

A Case History of the Success of *Dance Dance Revolution* in the United States

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“Obscure Japanese games like *Dance Dance Revolution* have little or no
chance of coming out in the US, so import this one while you can,”
– GameSpot.com Review





Introduction

One look at the *Dance Dance Revolution* arcade cabinet will tell you that this is no ordinary game. Standing eight feet tall, boasting spotlights and an independent speaker system with woofers and tweeters, the cabinet has no joystick or action buttons for the player to use. Instead, there is a large, slightly elevated metal platform with two sets of four buttons pointing up, down, left and right, for each player to step on. Gameplay is simple. On the screen, arrows scroll to the top of the screen, and once the arrows reach the cue at the top of the screen, the player must hit the step on the platform that corresponds to the arrow on the screen. Follow the cues and hit the steps at the right time, and get a high score. Miss too many steps, and you would “fail” the song, ending the game.

The rhythm action genre of videogames is a relatively new genre that started with Sony’s *Parappa the Rapper*, released in Japan for the Playstation in December 1996 (GameFAQs). In *Parappa*, the game alternated between the computer’s turn to demonstrate the rhythmic pattern of buttons to be pressed by the player, and the player’s turn to perform the pattern. Points were given if the player matched the computer, or if the player took his creative license in improvising a different rhythm. After *Parappa*, the rhythm action genre did not really kick off until January 1998, when Konami released *Beatmania* for the Japanese arcade, and Enix released *Bust a Move* for the Playstation in Japan. *Beatmania* was the first game in Konami’s successful *Bemani* series of rhythm action games. The premise of *Bemani* games is to follow the scrolling cues on the screen and hit the button on the interface that corresponds to the on-screen cues at the appropriate time as indicated on-screen. In *Beatmania*,



Konami’s *Bemani* logo

the interface is a DJ setup with buttons and a turntable. In *Dance Dance Revolution*, the second in the *Bemani* series, the interface is a dance platform. Other *Bemani* games have used guitars, drums, or keyboards as interfaces.

Konami released *Dance Dance Revolution*, or *DDR* for short, for the arcade in Japan in September of 1998, followed by a home version for the Playstation in Japan in April 1999 (GameFAQs). In the fiscal year ending March 1999, thanks to its

Bemani series, Konami saw a 260 percent increase of its net income (Wong). However, as can be seen in the Gamespot.com review of *DDR*, game critics’ initial impression of *DDR* was that it was just an obscure, quirky Japanese game that was simply too eccentric to be successful in the American market. Three



A screenshot explaining how *DDR* is played.



An in-game screenshot

years later, there are over eight hundred and fifty¹ arcades in the US with a *DDR* cabinet, and two versions of *DDR* released for the Playstation with one more to be released soon. *DDR*'s success in the US is definitely very real. So, how did a game that was originally dismissed as a quirky, Japanese niche game become so successful in the United States? This case history will explore the causes for *DDR*'s success in the United States, by looking at Konami's efforts and the influence of gaming communities that have formed around *DDR*.

Obstacles for *DDR* to overcome in the American market

Before looking at the reasons for *DDR*'s success of the US, we must first look at some of the obstacles *DDR* faced in becoming successful in the US. First of all, Japanese and American societies have very different views on videogames.² Japanese gamers simply purchase many more videogames than American gamers. Bart Eisenberg writes a monthly series called "Pacific Connection" for a Japanese magazine *Software Design*, and in the September 1998 issue Eisenberg reported that the game to console purchase ratio for the Sega Saturn was 24 to 1, as opposed to 4 or 5 to 1 for other next-generation consoles³ in the US (Eisenberg). As this statistic may imply, videogames are just much more accepted in Japanese society than in the US. In Japan, arcade games are considered to be part of the popular culture, an accepted social space where one could go to hang out with friends or go out on a date. However, in the US, although console games have recently grown a lot in popularity, arcade games are still not considered part of the mainstream culture, and instead are seen as more of a hobby (Enos).

Another obstacle is revealed in the homogeneity of genre in arcade games and the acceptance in gamers and arcade managers of this homogeneity. In general, arcade managers had found that for the arcade to be successful, there would have to be games of the top three genres of arcade games, racing, shooting and fighting (Enos). There was little need or desire for variation or experimentation because this formula of the top three genres had worked well in the past. In Japan, there is a much wider variety of genres in videogames. Eisenberg quoted Sega of America spokesman Dan Stevens saying that American gamers "primarily want action-explosions, full special effects, good graphics-while in Japan... games in which the players can let their imagination go, sell very well" (Eisenberg). The relative homogeneity of American games can be seen in the tables to the left. Data from these tables show the distribution of genres of Playstation 2 games for sale on two online videogame stores: 214 games were tallied on ebgames.com, a representative online domestic game retailer,

Genre	ncsx.com	ebgames.com
Fighting	6%	4%
Action/Adv	13%	37%
Racing/Sports	22%	43%
RPG	16%	8%
Strategy	0%	2%
Puzzle	3%	1%
Rhythm-Action	12%	2%
Other	27%	3%

¹ This number was obtained by summing the number of entries in the DDRfreak.com machine location database which may not necessarily be complete (<http://www.ddrfreak.com/locations/locations.php>)

² Although arcade and console games are not entirely the same, they both fall under the general category of videogames and therefore in the context of Japan and American acceptance of videogames conclusions about videogames in general can be made by analyzing either arcade or console games.

³ Note that in September 1998, "next generation" consoles referred to the 32 and 64 bit systems. The 128 bit systems had not been released yet.

and 98 games were tallied from ncsx.com, one of the largest online import game retailers.⁴ The statistics clearly show the trend described above that American games are more heavily concentrated within fewer genres,⁵ whereas the genres of Japanese games are spread out to the point that 27% of the games cannot even be classified within one of the seven genres listed in the table. It is important to note that the 3% in the “Other” category found in ebgames.com were all games developed in Japan. Some interesting games that fell into this “Other” category include a dating simulator, a mosquito simulator, and a mahjong game, reflecting the Japanese gamers’ appetite for imaginative games that Stevens alluded to.

Eisenberg writes that in the case of *Parappa the Rapper*, the game was relatively successful because it came directly from Japan and since “Japanese culture is different, Japanese games are novel without even trying” (Eisenberg). However, this novelty of Japanese cultural can also work against games such as dating simulations. In a market where Americans do not necessarily care about plot, and only crave action, a dating simulation, which has zero action and virtually 100% text, and plot and character development, still remains very foreign to Americans (Eisenberg).

So where does *DDR* fit in? Because of the eclectic nature of the Japanese game market *DDR* was probably not too much of an outlier in its design when it was first released in Japan. This allowed *DDR* and later, other rhythm action games, to be quickly accepted in the Japanese game market. In less than three years after *Parappa*’s release, rhythm action games made up fifteen percent of the top 100 games sold in Japan in 1999 (Craze). However, in the US, *DDR* clearly does not fall into the top three genres of arcade games. Moreover, it is a dancing game, and the typical arcade player is male, and males tend not to like dancing. Price was an issue as well: a new *DDR* cabinet could cost about \$15,000 - \$17,000, almost double the price for a standard arcade cabinet which costs approximately \$8,000 - \$9,000.



The expensive *DDR* cabinet

Konami planned the American arcade release of *DDR* for March 1999. How would *DDR* do in the US? Would it be dismissed as too novel and too weird? How accepting would the American market be? First, let’s take a look how *DDR* was initially received in the US.

DDR’s first steps in the US

DDR received excited and interested reactions when it was first shown at trade shows but the high price and the novelty of having a dancing game which had no precedent for success in American arcades made it such a risky investment that most American arcade owners declined to purchase the expensive arcade cabinet. Only the large arcade chains were able to afford the arcade cabinet and take the risk (Enos). Test locations were concentrated in Illinois and in

⁴ The reason for the disparity in the number of games counted was that ebgames.com had all of their games already organized into the various categories, whereas this was not the case for ncsx.com, and instead the genres for ncsx.com’s games had to be manually categorized.

⁵ The particularly low 4% fighting games in ebgames.com is strange, but not all that troublesome since it is possible that not many fighting games have been developed for the Playstation 2 quite yet.

California, because Konami's arcade division was in Illinois, and Konami saw California as a place with many arcades and where trends tend to originate. When officially released in March 1999, the release was very limited, covering less than a dozen states (Wong). Contrary to most arcade owners' first impressions, *DDR* was extremely successful, especially in California and the West Coast, which Jason Enos – Product Manager of Action games at Konami of America – explains is where dance music and rave culture was very strong (Wong). For example, John Bailon, assistant manager at Southern Hills Golfland arcade in Stanton, California, was skeptical of *DDR*'s potential when he first saw it in 1998, but between May 1999 when *DDR* was installed and August 2000, the machine had collected \$40,000 in tokens (Tran).

It confused many arcade owners that such a strange game that defied their proven formula of the top three genres would do so well, and in an attempt to cash in on the success of *DDR*, everyone started to order a *DDR* cabinet for their arcade. Overwhelmed with orders, Konami of America simply could not mass produce the intricate machine and fulfill all of the orders, and it was simply too late for most arcade owners (Enos). But arcade owners were desperate, and they turned to sources other than Konami of America to obtain cabinets. Specifically, through other suppliers, arcade owners could get previously used machines imported from Japan, and since the machine was second-hand, it became cheaper to do it this way than to purchase a brand new cabinet from Konami of America. Although the importing of Japanese *DDR* cabinets is technically illegal, because importing supports the Japanese division but not the American division of Konami,⁶ Enos did say that it nevertheless helped the success of *DDR* because it vastly increased the number of *DDR* locations, thus increasing awareness for the game. Also, the Japanese machines available were always two or three versions ahead of the machine available in the US, thereby making the original American *DDR* arcade machine and the later-released *DDR USA* in September of 2000 look mediocre compared to the multiple Japanese versions, or “mixes” that were imported into the US (Enos). Each Japanese mix averaged twenty to thirty new songs, whereas the original American *DDR* arcade had only thirteen songs taken from the first and second Japanese mixes, which resulted in *DDR* fans referring to it as *DDR 1.5* a convention I will use hereon. *DDR USA*, as well, merely contained a compilation of only a fraction of songs found in the first three Japanese mixes.

The *DDR* Community

Stepping back a little, one of the most significant aspects of *DDR* that has not been mentioned yet, but has been in existence ever since *DDR* first hit American shores, is the *DDR* gaming community. Not only is the *DDR* community unique when compared to all other gaming communities – the ways in which they are unique will be discussed shortly – but the *DDR* community also had a critical role in establishing the popularity that *DDR* has today.

Because of the few locations of *DDR* machines when it first came to the US, *DDR* enthusiasts would congregate at those few locations to play, and as they continued to go on a regular basis to play, they would get to know each other and befriend each other. In short, *DDR* became the medium through which players who were otherwise strangers, started to socialize with each other. This is quite a contrast to the idea presented by anthropologist David Surrey that “communication in the arcades – except with your close friends... – is social taboo” (Loftus 89). As described before, one of the obstacles of *DDR*'s success was that the arcade was not

⁶ This does not only hold for Konami. It is technically illegal for any sort of importing of arcades or consoles for this same reason.

considered mainstream enough to be a social space where one could hang out with friends. Clearly, these groups of friends had no qualms with using the arcade, particularly the *DDR* machine, as their social space. It is still important to note, that this behavior of using the arcade as a social space was not and still isn't considered mainstream, and certainly these groups started out very small and part of the arcade subculture.

One aspect of the *DDR* gameplay that particularly drew these groups of friends together to play at the arcade was freestyling. It did not take

too long for player to get good enough to hit all of the steps in a song. Things started to get interesting when players started to freestyle to the songs and put some of their own creative styles and dancing when playing the game. Each time these groups of friends met at the arcade, they would practice their freestyling routines or choreograph new ones and perform it for others to see. One such group that has a special place in the early history of *DDR* communities was the group of Friday night regulars at the Milpitas Golfland in Milpitas, California. They were not

much different from other groups who had befriended each other through *DDR*. But in this group was a UC Berkeley engineering student by the name of Jason Ko. The group felt that they

wanted to be able to socialize more than just the Friday nights at Milpitas Golfland and as a result, on March 12, 2000, Ko started the ddrfreak.com website and message board.⁷ Also on the site was a database of *DDR* machine locations in Northern California, as well as pictures taken of this Friday night group of regulars. Through this online message board, players socialized with each other, discussing topics such as freestyling and other playing tips, machine locations, or making plans for their next get-together (Ko). Other message boards communities based on *DDR* popped up as well, such as bemanix.com, ddrspot.com, or teamgwailo.com. People who had never played *DDR* could come to these message boards to find out more about *DDR*, and how and where one could play, increasing the awareness and popularity of *DDR*. In fact, according to Ko, *DDR*'s success and popularity today was catalyzed by early message board communities providing a place for players to interact as well as for newcomers to learn about the game (Ko).

This duality of function as a place where people could play *DDR* and as a medium through which those not in the know could learn more about the game and where to play, is actually one of the unique features of the *DDR* community. In comparison, the online communities based around a game such as *The Sims* may have promoted awareness for the game, but they did not provide information on how to obtain the game. Or if they did, that information was trivial due to the game's high availability, something that *DDR* did not have. The online community found in massively multiplayer online role playing games, or MMORPG's such as *Everquest* or *Asheron's Call* provided a setting for those already in the game, and although there do exist fan sites and message boards for these games, the vast majority of the time was spent



Freestyler Mike Ngo breakdances on the *DDR* dancing platform.



The original ddrfreak.com logo

⁷ Actually, when the site was started, it did not have its current domain name, ddrfreak.com. Instead, it was on Ko's UC Berkeley homepage. Shortly after, they received their own domain name, ddrfreak.com and has grown into the enormous ddrfreak.com website and message board that it is today.

playing the game instead of on the message boards (Karl). Also, as Ken Karl of Microsoft said in the March 14 lecture, the people who spent time looking and posting on MMORPG message boards were only a vocal minority (Karl).⁸ The *DDR* community also provided a social setting for the game to be played and discussed, and promoted awareness and served informational purposes for those just getting into the game. Importantly, especially when *DDR* was new in the US, the message board community and the regular *DDR* playing community were more or less equal, instead of a disparity in the fan site/message board community being a vocal minority in the case of the *Asheron's Call* community.

Another way in which the *DDR* community was unique was that it existed both online and offline. The duality of domain in the *DDR* community had a self strengthening effect as friendships made in real life at the arcade could be further developed on the message boards, until the next time they met at the arcades, when the social bonds would be further developed, creating a cycle of online and offline social bonding. Aside from strengthening friendships or community, for those who craved the *DDR* community, it was possible to be a part of the *DDR* community while online and offline, either playing or discussing the game. This was simply not possible for games like *The Sims* or MMORPG's. For an MMORPG, the time spent playing or socializing whether in game or more uncommonly on message boards was one hundred percent online. Once offline, members of the MMORPG community were separated from the community, and as a consequence those who craved the MMORPG community were forced to stay online, at times many hours on end, to stay a part of that community.

Reaching the Masses

As more and more people found out about *DDR* there came an increasing desire to be able to play the game outside of the arcade. In March 1999, just a month before the American arcade release of *DDR*, Konami released the first Playstation version of *DDR* in Japan. A plastic mat, similar to Nintendo's Power Pad, was used to recreate the dancing platform for the home version. However, it was not until a year and a half later, in August 2000 when the first *DDR* Playstation game was announced for an American release (thegia). Gamers were desperate and



The cover of *DDR 3rd Mix* for the Japanese Playstation

they wanted to be able to play *DDR* on their Playstations. Some turned to pirated versions, but many obtained imported versions from Japan (Wong). Just like imported arcade cabinets, imported console games were technically illegal, but the imported *DDR* Playstation games did have a positive effect because it increased the attainability and ultimately the awareness and popularity of *DDR*. Also the proximity of the West Coast to Japan, and the huge Asian population on the West Coast, especially California made it quite easy to import these games. Import videogame shops exist all over the West Coast, and many are concentrated in the San Francisco and Los Angeles areas. Websites such as the above-mentioned ncsx.com provided another easy way for people to import console games. Sources for import, as well as techniques to rig the Playstation hardware in order to play the otherwise locked out import games were other topics of great discussion in online message board communities. Like the arcade

⁸ It is true that as *DDR* has become more and more popular, those who spend time in *DDR* message board communities make up a smaller percentage. But in the early history of *DDR* in the US, there was significantly less of a disparity between people who played *DDR* and those in the online communities.

situation, since Japan was so much more ahead than the US, the Playstation versions of *DDR* were still always several steps ahead of whatever was out in the US. Nevertheless, the discussions on how to import *DDR* served to increase awareness of *DDR* as well as provide information for others on how to play *DDR* on the Playstation. It also allowed those who did not live in an area of an arcade that had *DDR* to start playing as well. It wasn't uncommon for these fans to petition to their local arcade owner to purchase a *DDR* machine for the arcade, further increasing the US fanbase.

Jason Enos points out an interesting observation about the effectiveness of having the combination of the arcade and Playstation available to *DDR* fans or potential fans, aside from having two avenues through which awareness of *DDR* could grow. Specifically, because of the performance nature of the game, it was potentially discouraging to those who were too shy to play in the arcade for fear that they were not good enough. But playing at home allowed a player to practice in the privacy of his or her own home, without the fear of looking bad in public, and once comfortable, that player could go play in the arcade, drawing more people towards the game (Enos). For more experienced players, practice at home could enhance the quality of the routines and of freestyling which in turn made the game look cooler, attracting more people to try the game.

DDR's atmosphere, combining a videogame with a social setting served to attract two disjoint segments of the market: those who enjoy videogames but not dancing, and those who dance but who would not necessarily play videogames. Many *DDR* players admit, including Ko himself (Wong) one of the pioneers of the early *DDR* scene in Northern California, that they simply cannot dance. Yet many in this group have been recognized as some of the top *DDR* players or freestylers. In fact, in a recent poll taken on the ddrfreak.com website, 60% said that outside of *DDR*, they did not participate in any dance activities ("Statistics"). One possible explanation for this is that certain people felt more comfortable expressing themselves through dancing in an arcade than in a party or club. Of course, the remaining 40% in the poll answered that they also danced at clubs or parties, and no doubt *DDR* had an appeal to this crowd as well, drawing in those who enjoy dancing but normally wouldn't play videogames.

As more and more people started playing and became good enough and start to freestyle, *DDR* competitions and tournaments started to pop up on West Coast. Japan had had tournaments since very early on, so this is nothing new for *DDR* – and it is not doubtful that players on the West Coast borrowed the idea from Japanese players to hold the tournaments – but it is still a good indication of the increased popularity of *DDR*. Although there was usually a technical section in the tournament where the goal was to get the highest score or to get the highest percentage of "Perfect" steps, the more exciting section in the tournament was the freestyling competition, where competitors would either improvise or prepare their choreographed routines for a certain song. Judging was fairly subjective, and competitors were judged on how well their routine flowed, and how appropriate it was to the song, among other criteria. Tournaments started as early April 2000 (Mel B) but really started to take off, along with the general interest and popularity of *DDR*



to the rest of the United States⁹ in the Summer of 2000, when the media started to catch onto this craze, causing a wave of news stories about this new “karaoke for the feet” (Tran). Also, on March 12, 2001, ddrfreak.com expanded its coverage of the *DDR* scene from Northern California to the entire nation (Ko). *DDR* was clearly a national phenomenon.

Konami continued to try to push *DDR* to a mass audience, but aside from *DDR 1.5* and *DDR USA*, there wasn't much else in the US. Konami announced the first US Playstation version, simply titled *Dance Dance Revolution* in August 2000, and Konami's goal for the game was not to provide the ultimate version to rival the Japanese imports, but instead just to get the game out in the US console market. At the same time, they really wanted to make sure that *DDR* fans, who had already shown they preferred the imported versions, would still support this version of *DDR* on the Playstation. After the game was announced, Jason Enos set up a mailing list of all the *DDR* fans using the email addresses that were on public display in the profiles of user accounts of message boards such as ddrfreak.com. Enos sent out updates about the status of the US Playstation version, and he was also very open to suggestions from fans. Enos made it so that fans knew that they were always the first to receive information about the game through this mailing list. This kept the fans' interest level high, as well as made them feel that they somehow were involved with Konami, behind the scenes, in bringing out *DDR* for the US Playstation. This in turn, caused many fans, who otherwise might have dismissed the game as inferior to the Japanese imports, to go out and purchase the game when it was released in April 2001 and support *DDR* in the US.

Konami did several things to try to further extend *DDR*'s popularity to the masses beyond the gaming population. First of all, rhythm action games in general were reviewed and critiqued as quirky Japanese niche games. “Cool Cool Toon is a sure bet for import-savvy rhythm game fans” wrote Ryan Davis in a gamespot.com review (Davis). “PaRappa isn't for everybody. It's very silly and odd, and somewhat childish,” wrote Adam Douglass in an IGN review (Douglas). The GIA even said it straight out in the Space Channel 5 review: “Sega should be commended for bringing a *unique niche title* like Space Channel 5 to the U.S” (Vestal, emphasis mine). *DDR*, too, as can be seen in the quote from the gamespot.com review on the title page, was



A screenshot from the diet mode. Identical to normal gameplay except that it counts calories instead of points.

initially seen as one of these obscure niche games. Konami wanted to change this for *DDR* and pushed the image of *DDR* as a game that could also be enjoyed by the general, non gamer, non arcade going audience. Jason Enos describes how he tried to get the *DDR* name out to all different publications such as “parenting magazines, music magazines, music magazines, fitness magazines” in an attempt to draw in all these different crowds (Enos). In addition, a diet-workout mode which already existed on the Japanese Playstation versions was added to *DDR Konamix*, the third not yet released US Playstation version – which I will discuss shortly – in order to draw in the health and fitness crowd. Konami also released *DDR Disney Mix* for the US Playstation in

September 2001, in an attempt to draw in the younger crowd.

⁹ It is important to note that the referenced online post claims that *DDR* tournaments do exist but are not big outside of the West Coast. Nevertheless, the point is that tournaments do exist across the US even if they are relatively small, and that the interest in and popularity of *DDR* does span throughout US.

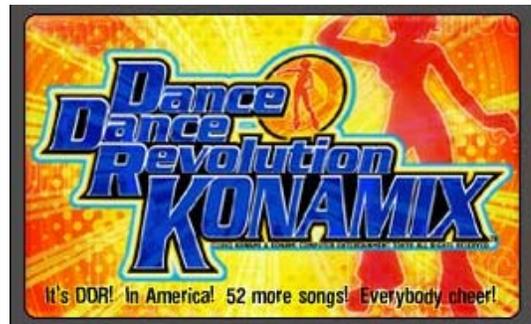
DDR Konamix

But Konami had a problem. In Japan, as of March 1, 2002, there were fifteen different arcade versions and nineteen different console versions.¹⁰ The US had two of each, and these were mediocre at best. Although the *DDR* community and fanbase was constantly growing with ddrfreak.com recording about 50 new members and more than 100,000 page views per day (Ko), there was the sentiment among a few of the original *DDR* players that they were getting bored of *DDR*, even with all of the imports. The mediocrity of the American versions didn't help much either. Some from this group of bored players still stayed with *DDR*, mostly because the community aspects and the friends they made kept them from leaving completely, adhering to Wil Wright's saying, "Start for gameplay; stay for the community" (Wright). In some cases, these players might renew their interests in playing *DDR* again, which most likely wouldn't have been possible if the community aspects had not kept them connected with *DDR* and its community during the time those players had lost interest. Still, if Konami was to continue to expand its fanbase, they needed the support of these hardcore gamers. This is where *DDR Konamix* comes in.

DDR Konamix was announced in January 2002 for an April 2002 release. According to Jason Enos, Konami really wants to try to up the ante and put something out that could rival the Japanese imports with *DDR Konamix*. All of the modes, including a nonstop mode, an edit mode, and the aforementioned diet mode from Japanese versions have been included into *DDR Konamix*.

The song choices were also highly influenced by a poll taken on the ddrfreak.com message boards in January.¹¹ Konami also plans to do something that they had never before done with an American version of *DDR*, and that is to put two entirely new songs into *DDR Konamix*. Two new songs may not seem like much, but this will be the first time that the US will ever received something that can not be found on import versions of *DDR*.

Enos has also been promoting for the game with monthly contests on ddrfreak.com whose answers are songs that will be in the game,¹² and whose winners will receive a free copy of *DDR Konamix* when it is released. Clearly, these tactics not only drum up interest for the game, but as Enos says, it also makes these *DDR* fans feel that they are involved with the game's development and that they have an investment in it. So, even if they're not very happy with the end result, they'll still probably go out and end up purchasing the game because they know they're a part of it (Enos). Enos also continues to say that because it is so



The *DDR Konamix* logo. The text at the bottom reads "It's DDR! In America! 52 more songs! Everybody cheer!"

¹⁰ For completeness I will list the versions here. The starred arcade versions have a corresponding console version for the Playstation. Additional console versions are listed, and are for the Playstation unless otherwise noted. Arcade: *DDR, *2nd Mix, 2nd Mix Link Version, Karaoke Version, *3rd Mix, 3rd Mix Plus, Solo Bass Mix, Solo 2000, *4th Mix, 4th Mix Plus, *5th Mix, 6th Mix (= DDR Max), *DDR Disney Mix, *Dancing Stage feat. True Kiss Destination, *DS feat. Dreams Come True. Additional Console: DDR 2nd Mix (Dreamcast), DDR Club Version (Dreamcast), DDR Club Append Vol 1, Vol 2, DDR Best Hits, Extra Mix, Oha Star DDR, DDR Game Boy, Game Boy Disney, Game Boy Vol 2, Game Boy Vol 3.

¹¹ The results of the poll can be found at this link: <http://www.ddrfreak.com/konamipoll/pollresults.php>.

¹² The February riddle can be found at this link: <http://ddrfreak.com/phpBB2/viewtopic.php?p=35903#35903>.

difficult to satisfy everyone, *DDR Konamix* probably will not be the “pot of gold that everyone wants, especially for the hardcore. But it would show that the pot of gold is attainable here and can happen” (Enos).

How will *DDR Konamix* do? Will it be able to take that extra step and capture the mass audience? Some believe that *DDR* has passed its prime, but Enos believes that *DDR* in the US is just in its infancy. We have yet to see what will happen after *DDR Konamix* is released in April. But thanks to Konami, the creators and members of the *DDR* communities, and of course all of the fans of *DDR*, hardcore, and casual, *DDR* has come a long way from just an “obscure, quirky Japanese game.”

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