of hard-

won expertise: "The business is so new. Everyone should be allowed to expand and explore. Sales people are exposed to these things — what's working, and what's not." This does not mean stealing ideas from other retailers. The sales representatives can help the store promote itself with floor plans and promotional strategies, as well as by processing orders for titles.

As far as order-taking is concerned, Fred Roth at Mr. Video provides a familiar caveat: "Some of these salesmen will sell you a lot of \_\_\_\_\_ if you're not careful."

Woodward points out that sales representatives call on approximately one hundred outlets and have a strong grasp of the market in any given area.

Woodward mentions another reason why sales representatives make excellent partners for the video retailers: "When we have the dealers in here (for a screening), they won't speak to each other. They should talk to each other more." Video retailers whose outlets are fifteen hundred miles apart should not feel afraid to exchange ideas.

**PRACTICAL APPLICATION:** The sales representative from Bellevue or Video One can provide more than order-taking. He/she can provide advance information on specials, library collections and reaction to your own in-store promotions. Enquire regularly about one-shot specials that will be substantial long-term investments.

Recently, a huge Disney collection was offered at seventy-five per cent off the regular wholesale price. That kind of special could result in an inexpensive addition to the B-List that would likely bring in steady revenue for years to come.

Roth describes the ideal relationship between your title-list and cash flow: "It's the quick hot ones (the A-List) that keep us in business and pay the bank. But, in the long run, it's the classics and others, (the B-List) that make the profits."

**PRACTICAL APPLICATION:** Steven Spielberg and Sylvester Stallone pay the rent and the day-to-day expenses. Alfred Hitchcock, (or Walt Disney, or as the case may be, both) finance your outlet's expansion and your retirement plan.

Al Emid is a freelance video and film producer. He can be reached at CHOREGUS PRODUCTIONS:  
(416) 690-7186

**T**he ultimate in VHS video cassette recorders is Mitsubishi's **HS-430UR**. It is a 4-head, 3-speed Stereo Hi-Fi VCR with random access quartz tuning.

The **HS-430UR** has all the regular features of a top of the line VCR as well as many unique additions which set it apart from any other similar models. It is these features I will deal with here.

On the back are two "VHF in" connectors controlled by a switch on the front control panel. With the addition of a two-way splitter you can select either regular cable or Pay TV through the converter and decoder. This allows you to program up to eight different programs over two weeks or switch to record pay without rewiring. You cannot switch from regular TV to pay TV on the multiple timer.

The operation functions are all displayed on the front of the VCR. In addition an on screen display is provided in the upper left corner of the TV for about 3 seconds showing channel number and either A or B antenna position and one of the following functions, PLAY, REC., PAUSE, STOP, FF, and REW. plus a full readout of timer settings. Other indicators on the VCR are for stereo broadcast, HiFi when switch is set for playback of Hi Fi tapes, S.A.P. (Separate Audio Program), insert editing, and indexing.

A switch on the front panel illuminates the cassette holder compartment and also gives a read-out of the remaining time on the tape.

The remote control, handles all the functions available on

**M**itsubishi's **HS-F10-UR** cam-corder is very similar to others on the market. It weighs only 5.5 pounds and is very well balanced for hand holding. The electronic view finder, although it cannot be switched to the right side, can be extended to the left far enough to permit viewing with the left eye.

The pick-up tube is a  $\frac{1}{2}$ " striped saticon producing minimal lag and burn in. The power zoom is 1:2 8.5 to 5.1 mm range with macro focus capability.

This unit has four video record/playback heads and records only in the SP mode. The minimum illumination required is 7 lux.

Three small indication lights in the left side of the camera indicate battery charge. In addition a red V flashes in the viewfinder when the battery is almost discharged.

This cam-corder has auto-iris, auto focus, four position filter setting for tungsten, fluorescent, sun and cloudy conditions.

The cam-corder may be used in either the camera record mode or VCR playback. The still frame is not totally clear in the playback mode. As standard equipment the necessary adapters are supplied to hook the cam-corder to the TV or TV monitor. If you have a TV monitor, the output signal may be connected to a supplied adapter which replaces the electronic viewfinder connector, allowing you to record TV programs.

The **HS-F10-UR** is a lightweight, good quality camera that is easy to use even by the novice. It is nice to see a camera with the necessary features yet uncluttered by gimmicks that the majority of people wouldn't use.

## Equipment Reviews

the VCR including counter reset, memory and remaining tape count. This remote can also operate Mitsubishi Remote controlled TVs and TV monitors.

Stereo TV broadcasts and simulcasts can both be handled by the **HS-430UR** without additional adapters. The only facility missing on this model is a direct camera input. Recordings from a Video camera

have to go through an A.C. adaptor.

Insert editing of new video and HiFi material into an existing tape is possible with a minimum of distortion at the edit-in and edit-out points.

The **HS-430UR** is not a recorder for the person who just wants to watch movies but it is a definite must for the Video-audio-ophile who will make the most of his VCR.



by Bruce Dowdell  
Owner of "Video Variables" in Toronto

#### MERCHANDISING TIPS

by Court Shannon, Exec. V.P. and Harold Weitzberg, Exec. V.P. of Karl-Lorimar Home Video

**Organization of Inventory.** Pick a high visibility way of displaying your product in an organized manner and stick to it. You can set up alphabetically by category, alphabetically by company, have a special area for new releases, etc. Show the front of the cassette boxes as much as possible, they are your selling tools. Manufacturers spend a lot of money on design to compete for shelf space attention. This works to your benefit. Keep the highest shelf at eye level or slightly above. Too high a shelf will delete upper shelves from consideration in the buying decision.

**Play a Tape.** Especially product produced only on video. Customers are always wondering about the content of product. By showing a tape, especially alternative programs, you can increase customer awareness and purchase potential of these programs that are not available elsewhere.

**Use Point of Purchase Display.** Displays placed at various points around the store and near the cash register are extremely effective in focusing consumer's attention on alternative programs. Table tents, flyers, mobile boxes, and other items increase this awareness and create impulse purchases. Especially effective is product display near the register, also, salespeople wearing promotional items (i.e. buttons, badges) generates consumer interest. Encourage this from your salespeople. Also, any type of window display is crucial to notifying customers of new releases in alternative programming.

**Put it in Their Hands.** If a customer is interested in a title, give it to them to look at. Consumers like to see, hold and read video boxes. This technique will increase the potential of making the sale and allow the customer to see for themselves what they're getting for their money.

**Cross Merchandising.** Many programs in the alternative video area are translations of books to video. Use these items to enhance your displays and make your store a complete video outlet.

Used with the permission of Ian Robertson, Karl-Lorimar Home Video.

# **"SELL THROUGH" SEMINAR**

CANADIAN VIDEO RETAILER, in conjunction with several major studios is organizing a retailer's seminar on "Sell-Through", the first of which will be held in the Toronto area on the evening of Tuesday, May 27, 1986.

Retailers are invited to attend free of charge, although pre-registration will be necessary. Please complete the coupon below and return to

CANADIAN VIDEO RETAILER,  
5000 Dufferin Street, Suite 203,  
Downsview, Ontario M3H 5T5.

Come out and see how you can improve your profitability through increased sales!

Place, time and further details will be announced in the next issue of CANADIAN VIDEO RETAILER.

Name: \_\_\_\_\_

Name of Store: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

Telephone Number: \_\_\_\_\_

Number of People Attending: \_\_\_\_\_

# *Canadian Video Retailer's* **VIDEO VIEWS**



MAIN CONVENTION HALL, LAS VEGAS  
- photo courtesy of CES

## CANADIAN VIDEO RETAILER AT THE CONSUMER ELECTRONICS SHOW IN LAS VEGAS JANUARY 1986



NORMAN BAER ANNOUNCING AGREEMENT WITH EMBASSY HOME  
ENTERTAINMENT TO CO-PRODUCE "BASEBALL: THE PETE ROSE WAY"

CANON DISPLAY AT CES, LAS VEGAS

## VIDEO RETAILERS ASSOCIATION REPORT

By James R.N. Sintzel  
President V.R.A. of Canada

**T**he summer sucks. At least for the rental of video cassettes. Where does everyone go? To the cottage, to dig in the garden or paint the house? No! Surprise surprise. According to Variety, they go to the movies. Variety produced a graph in their January 15, 1986 issue that showed movie attendance over the last 14 years. The graph showed that attendance almost doubled from mid-May to the end of May. Box office revenues remained at that high level or higher until the latter part of August when revenues began to decline. By mid-September, the revenues had reached the same levels as mid-May. They then shot up to summer levels in early December and dropped back in the first week of January.

How can a retailer use this information to make more money?

The Bureau of Broadcast Measurement (BBM) in a report in September, 1985, pointed out that the heavy users of VCRs are males in the 18 to 34 age range and tend to be in the lower income groups. They also pointed out that the heavy use eased off after the VCR had been owned or used for one year.

Further statistics indicated that the time a VCR was used for movie viewing was about equal on each day of the week.

Sunday was the exception and use intended to increase on that day. Strangely enough, the viewing of movies took place during what might be called "prime time".

A TV set is used on average 24 hours per week. Of that, two and one-half hours are devoted to use in connection with a VCR. According to BBM, that two and one-half hours is per capita and not per household. Of that two and one-half hours, on average one and one-half hours per week was spent in watching rented movies. This seems to support another statistic that 59% of those owning a VCR use them in the average week. They also pointed to another fact, supported by other studies that there is a strong "novelty effect" in owning a VCR namely, the longer you have it the less you use it. They also noted that use declines with increased household income.

Are you using this information to formulate your marketing plans? Do you make a pitch to the male renter in the 18-34 age group? If not, why not? Do you know how?

If a VCR is used for viewing rental movies more on Sunday than any other day of the week, do you continue to lose revenue by renting a video on Friday night for the whole week-end?

Why do your customers migrate to the movie houses in May and return to the video shop in September? Why do the swallows come back to Capistrano? Although the Video Retailers Association of Canada may not be able to answer these questions, you can see that there are certainly sufficient statistics to provide a feast for realignment of your marketing

programs. It is through the Association that we hope to provide seminars which will address these subjects from time to time.

We have an annual trade show and seminars to help you to help yourself to bigger profits. Our trade show will take place this year on Thursday, Friday and Saturday, October 16th, 17th and 18th at the Metro Toronto Convention Centre. It will be called Video Strategies '86 and you will hear more about it shortly. But, mark it in your diary now!... If you thought last year's show was good, look out.

The Association attempts to gather this information and through seminars put it to use for your benefit. We operate for the benefit of our members. Membership fees are small but the benefits are large. Please fill out the application form at the bottom of this article and return it to us.

CVR feels that the Video Retailers Association of Canada is extremely worthwhile, and hopes that you will give it your support.

Please fill out the coupon below and mail along with your cheque for \$50.00:

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