

How to... make people believe anything

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HOW TO...


make people believe anything

by Justin Keeling

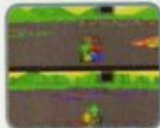
While half the world's population makes things, the other half turns them into 'products' and attempts to 'sell' them to 'demographics' using 'creative' 'campaigns'. And the N64 is a product like any other. Have you become an unwitting victim of the men with pony tails?

Why do the Japanese consider the PlayStation to be the trendiest thing since sliced sushi, while N64s still linger unsold in the games stores of Akihabara? And why, conversely, do Americans continue to lap up the N64 dream when, after all, it's exactly the same machine the Japanese continue to regard with suspicion from just across the Pacific?

The answer is that these days things aren't just made and then sold. What's important is what happens in between – the loose collection of processes known as 'marketing'. Some say it's the worst thing that ever happened to video games, while others trumpet it as the surest sign that our industry is finally a mature one. Whichever, in all the history of marketing, nothing has been quite as affected by this illusory process as the Nintendo 64...

GO! 

AMERICAN SNES ADVERT
This advert, for the US re-release of some classic SNES games, taps into their established reputations by concentrating on fast-moving extracts from the games themselves.



KIRBY'S DREAM LAND: US ADVERT
This ad, on the other hand, takes a comedy approach to what, at the time, was an all-new game.



Glose your eyes and think of Nintendo. What were the first images that came into your head? That matt black, demure-looking machine that we anxiously spent over two years waiting for? Ah, that would be the famous stock photo of the Nintendo 64 and its mysterious Controller. What else? To start with, probably not much at all. Maybe some happy times gone by in front of the television playing your favourite games. But did any of you think of the phrase 'Keep road rage off the streets'? Or 'Get into it'? Probably not.

What is marketing?

Hands up if you can define marketing. That is, actually *define* it, not just put forward a vague idea. If we did a scientific test it's likely that under 5% of the readership would be able to put their finger on the true definition, which is quite understandable, given that in a recent management poll only about the same figure of university graduates managed to get close. The reason for the confusion is that a lot of very important and clever people seem to keep coming up with their own definitions, each one a little vaguer and more all-encompassing than the last. One textbook in particular reckons that "marketing is a collection of processes that give meaning to the end result". Have you ever read such a load of rubbish in your life?

So let's keep it simple. Marketing is what companies do to try to convince us to buy their gear. A major part of this is advertising - what you see on posters, on TV and in games magazines. But there's more. Marketing departments who go by the book will consider something called 'the marketing mix', a complex recipe that includes pricing, distribution, one-off promotions, press management and much, much more. So even if you don't know what the point is exactly, you should be aware that a lot goes on behind the scenes.

And what is the point, exactly?

That's a good question. And to answer it leads us into the murky realm of 'marketing objectives', a place that no-one with any sense really wants to be in for more than about 30 seconds. Basically, and as far as N64 games are concerned, it involves getting people whipped up and excited about new products. On a broader level it involves boosting brand awareness and making sure that you, the consumer, are pestering your local games retailer for weeks before the launch of a new game. So when the game actually hits, the plan is that everyone will be so eager for it they'll rush out and buy it on day one, and things will happen to the supply/demand curve that will have economics bods rubbing

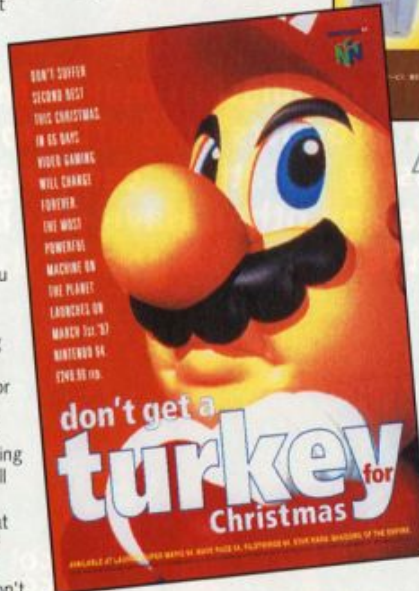
their hands with glee. It has a longer term function too, but that's probably enough theory for now.

In the last three months of 1996, Nintendo of America (NOA) spent \$54 million (£33 million) on simply letting people know that the Nintendo 64 had arrived. That's about \$50 for each machine sold there during that time. Obviously, NOA were under the impression that hyping their new machine was going to work better than just reducing the price by \$50 and putting it into the shops. And they were right. In fact not just right, but stunningly, fabulously, ground-breakingly right. In a country where



△ Japanese adverts concentrate on getting their information over as simply as possible. "Starfox is out and comes with a Jolt Pak. Thank you and goodnight."

◁ This UK advert uses Nintendo's most valuable asset to full effect.



hype fuels culture, Nintendo 64 has been a wild success.

The same cannot be said for Japan. In its native country, where everyone expected Nintendo to do a veritable dance of death over the competition, the N64 has - and let's not mince words here - failed dismally. N64 software sales over the last year have accounted for less than 10% of the total games sold there, compared with nearly 70% for PlayStation, and the Sony hardware is outselling Nintendo 64 by a margin of ten to one. Why is that? Look at the games: they're the same ones being sold across the Pacific in America, but out there people are lapping it all up. What's wrong with them? What's wrong with us? What's going on?

The answer, obviously, is that people in Japan are quite different to people in the USA, and this is reflected in Nintendo's wildly different marketing approaches. There's more about how games are sold in Japan and the US a bit later on.

But what about the poor old British Isles? In our case, we don't have a real Nintendo office per se, so THE Games have been put in charge of distributing Nintendo 64 hardware and software instead. While THE Games do have a dedicated marketing team, they aren't specialists in the video game industry and so probably didn't feel comfortable with the idea of creating images and angles and all the other things necessary to win the marketing war. So instead they hired a team of specialists from the Leo Burnett advertising agency in London, and they've helped to devise all the secret ingredients in the overall brain-washing recipe that is advertising. The aims, as with any campaign, are teasingly simple:

1. Let people know about the new game.
2. Tell people how great that new game is. If it isn't actually that good, try to make people think that it is regardless. You can't very well go out and say "This game is crap. We don't think you should buy it" now can you?

The marketing plan, or 'mix', for a new N64 game starts long before THE Games get their hands on it. Different slants are thought up. Men sit around large oak tables repeating variations of catchy phrases that will go with the new game or peripheral...

"N64: Be there."
 "N64: Be with it."
 "N64: Get there."

"N64: I'm there."
 "N64: Get with it."
 "N64: Get into it."

Teams go away and think about how they should market the new game. When they come back, each has a new angle, a different slant, a more 'creative' set of ideas. Mock posters are drawn up for each and placed in a room full of 15-year-old boys, while a special team of Leo Burnett and THE Games employees watch from behind a one-way mirror. Notes are made. New ideas. More ideas. It goes on like this for a while. These are focus groups – one of the mainstays of modern marketing. Eventually, the best approach is chosen, and the posters,

"Men sit around large oak tables repeating variations of catchy phrases"

TV ads, press packs and other what-have-you are sent out by the thousand.

Leo who?

Leo Burnett is a specialist advertising company considered to be one of the biggest in their field. Founded in 1935 by Leo himself, their empire today sprawls across 83 offices in 71 markets internationally, although headquarters remains in their founding city of Chicago. The London office acts as the centre of operations for the whole of Europe, the Middle East and Africa. In addition to Nintendo's campaign, you may have seen their ads for the likes of Kellogg's, McVities, Gordon's gin, McDonalds and Nickelodeon, to name about 2% of their impressive client list. In fact, on strolling into the gargantuan steel and glass HQ in

London's Sloane Avenue, one gets the sobering feeling that Nintendo represent a very small section of their concerns indeed.

Although Leo Burnett have been marketing Nintendo since the early SNES era, and were instrumental in launching the N64 across Europe and America, "differences in opinion as to the direction of the future campaign" have emerged, and, during the course of this feature being written, a decision has been taken to end associations between the agency and Nintendo. LB's PR manageress is keen to emphasise that the split is a mutually happy one, though of course that could just mean that both parties were mutually sick of each other. In any case, from now on THE Games are planning to handle all their N64 marketing internally, with the emphasis taken firmly off 'image creation' and back onto good old fashioned facts and figures. We'll be watching with interest.

UK N64 Ads
 The first batch of UK ads each followed the same format slightly adapted for the style of the game. These ads also concentrated on in-game footage to make their point.



UK MARIO AD
 Definitely the best of the bunch, the Mario 64 ad featured an exploding birthday cake. Memorable.



The UK campaign

We've already established how each country has a fairly unique marketing campaign, thanks in part to differences in culture. As far as the UK's ad campaign is concerned, the whole Nintendo account has been headed by one Crispin Reed at Leo Burnett, a casually dapper chap with a formidable knack for speaking in corporate riddles. But, when it comes down to the real nitty-gritty of what you see in posters and on TV, 'the man' in the know is one Phil Gerrard, a fiercely ambitious Leo Burnett employee and their resident Game Head ("I did my dissertation on Nintendo vs Sega"). I asked Phil who exactly the new N64 campaigns are being aimed at. He glances briefly back over his shoulder, before leaning forward with a conspiratorial gleam in his eye.

"You know, identifying a target audience for N64 was pretty tough, as the market has changed significantly since the days when Nintendo was a major player. Sony have done a good job of growing the market by bringing back interest from older players, and they've given video games something they've never really had on this scale before – street cred and kudos. I guess that Sony realised from the off what gamers had known all along – video games are cool! Nintendo, on the other hand, is a very different brand, with a very different personality to that of Sony and we weren't about to make the same mistake that Saturn did when it launched, and ditch the fantastic heritage and expertise that it had developed in the early '90s."

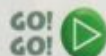
Phil thinks for a bit, and then elaborates further.

"You see Nintendo is, without doubt, a kids and teen brand which stands for colour and fun. You've only got to look at Mario

and other Nintendo-published games to work that one out. I don't know what Sega were thinking when they tried to go all dark and sinister on us with the Saturn launch. What happened to Sonic? And more importantly, what happened to fun and having a laugh?"

"As Sony and Sega battled it out for the elusive style-leading and 'trendy' early-adopter audience, who was thinking about the kids? That's where Nintendo come in. 12-16 year old lads will certainly be where the bulk of our marketing and advertising activity remains, unless something drastic happens in the future. It's that age group that Nintendo knows best, and it's that age group that the entire brand is built around – globally. Sure, older players will go out and buy an N64 just because it's the latest and most powerful piece of kit, but that's not where the real money is, and those people will probably go out and buy one anyway – and possibly an NTSC import – regardless of whether we make an effort to advertise it to them or not."

A good point, certainly. Early adopters and hardcore gamers were never going to be swayed much by the 'image thing' anyhow. They judge by different criteria: who the developer is, how good the game appears to be. They already have a pretty good idea about what games they're buying regardless of what magic the marketing men sprinkle over the



you can't buy this.

About to buy a new games machine?
 Is it worth waiting?
 Yes.
 32 bit CD machines are fine, but they don't cut it where it really counts. They just don't have the power. This does. 64 bit power. Nintendo Ultra 64. The speed of silicon cartridge. Not CD = 1 = 1 = 1 = 1.
 You can't buy it yet.
 After all, nothing this good comes easy. But do you really want something less powerful?

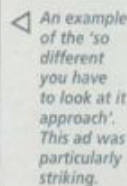
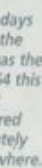
WAIT FOR IT...

Nintendo

ULTRA 64

△ In the days when the N64 was the Ultra 64 this advert appeared absolutely everywhere.

△ An example of the 'so different you have to look at it approach'. This ad was particularly striking.





US MARIO KART TV ADVERT

America got the best advert of the lot. It opens in a scary fairground and pans past a disturbing automaton Wario, before ending up in a sideshow booth where four boys have their hair re-arranged by Mario Kart.

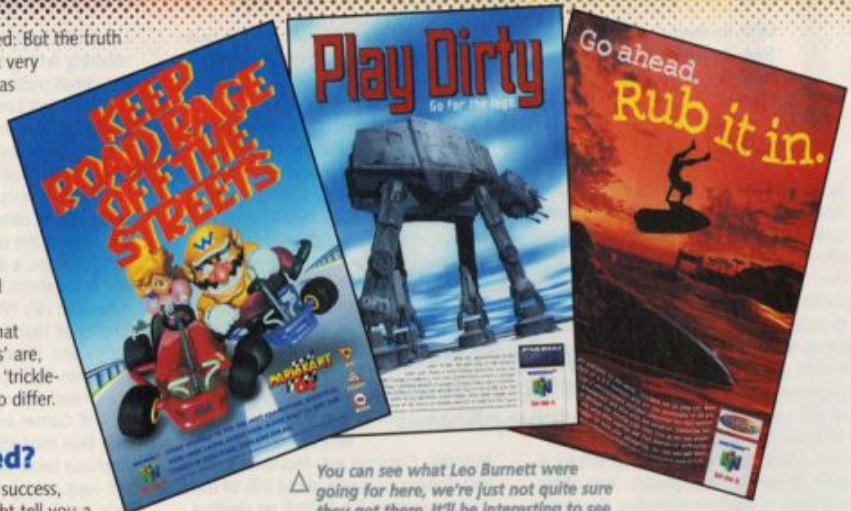


software before it's launched. But the truth is, these gamers make up a very small (though not as small as some would believe) minority in the overall consumer pie. 75% of the year's videogame business still happens in the three months leading up to Christmas, and, inevitably, much of that will be orchestrated by bewildered parents, not their kids. But while Nintendo may feel that this is where the 'big bucks' are, Sony and the other trendy 'trickle-down' theorists may beg to differ.

So has it worked?

As to the degree of actual success, well, everyone will no doubt tell you a different story. The commonly held perception in the games industry is that the early N64 campaign was nothing to write home about. But recently things seem to have improved with a selection of eye-catching TV and print ads. On the subject of success, Phil is naturally quick to be defensive.

"Well, look at the facts. 20,000 N64s were sold in the first week - most of those within the first few hours - making it the fastest selling console in UK history. The N64's market share was up to 50% within the first four weeks, in spite of a £120 price premium, and if sales continue at the



△ You can see what Leo Burnett were going for here, we're just not quite sure they got there. It'll be interesting to see what THE come up with, though.

current rate the N64's installed base will soon be higher than that of the Saturn, which is coming up to its second birthday! All of this is quite staggering, especially when you consider all the obstacles they faced prior to March 1st: lack of software, severe stock shortages and Sony's price drop announcement just two days before the launch.

"Keeping everybody happy really has been incredibly tough. I'd say they've managed it in the best way that anyone could. They received tons of flack from

customers and the industry for the price drop just two months after launch but what else were they supposed to do? The N64 was bound to suffer when priced at £120 more than a PlayStation. They did the best thing all round - for the development world, for magazine publishers, for retailers and ultimately for the industry. I know it left a nasty taste in the mouths of all the people who bought an N64 at £250, but Sega and Sony were guilty of exactly the same thing when they first launched at £400 and £300 - the only

The American campaign

Masterminded once again by LB (amongst others), the American N64 ad campaigns have positively shone, thanks in part to a gigantic \$200 million-a-year marketing budget and wizened guidance from Nintendo of America's internal ad boffins. NOA like to call their campaign all sorts of silly things, like 'wide-focus' and 'multi-reach', but the important point to understand is that a tremendous number of things go into the American marketing soup, of which advertising is only one.

So what does \$200 million worth of marketing buy Nintendo every year? Well, there are the traditional ads, both

broadcast and print. There are various promotional tie-ins with Nickelodeon, Kellogg's and Blockbuster, and a new one later this year with Taco Bell. And then there are good old-fashioned PR stunts, such as the bizarre go-karting party held between NOA heads Arakawa and Lincoln. The major press were, of course, cordially invited.

The rest of the money is spent on other marketing sundries, providing demo units in 'point-of-purchase locations' (or, er, 'shops') around the country and setting up dedicated online advertising. For one of the less disgraceful examples, take a look on the Internet at <http://www.starfox64.com> (and receive e-mail from Fox McCloud himself!)

An additional distinction is usually made between advertising for new N64 software and the actual hardware itself. New N64 titles are individually assigned marketing budgets that each reflect the game's all round bigness. Of course, the exact amount will vary from publisher to publisher, but to give you an example, *Turok* was assigned \$20 million by Acclaim, and *Starfox 64* was deemed important enough to hit retail backed by \$7 million of marketing. Which do you think will end up selling more in the long run? A hard one to predict, but at least as far as the US market is concerned, the answer will certainly be as much to do with generating a successful image around the title, as it will the quality of the software.



△ Midway's War Gods advert: almost as good as the game.

difference was that N64 owners weren't expecting it to happen so soon."

Is the UK really that different from America or Japan?

Well, yes and no. Of course, there are several universals that apply to all markets: certain licenses and sequels will inevitably be more 'marketable' than others (ie, everything by Miyamoto), as are particular types of game (beat-'em-ups, racing games, the major sports). Quality software also has a habit of subtly creating its own hype, in the form of positive industry buzz which really does trickle down to the public via word of mouth and the more easily impressed magazine editors.

But what differs (and dramatically, as we'll see later) is the creative offensive that Nintendo goes on when presenting new titles to the public. In America for example, games are almost exclusively marketed as 'tuff', whereas in Japan the dominant

creative force for advertising is that of quirky humour (although the 'tuff' approach is fast becoming fashionable amongst Japanese ad agencies). Somewhat predictably, Phil has an opinion on this front too.

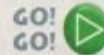
"In the US, Nintendo is a very, very powerful brand, much bigger than in the UK thanks to the outstanding success of the NES and the Famicom back in the late '80s and early '90s. In its heyday it was reported that a Nintendo console of some sort was in over a third of US households with kids. Sega were practically nowhere in comparison, unlike in the UK. It's that familiarity, awareness and real mass market domination - even grannies play Nintendo in America - that has paved the way for the outstanding level of success that the N64 has experienced in the US market. In America, Nintendo is right up there with the likes of Disney and Coca Cola. Its

amazing popularity has certainly made it much harder for a newcomer like Sony to simply walk in and take over."

Fair enough. But the fact is, Sony have pretty much gone and done exactly that.

And while the amazing success of the PlayStation in Japan hasn't quite been repeated to the same extent in the US, a lot of credit must be given to Sony for making the 32-bit market their own, and getting it right more or less from the very beginning. Of course, the N64 phenomenon is now in full force in the States, even enjoying public praise from such luminaries as Steven Spielberg (who actually rang up Howard Lincoln in the Christmas '96 rush in a desperate bid to get hold of the new machine).

Regarding the Japanese and UK markets, Phil happily elaborates for us once more.



"In America, Nintendo is right up there with the likes of Disney..."

The Japanese campaign

The Japanese marketing campaign is shrouded in mystery. Okay it isn't. It's just trickier than usual to decode NCL's press releases because they're not in English. But who needs that corporate hot air anyway?

Videogame advertising in Japan is best described as... different. And occasionally even just plain weird. Of course, weirdness is utterly subjective and no doubt the Japanese let out a collective "Uh?" when Nintendo of America put a baseball cap on Kirby and actually tried to market him as a tough guy. Obviously, there are visible differences in culture.

The N64 itself kicked off with what most people would describe as a rather understated ad campaign. There was no particular angle, no fancy image creation and the rest of it. Just a plain white photo, with a blandly rendered image of Mario standing over an even blander aenal black 'Nintendo 64' logo. Some other blurb lurked shyly underneath, obviously trying its best not to disturb the general blandness of the proceedings. But then again, nothing fancy was really needed. Nintendo had ruled Japan for years, and now they had a new system that in theory was the most amazing thing in the history of the world. It had what everyone was calling the greatest game ever. And it had Shogi. How could it fail? Answer - it could not. As Peter Main once generously pointed out, the damn thing would just sell itself. And it did. For a little while.

The campaign has grown more prominent since then, but it's still curious how many of the N64 'event' games are so under-marketed. Both *Wave Race 64* and *Mario Kart 64* - essential titles in the N64 release schedule - graced far fewer back magazine covers and billboards than games of lesser stature on competing systems. Certainly Nintendo loyalists were surprised back in December 1996, the week that *Mario Kart 64* shipped. The back page of weekly Japanese video game bible Famitsu (always reserved for THE most anticipated soon-to-be-released game) carried ads for a PlayStation horse racing sim throughout the peak month that *Mario Kart* was selling. Although Nintendo Japan may like to argue that this was simply a matter of subtle understatement, it was certainly a move that was pondered amongst the Japanese games press and gamesplaying public alike and many people were left with the odd impression that Nintendo didn't really give a monkey's.



△ Macho ads are out in Japan. Things are done with a little more grace here.

Of greater success was Nintendo's second promotional ploy for *Mario Kart 64*: the organisation of a National *Mario Kart 64* contest, with elaborate goodies such as gold N64 controllers and free machines up for grabs. This is something which the Japanese are usually far more comfortable with, and it prompted something of a mini-hysteria, with thousands of players duly shaving milliseconds off their Mario Circuit times. One report detailed the plight of a particularly sorry gamer who, after boasting to his friends about his amazing *Mario Kart* time, woke up the next day to find that his house had been broken into and his cartridge stolen.

More recently, Nintendo Japan have orchestrated a much better campaign - employing the nubile talents of cute Japanese teeny-bop idol Hirose Yoko to promote both *Starfox 64* and the N64 in general. One of the TV ads sees her getting, ahem, all excited about the potential of the Rumble Pak. This, as predicted, has certainly received a much more enthusiastic response from the Japanese gameplaying public. Another of the ads features said nymphet playing in a field of sunflowers, which, on closer inspection, actually turns out to be a field of yellow N64 controllers on stalks.

UK MARIO KART TV ADVERT

A case of 'almost but somehow not quite' for this one. Two drivers courteously offer one another an empty parking space. They have it stolen by a speedy Mario Karter in a yellow Fiat 126. Belly laughs all round, then.





THOSE N64 TAGLINES IN FULL!

The Hardware: N64
UK: "Get into it."
USA: "Change the system."

GAME: Mario Kart 64
UK: "Keep road rage off the streets!"
USA: "It's a 4-player free-4-all that breaks every law in the book!"

GAME: Wave Race 64
UK: "Go ahead. Rub it in."
USA: "Caution: Track may be slippery."

GAME: Turok: Dinosaur Hunter
UK: "Make dinosaurs extinct again."
USA: "Dinosaur hunting season opens March '97"

GAME: Shadows of the Empire
UK: "Play dirty. Go for the legs."
USA: "They'll be armed with the dark side of the Force. Fortunately, you've got a rotating thumb." (eh?)

GAME: Super Mario 64
USA: "The way he moves now, you better have a double-jointed thumb!"

GAME: Doom 64
USA: "To hell with you."

GAME: Clayfighter 63 1/3
USA: "They have been born of fire - hopefully they won't melt."

GAME: Starfox 64
USA: "Soon you will be able to feel the full impact of space combat. The question is do you want to?"

GAME: GoldenEye 007
USA: "Shaken, blown up, shot at, but not stirred."

"In the UK it's been a slightly different story, with Nintendo always having to compete more aggressively with the competition - Sega in the old days, and now head-to-head with Sony. From a marketing and advertising point of view, US consumers are obviously pretty different to gamers in the UK, so we naturally have had to adopt a slightly different strategy. The Nintendo brand personality is pretty much the same world-wide, but each individual market is faced with a different set of marketing challenges. Therefore, simply running the US TV commercials in the UK is often not the best route to take. We looked at doing this prior to March 1st when we tested the US launch ads with several groups from our target audience. The reaction we got back surprised us all, with our audience rejecting the strong 'American-ness'. However, having said this, just because the work from the US hasn't been right for the UK market to date, isn't to say we won't consider it in the future and we work closely with our Leo Burnett office in Chicago to identify any such opportunities."

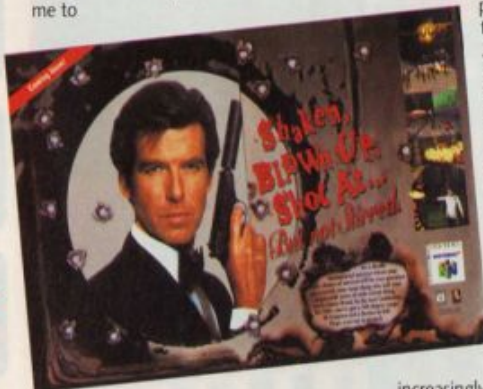
"And as for Japan, well, it's difficult for me to

strategy. Once some more games are released, and a few more strong third party titles hit the market, I'm sure we'll see Nintendo regain the lost ground - and very quickly.

Have we got your attention? The wacky world of N64 PR stunts

These are the one-offs, designed to cause a stir, create publicity, make a splash. A classic example would be Sega projecting a 100 foot image of two characters from *Virtua Fighter* onto the Houses of Parliament during the Major vs Redwood leadership contest. They don't all have to be this brash of course, some are subtle and well thought-out but create just as much of a stir. The *Mario Kart 64* time trial competitions held across Japan and the US were essentially PR stunts, and ones that worked well to promote the game in their national contexts. Of

"Acclaim... declared Turok Day, complete with a carnival"



less value perhaps, was the stunt involving NOA heads Arakawa and Lincoln go-karting around the NOA parking lot in Seattle. Arakawa won by a whisker by the way.

Then there was *Turok*. Not content with a 'conventional' \$20 million marketing push, Acclaim teamed up with the mayor of their hometown and declared Turok Day, complete with a carnival through the town centre in the game's honour. Even more ambitious, perhaps, is the way in which NOA have increasingly started to market 'door to door'. Nintendo Power subscribers (readers of the official Nintendo magazine in the US, with a circulation of millions) were each mailed a free VHS tape showing upcoming attractions on the N64 - an expensive and unheard of gift (outside of

comment on the N64s performance there. I certainly wouldn't say it's doing badly. Sure, it's had a slower start than in the US but I'd put that down to lack of software more than anything else, and definitely not a poorly judged marketing

N64 Magazine's star issue 1, of course). And from *GoldenEye 007* onwards, all NP subscribers will also have free info packs mailed out to them for each major Nintendo game, as and when they happen.

But for really hardcore PR stuntage, Japan is still where it's at. Were any of you unlucky enough to be in central Tokyo for the launch of Sega Saturn a few years back? If so, you'd have been repeatedly accosted by coneheaded freaks begging you to travel with them to Planet Saturn. Sounds a bit Heaven's Gateish. However, in line with the overall understatedness of the Japanese N64 campaign so far, the wacky PR stunts there have been pretty thin on the ground. Leave it to Konami then, to dress up some poor bloke last month as Goemon the Warrior and (what else) have him wander the streets of Tokyo accosting random people. Konami also managed to persuade McDonald's to feature little

Goemons on their placemats. And a local TV station played some footage of the guy in the Goemon suit settling down to a haircut. Most people agree it was a slow

news week.

Particularly popular with Japanese youngsters is a Nintendo-sponsored TV game show called '64 Mario Club'. It features four teams of two kids each, plus a moderately famous Japanese celeb on each team who usually does nothing but screw up the kids' chances. Each team is tested on N64 trivia before fighting it out on *Mario Kart 64* to determine the ultimate weekly champion. It's not bad in a Day-Glo, forced-smiles kind of way.

And over here?

Not much to report in old Blighty, though. THE Games did not see fit to splash out for the release of *Mario Kart 64*, instead selected games jourmos were treated to an afternoon's go-karting. After watching the antics in America and Japan we could do with something a bit more imaginative. Trip to Saturn, anyone?



	UK	USA	JAPAN
TOTAL POPULATION	59 million	250 million	130 million
NINTENDO'S MARKETING SPEND/YEAR	£6 million	£125 million	"We cannot say"
N64 UNITS SOLD	260,000	2.5 million	2.5 million
WHO'S RESPONSIBLE	LB/THE Games	NOA marketing team/LB	NCL Internal Marketing Department
MARKETING APPROACH	Young boy culture, now moving over to facts and figures.	N64 is tough. Really.	Wacky humour. Failing that, bring on the schoolgirls.
MAJOR FAILURES	"You can't buy this!"	Failed to stop people buying the abysmal <i>Cruisin'</i> USA.	<i>Go Go! Troublemakers</i> - great game, no ads. Didn't even make the top 30 software sales the week it shipped...
MAJOR SUCCESSES	Bringing us PAL <i>ISS64</i> weeks prior to the USA.	Just about everything.	<i>Starfox 64</i> - one of the fastest selling videogames of recent times in Japan.