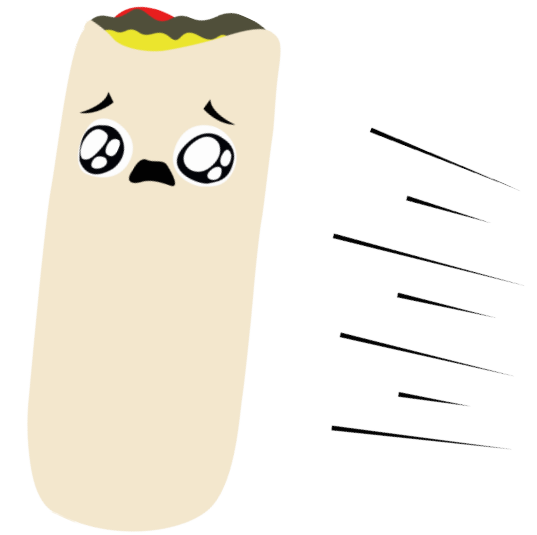


**THROW THROW**  
**BURRITO**

THE INTRODUCTORY CAMPAIGN



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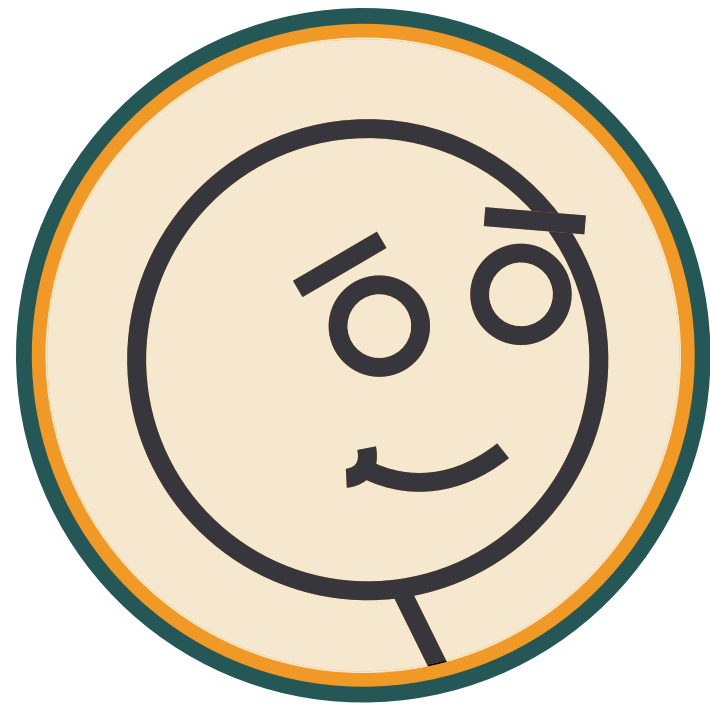
# INTRODUCING **THROW THROW** **BURRITO**



THE MISH-MASH CARD GAME WHERE THERE ARE **FOOD FIGHTS ENCOURAGED.**

Pass around cards for the chance to engage in squishy burrito battles.  
BRAWLS, WARS, AND DUELS ARE TO BE EXPECTED.





## OUR INTENDED AUDIENCE

THIS IS PERSON.

PERSON LOVES GAMES.  
PERSON LOVES BURRITOS.  
PERSON LOVES A GOOD TIME JUST AS  
MUCH AS THE NEXT PERSON.

PERSON SPENDS A LOT OF TIME ON THE  
INTERNET LOOKING AT MEMES.  
PERSON BINGES TIKTOK IN WHAT COULD  
POTENTIALLY BE CONSIDERED AN  
ALARMING MANNER.  
PERSON COULD GENERALLY BE  
DESCRIBED AS A GOOBER.

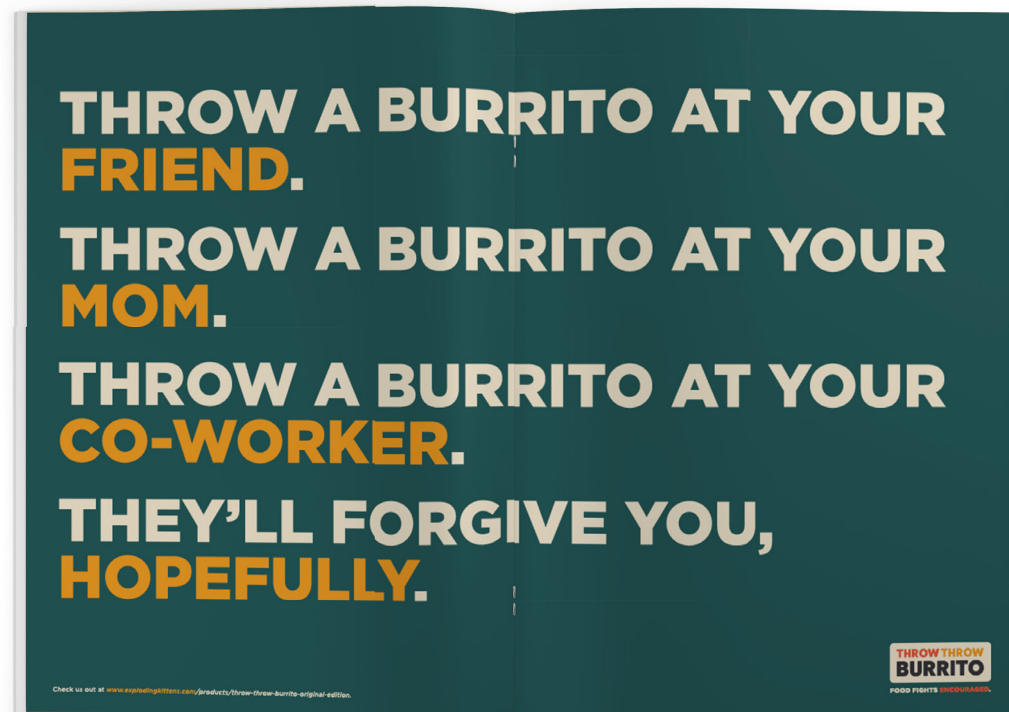
WE CATER TO THE PERSONS OF THE  
WORLD. WE MAKE GAMES FOR GOOBERS.



## MAGAZINE ADVERTISEMENTS



DOUBLE PAGE MAGAZINE FEATURE  
FEATURE IN EDGE MAGAZINE



**THROW THROW BURRITO**  
FOOD FIGHTS ENCOURAGED

# BRAWL WAR DUEL

**Burrito battles. It's sick.**

Check us out at [www.exploremagazines.com/products/throw-throw-burrito-original-edition](http://www.exploremagazines.com/products/throw-throw-burrito-original-edition)

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**Wetrix**  
Although comparisons with a certain Russian-designed videogame are perhaps inevitable, *Wetrix* owes less to *Alekey Pajitnov's* timeless *Tetris* than to its flawed sequel *Wetrix*. But if developer Zed Two's inspiration is apparent, so is the quality of its reiteration of a popular concept. Play begins with an isometric perspective flat area, with objects descending from above. The first task is to build a perimeter wall with a supply of uppers, which raise the affected area by one level. Other devices soon begin to appear; owners have the opposite effect to uppers, while bombs blow holes in the landscape. *Wetrix's* focus is on containing water, falling both as steady rain and through dedicated holes. If this flows out through gaps, a gauge to the right of the display will begin to fill, its peak representing the end of that session. To prevent gamers from merely building huge walls, an *Earthquake Meter* increases with each upper placed. If this reaches maximum, a carefully built landscape can be devastated. Once potential drainage points are blocked, there are further ways to score more points. Indeed, *Wetrix* is almost entirely score-oriented, but a two-player competitive mode where success is judged by survival. While most puzzle games start on easy levels, players here will find themselves at the high score screen with no idea of how the game ended, such is the game's unrelenting nature. The start speed of descending objects is comparable to that of, say, level eight of *Tetris*. *Wetrix* is a puzzle game for those who appreciate a challenge, and that could well exclude the likes of Pajitnov's classic.

Edge rating: **E**  
Seven out of ten

**Deathtrap Dungeon**  
Developed under the watchful eye of author Ian Livingstone, *Deathtrap Dungeon* is the first console game to be based on one of the fighting Fantasy series of games that enjoyed a brief wave of popularity in the '80s. It is the book on which it's based, the game uses you as a wandering hero attempting to reach the end of a deadly underground labyrinth and defeat the ancient dragon that lies there. *Deathtrap Dungeon* is a 2D isometric adventure; the character is viewed from a third-person perspective and must progress through a series of increasingly difficult levels, killing monsters, solving puzzles and avoiding traps. Along the way the player will collect a variety of different weapons, spells, and other power-ups to help the hero advance. Comparisons between *Deathtrap Dungeon* and the Tomb Raider games are inevitable: they share the same basic structure and publisher. *Deathtrap Dungeon* can't match Tomb Raider's visual appeal, although the background graphics are good, the main character and monsters are less impressive in palette, and all lack the smoothness and animation of the latter. One thing *Deathtrap Dungeon's* level design is very good, and it makes much better use of camera angles, giving the game a cinematic feel which gives a long way towards making up for its lower-quality graphics. *Deathtrap Dungeon* isn't going to seriously challenge Tomb Raider's dominance of the genre, but it is a nice, playable and well-designed fantasy romp that will at least help the hero and the hero's quest.

Edge rating: **E**  
Seven out of ten

**Tenchu**  
Using best-of elements in conjunction with the now-familiar third-person arcade adventure format epitomised by Tomb Raider has certainly been done before, most recently in Kazushige Nojima's *Crashers*. Yet the imported *Tenchu* merits attention, not only because it's so successful at evoking the feudal Japan era so beloved of so many gamers, but because it joins in on the growing trend of the more earthbound stealth fighter. *DoD* didn't show just how crucial the ability to sneak up on enemies could be, with many situations proving impossible unless a more cautious, sniping attitude was adopted. *Tenchu* doesn't milk the idea quite so successfully. But it does provide PlayStation owners with an alternative until the arrival of Konami's stealthy *Silent*. In time-honoured fashion, the player can choose from two protagonists, the gruff *Kikamaru* and more athletic female character *Ayane*. The choice is actually more of a cosmetic one, as combat in *Tenchu* relies as much on the use of extra weapons like throwing stars as it does on swordplay. Both characters possess the same lightning moves, which offer enough control and variation to make combat skill based and pleasingly visceral despite their apparently limited nature. The ability to backflip against walls and even use a grappling hook gives the already smart visuals extra flair, as does the use of cut scenes to depict the layings that follow a successful surprise attack on a character. Watching a close-up of a computer game hero slice the neck of an enemy is wonderfully cinematic, though it's certainly something that only mature gamers should witness. But while there are numerous cinematic touches, and the levels possess plenty of strong period detail, there's ultimately not quite enough here to sustain interest. Only a handful of enemy types are used, the end-level bosses tend to disappoint, and there's never quite enough to do beyond tap the back button a few times and progress to the next victim. *Tenchu* is certainly well above average, but if more had been made of those stealthy ninja abilities, it could have been so much more.

Edge rating: **E**  
Seven out of ten

Format: PlayStation 2/Pal/PC; Sony Music Entertainment Distribution; UK Retail Price: £9.99 (US \$20 Retail); Out Now (UK/US)

Format: PlayStation 2/Pal/PC; Sega Interactive Distribution; UK Retail Price: £14.99 (US \$24.99); Out Now (UK/US)

10 NEWS

EDGE MAY 1998

## FURTHER DELAYS DOG NINTENDO



It's N64 sales seriously lagging behind the PlayStation's in all territories other than the US, Nintendo of Japan has found itself in the difficult position of having to announce that both *Zelda: Ocarina of Time* and the GBC add-on device have been delayed. The new *Zelda* title has slipped from its previous April release date to November, which will doubtless leave many gamers in despair, due to the huge anticipation that has mounted for *Ocarina of Time*. Other than media-sounding comments from Nintendo Co. Ltd. about design guru Shigeru Miyamoto (of *Alto* fame) wanting to perfect *Zelda's* gameplay, the actual reasons for the game's postponement are unclear. Edge isn't the habit of speculating, but with the GBC also promised before the end of '98, the prospect of *Zelda* moving to the disk format that it was originally intended to inhabit, could be a possibility. Rumours are circulating in Japan that NCL founder Hiroshi Yamashita and Miyamoto have been involved in a dispute over the game. It is thought that Miyamoto had been in favour of *Zelda* being a GBC title throughout the development, only swapping the code to run on cartridge at Yamashita's insistence. If a normal save implemented, Nintendo could find its programmers disgruntled at reducing previously unmade GBC code. However, the Mario creator has possibly convinced his boss that both *Zelda* and the GBC add-on need the game to utilize the disk format. Although frustrating such a change of direction within NCL is conceivable, the GBC needs a later app in order to sell, while *Zelda* would benefit from an increase in available storage space. While the creative Mario Arts titles (see E24) are welcome additions to the gaming world they would be unlikely to make the GBC a much more successful Western market. If Yamashita is serious about fulfilling his promise to release once the GBC is established, there is strong evidence for the perpetual will be a prerequisite for him drawing a pension.

Edge rating: **E**  
Unravelling

Continuing the Nintendo tradition that the space-only Nintendo Game Boy System established in 1988, the GBC is an add-on storage device for Nintendo's best-selling Game Boy because magneto-optical disks, similar to those used in the successful Zip format, are far more reliable than a stack of data. Unlike the 20MB CD-ROMs used by the PlayStation, around half of the space can be used as re-writable storage. This recordable GBC system has the potential to receive similar game titles by encoding new saves, though as with every piece of hardware, the quality of data is dependent on developers taking advantage of it.



These are currently part of the GBC's startup sequence, after which Mario allegedly appears to play with the 3D N64 like



IN AN EFFORT TO appease frustrated fans, Nintendo has released new shots of the now postponed *Zelda: Ocarina of Time*. Most impressive - and intriguing - is the level set inside the belly of a beast (centre, top)

Cutting Edge Cuttings

IT PAL WORRIES After alarming through an early European version of *Crash*, Edge can report that the conversion from N64 has been well-handled - technically, sadly, the new version is a grade more than a century too late, using the game's realistic, free Expect a final update next issue.

INDEPENDENCE DAY Poly Entertainment, the SCI team responsible for creating *Crash*, has been granted full independence status. Now known as Polyphony Digital Entertainment, the group is headed by Akira Yano, with CI producer Kazushige Nojima now exclusive vice president.

WIKING IN ROMS Following the conversion in Rome to encourage European N64 development, Nintendo has announced the rebranding of its European operations. All EC distributors, including THE Games in the UK, will now report to the German based N6E company, rather than NCL in Japan.

Check us out at [www.exploremagazines.com/products/throw-throw-burrito-original-edition](http://www.exploremagazines.com/products/throw-throw-burrito-original-edition)

# GET READY FOR THE FOOD FIGHT OF YOUR LIFE

**THROW THROW BURRITO**  
FOOD FIGHTS ENCOURAGED.

SINGLE PAGE MAGAZINE FEATURE  
FEATURE IN EDGE MAGAZINE

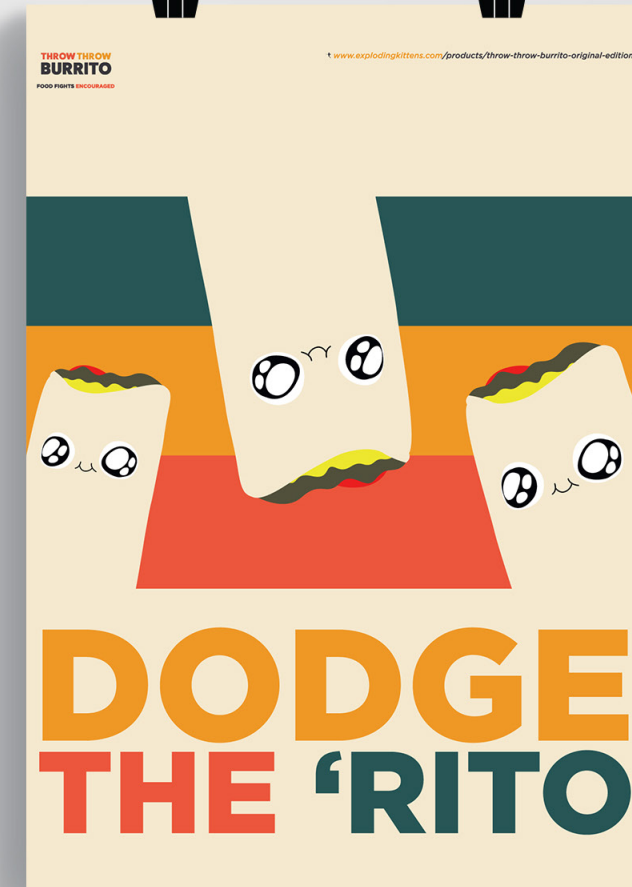
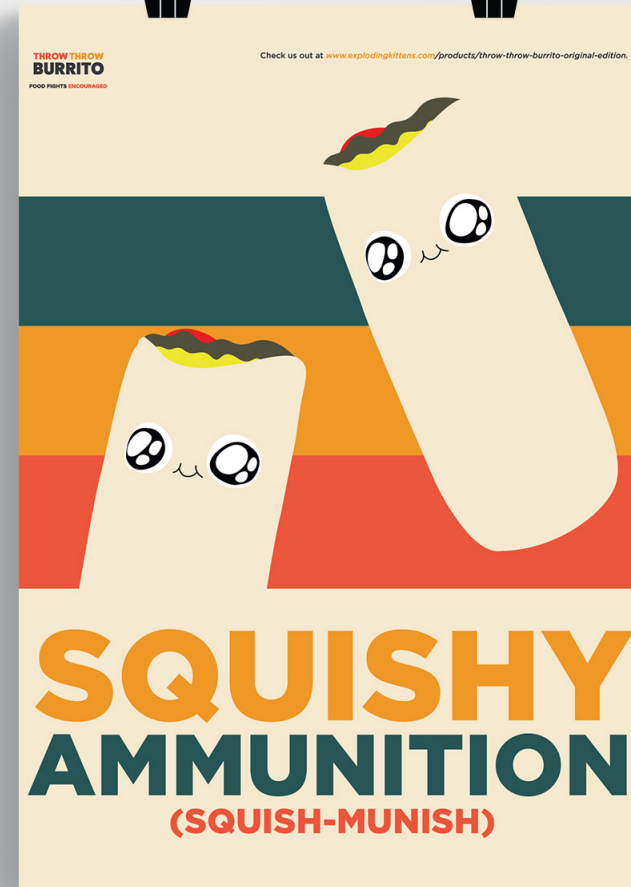




## INDOOR/OUTDOOR ADVERTISEMENTS



OUTDOOR BILLBOARD





## DIGITAL MEDIA METHODS

## ENTERTAINING THE SNAP LOVER.

Filters are everywhere, and the best ones spread laughter. The dancing burrito is objectively goofy.





## BUILDING CONNECTIONS THROUGH HUMOR AND INTERACTION.

Driving engagement with users through goofy animated shorts on TikTok.



## THE POWER OF ONLINE COMMUNITY.

Interact with game production companies and streamers on Instagram.



## MAINTAIN INTEREST.

Keep Throw Throw Burrito on the mind. Promoted story posts to remind users to whip out their box and play a game! Keep users interested and they'll spread the word.



**BRAWL WAR DUEL**



**THROW THROW BURRITO**

JOIN THE FOOD FIGHT

**THROW THROW BURRITO**




JOIN THE FOOD FIGHT

JOIN THE FOOD FIGHT



**THROW THROW BURRITO**



THROW THIS AT YOUR FRIEND, MOM, OR CO-WORKER. (OR WHOEVER, REALLY)

JOIN THE FOOD FIGHT

**THROW THROW BURRITO**

JOIN THE FOOD FIGHT



**BRAWL WAR DUEL**

## MAKE IT **VISIBLE.**

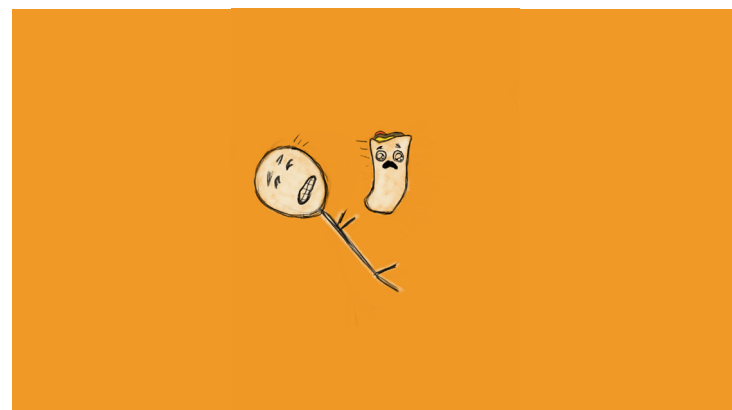
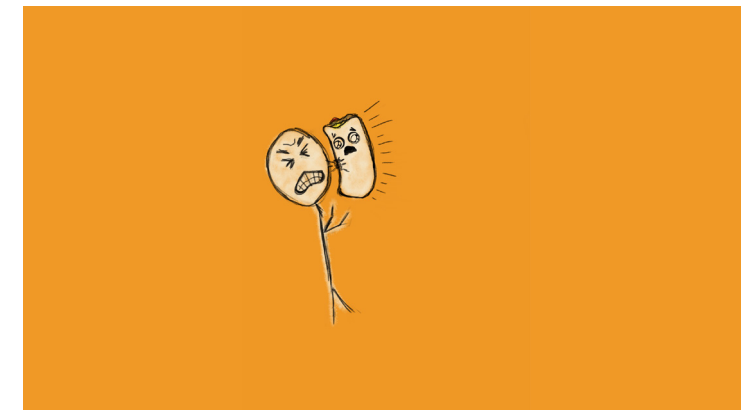
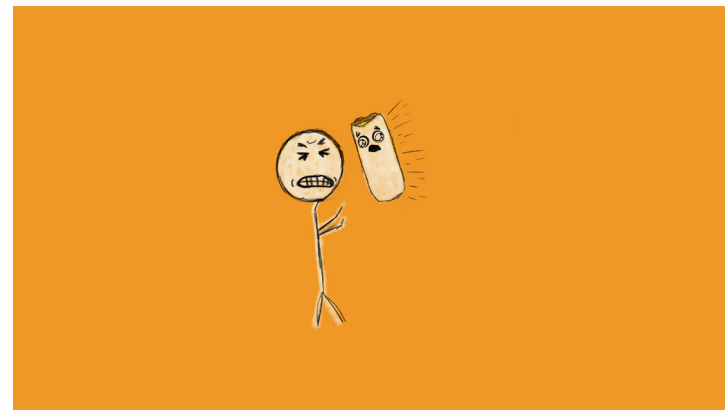
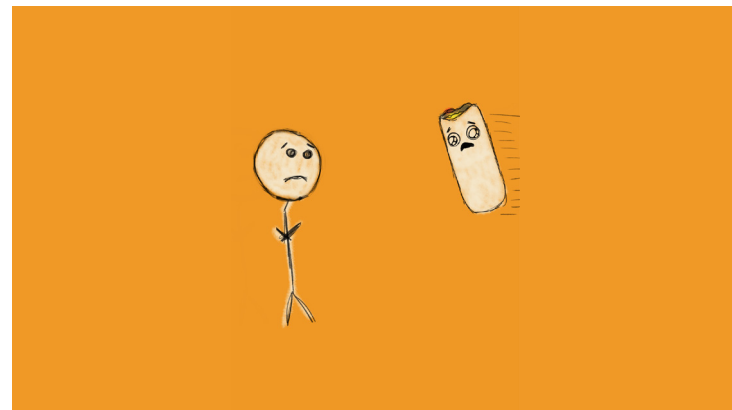
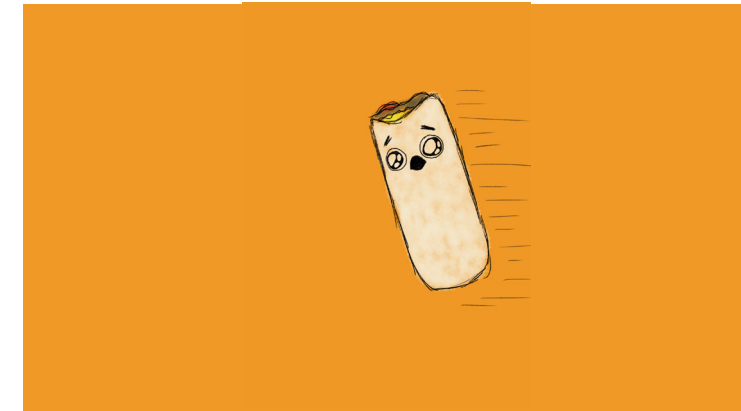
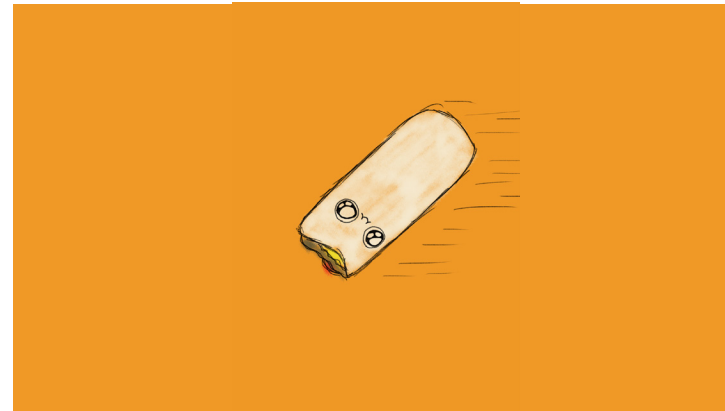
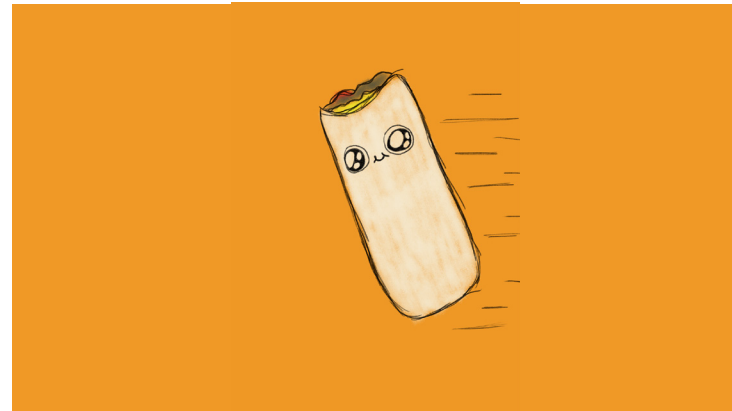
Take advantage of web banner real estate to keep the sweet little face of our favorite burrito on the mind of game-lovers everywhere.



## INTERNET COMMERCIAL

### 15 SECOND COMMERCIAL

This goofy animated short doubles as a commercial, intended for use as pre/mid roll ads on YouTube and sponsored posts on TikTok and Instagram. It showcases our lovable mascot while poking fun at the chaotic nature of the game.





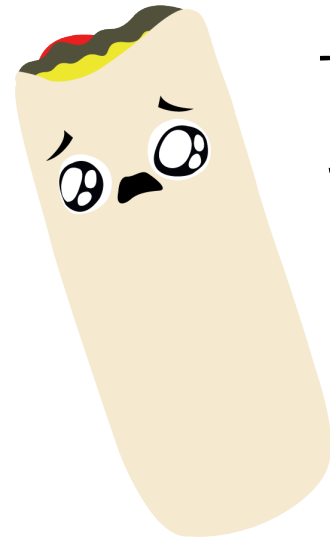
## MINI CAMPAIGNS

# WE WANT YOU TO SHOW HOW YOU THROW

## SEE THE GAME IN ACTION

Let the users give unbiased representation of the gameplay. The look of genuine enjoyment that can only be captured in an unscripted moment is exactly what we want people to fall in love with. The experience of spending time with other people and having some fun.

We'll drop the hashtag [#showhowyouthrow](#) and ask our users to create a video to share on Instagram and TikTok.



# THE POP-UP



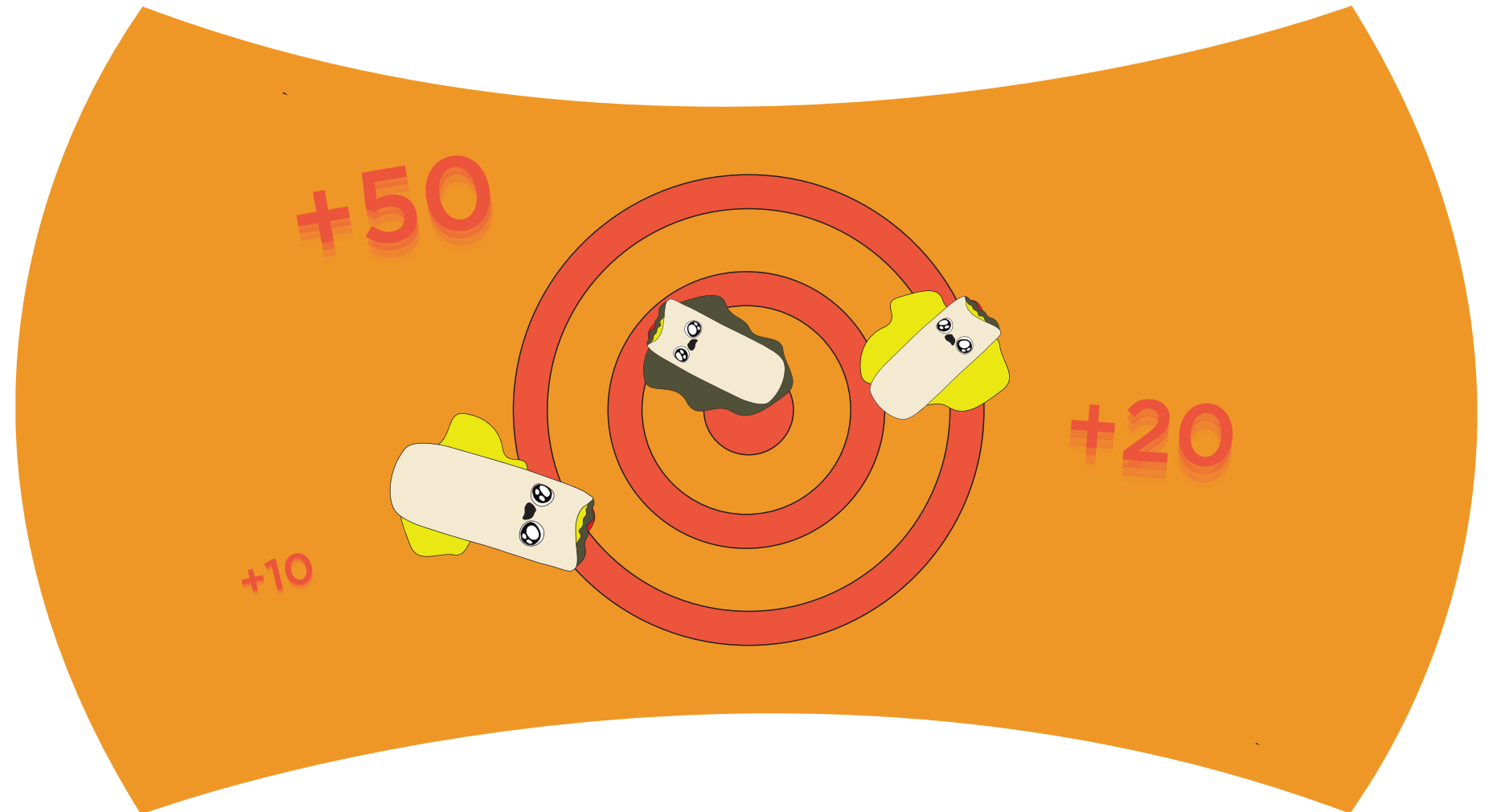
## COMMUNITY FOOD FIGHT

At its core, Throw Throw Burrito is a party game. So why not throw a party in its honor to promote some friendly catharsis among strangers. A one-day pop-up event with a small cover charge for food (burritos...obviously.) A few stations will be set up for people to start a game of Throw Throw Burrito with friends, or take chance and invite someone less familiar to join in. New and old friends all bonding over a new found love for food fights.

### AT THE POP-UP: FOR THE TECH-SAVVY

There are many reasons why people would be more inclined to engage with tech-based gaming. Whether it be preference, comfortability, or even personality type. The pop-up is about community, and community means inclusion. Everyone should have an experience they are comfortable with. In our case, we thought a short, but very sweet VR experience would give introverts the perfect way to be included in the festivities while remaining comfortable.

Though we can't recreate the exact experience of such a fast-paced, physical game, we can create an experience that involves the most important aspect: the throwing of burritos.






### AUDIENCES COLLIDE


Teaming up with Chipotle to create the ultimate burrito collab! A mutually beneficial partnership to drive sales for Chipotle and increase brand awareness for Throw Throw Burrito.







X



## LIMITED TIME ONLY!!!

COLLECT ALL 10 UNIQUE CARDS AT PARTICIPATING CHIPOTLE LOCATIONS AND REGISTER THEM ONLINE FOR A CHANCE TO WIN EXCLUSIVE THROW THROW BURRITO MERCHANDISE!

**HOW TO PLAY:**

1. COLLECT 10 UNIQUE CARDS (AVAILABLE WITH PURCHASE OF MENU ITEMS, NOT INCLUDING SIDES & DRINKS)
2. VISIT [EXPLODINGKITTENS.COM/ULTIMATEBURRITOCOLLAB](https://explodingkittens.com/ultimateburritocollab) TO REDEEM YOUR CODE FOR AN EXCLUSIVE PIECE OF THROW THROW BURRITO MERCHANDISE
3. SHOW US YOUR SUPER COOL MERCH ON INSTAGRAM!! #ULTIMATEBURRITOCOLLAB

### HOW TO PLAY

At participating Chipotle locations, a small card would come attached to bags with to-go orders, or provided on trays for diners in-lobby that would provide a promo code that is redeemable on Throw Throw Burrito's website. Once the Chipotle diners have collected 10 cards with unique promo codes, they can redeem their exclusive piece of Throw Throw Burrito merch.

# EXCLUSIVE MERCH





THANK YOU.  
- CHLOE WARD