



== "INDY CIRCUIT" PLAYTEST EDITION ==

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THANKS: Vincent for Apocalypse World, Avery for Simple World,
Ian+Bret+Eppy+John for being my wrestling bros.

GIMMICK THANKS: Bret Gillan for The Jobber, Alex Isabelle for The Wasted,
Ian Williams for The Hardcore (orig. The Hardcore Icon)

RULES THANKS: John Stavropolous for Making the X,
Ron Edwards for The Top Spot

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DEVELOPMENT HISTORY

This is the first Beta draft, with updates, for general distribution. If you know somebody who you think would dig this game, please share!

ROUGH DRAFT PLAY TESTERS: John Stavropolous, Tim Rodriguez, Anon Adderlane, and Terry Romero; Ian Williams and Bret Gillan; Alex Isabelle/Revan Adler, Girolamo Castaldo, (and others). Thank you all for your patience dealing with the rough edges, and your incisive and motivational feedback.

ALPHA PLAYTESTERS: Jake Baerkircher, Evan Dicken, Dylan Weltch, George Foster Jr, Sakar and Graham; John Stavropolous and Dylan Clayton; Tim Rodriguez, Adam Swiatlowski, Todd Love, Darren Watts and Dev Purkayastha; Paul Imboden, Eric Mersmann, and Aaron. Thank you all for your enthusiasm, good will and excellently observant comments.

BETA PLAYTESTERS: Ron Edwards, Eric Mersmann, Ed Blair, Dylan Clayton and Keith Senkowski

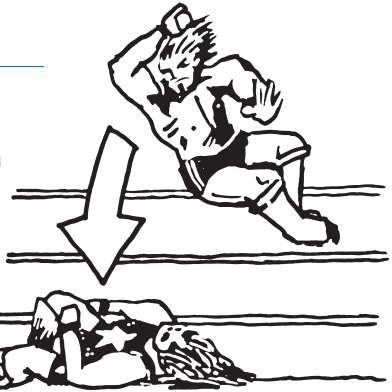
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Use the hashtag #WWWRPG



TO PLAY:

You need this booklet/PDF, the Gimmick, Moves and Creative record sheets (available as a standalone download at ndpdesign.com/playtest), pencils and scratch paper or note cards, at least 2d6, a microphone prop (or other way

to note who has the mic), and players who are ready for wrestling action!

For extra fun, players with mobile devices should feel free to cue up their entrance music and play it at appropriate moments.

TWO-STRIPE TOM DROPS AN ELBOW ON THE AMERICAN SKULLCRUSHER

DEBTS

World Wide Wrestling is built on the bones of *Apocalypse World*, by D. Vincent Baker, with much help from Avery McDaldno's *Simple World*.

I also owe debts of thanks to Jared Sorensen, specifically *Darkpages*, for inspiring how Gimmicks change over the course of play.

There's a million other games in this games DNA but those are the main ones. As always, I stand on the shoulders of giants.

= 1. TALE OF THE TAPE: ABOUT THIS GAME =

World Wide Wrestling is a game that creates a professional wrestling franchise with storylines that are both satisfying and surprising. It's about feuds, championships, betrayal and righteous victory. It's about the clash of good and evil on the grandest stage. It's about whether you've got what it takes. And, in the end, it's about what the audience thinks of your efforts.

To play this game well, you need to get used to the double-think of the modern wrestling fan. There are always two concurrent stories. The obvious one is the story "on-screen" told by wrestlers, managers, valets and authority figures as they get into feuds, cut each other down on the mic and settle their differences in the ring (the *kayfabe* story, for you wrestling fans). The other one is the "legit" story that happens off camera, as the real people in the costumes try to advance their careers, attract more eyeballs to the product, and do what's...wait for it... *best for business*.

This game provides the support structure to ease you into the double-life of the wrestling business. **Focus on the wrestling first.** As you get used to how the game works, blending the legit with the kayfabe will make more sense. Of course, if you already do this every Monday night, than you're invited to dive right in and find the parts of the game that call to your favorite kind of wrestling storytelling.

This game is a roleplaying game in many senses of the word. Not only does each player takes on a certain role within the rules framework, each of those fictional characters has their own wrestling-universe roles to play as well. And, of course, all of the players are trying to entertain the "imaginary viewing audience," which in reality consists of: themselves. A little meta? Yes. But that's just how we roll here at World Wide Wrestling.

PLAYER ROLES

One player represents the creative and writing staff of your World Wide Wrestling promotion. This player is called Creative. Creative books the shows (each Episode of play), orchestrates the environment around the Talent (the wrestlers played by the other players), decides on the results of matches in order to create captivating story lines, and plays non-Talent characters (NTCs) temporarily on an as-needed basis. The primary job of Creative is to take the swerves created by the actions of the Talent and incorporate them into the storylines as to make it look like it was planned that way all along! In addition, Creative uses off-camera scenes to complicate the Talent's lives and put additional pressure on them to perform in certain ways on-camera.

The other players represent individual wrestling characters, collectively called the Talent. Each Talent player picks a Gimmick, a broad archetypes

that describe individual performers, for their wrestler. Each player should pick a unique Gimmick (though they can change Gimmicks throughout their careers). During the game, Talent play their wrestlers as they participate in matches, do their best to get over with the audience, settle their feuds and try to advance their careers within the company.

Being Talent encapsulate two roles in the fictional wrestling world. First, and most clearly, you play the costumed character performing for an audience and abiding by the booking decisions made by Creative. Your Gimmick describes most of that character. But you're also playing the real person behind the mask who's trying to square their performance in the ring with their real-life problems, interests and ambitions. The legit aspect of your character is less structured by the rules and more dependent on the fictional relationships you develop over the course of play.

Finally, there's an Announcer, played by one of the Talent not currently involved in on-screen action. Whoever holds the Mic (a prop, or a notecard with "The Mic" written on it) is the Announcer, and the current Announcer passes the Mic to someone else when their wrestler re-appears on screen. The Announcer comments on the ongoing match and helps put the wrestlers in the ring over with the Imaginary Viewing Audience.

PLAYER VS. CHARACTER AND THE IMAGINARY VIEWING AUDIENCE

This game requires a certain kind of suspension of disbelief that wrestling fans are generally really good at, but which may require a little mental gymnastics when applied to a game where you're supposed to advocate for your character. The primary thing to keep in mind is the invisible "extra player" at your table, the Imaginary Viewing Audience.

This is important because the majority of the game takes place on-screen, which means that your descriptions of action and the dialogue you put into your character(s) mouth(es) is on the imaginary Jumbotron and television screens, seen by the live audience and broadcast to the viewing audience at home. When a scene is off-camera, this means that you're not in front of the Imaginary Viewing Audience, and you are free to express the "real lives" of your fictional characters, for better or for worse. You should clearly indicate when you're taking something off-camera, as that context is very important to guide interaction and to apply some of the games rules correctly. As you learn more about the wrestlers off-camera lives, goals and ambitions, they'll start to come into conflict with the booking decisions that are being made in order to please the Imaginary Viewing Audience. The friction between the real and the performance, the backstage and the ring, the person and the mask - that's where the game really shines.

2. THE BIG PICTURE

A game of World Wide Wrestling requires:

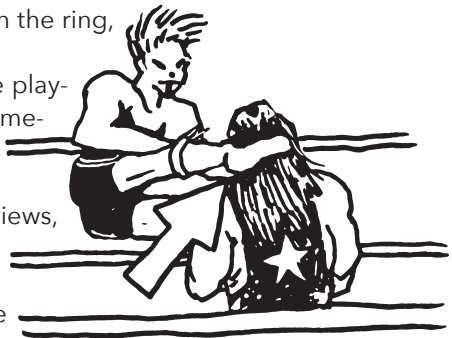
- » 3-6 wrestling fans (or at least people who are genuinely interested in the idea of professional wrestling)
- » copies of the Gimmick, Moves and Creative reference sheets (available for download from ndpdesign.com/playtest)
- » pencils and scratch paper
- » at least 2 normal six-sided dice (d6)
- » a prop or notecard to represent the Mic

Generally, the person bringing the game will probably be the one who's read it and thus is in the best position to take on the role of Creative; the other players will take a Gimmick sheet and play individual wrestling characters. The game is divided into Episodes of play, each one representing a single live televised broadcast or pay-per-view event of your wrestling franchise. A single Episode generally takes about 1-2 hours of real time to play (your first Episode will probably be a little longer).

The first Episode starts as the Talent creates a set of interesting and iconic wrestlers, while Creative comes up with the constellation of rivals, heroes, sycophants and love interests that surround them in the promotion. This Episode serves mostly to introduce the wrestlers, show off what's cool about them and their place on the card, kick off the storylines they're each involved in, and get the players used to the rules of the game.

As the storylines unfold over subsequent Episodes, the Talent wrestlers will grow and change, gaining and losing title belts, overcoming or being crushed by their rivals, and enjoying or enduring the fruits of their liaisons. Some wrestlers may go through multiple Gimmicks, while others will develop their original personae to iconic heights. Over time, as we get to know the wrestlers better, their real lives off-screen will become as important as how they perform in the ring, and perhaps even more.

During an individual Episode, the players have a continuous conversation mediated by the games rules. Creative narrates segments as they happen (promos, matches, backstage interviews, and so on) and portrays those involved in them. Talent narrates their wrestlers actions and dialogue. The Announcer provides commentary on the matches as they unfold. All players have access to Moves, the



AN ENZIGURI FROM THE SECOND ROPE! WILL THE SKULLCRUSHER BE ABLE TO RECOVER?

engine of moment-to-moment play. Moves represent important and memorable actions, and their unpredictable results create consequences that drive the progression and resolution of each segment (and can quickly spiral out of control!). Moves are where the players roll dice to determine the outcomes of their actions; each Gimmick has particular Moves associated with it, and there are also general Moves that all Talent has access to. Wrestling matches are also handled by the use of Moves, though there's a specific method to how narration is passed back and forth among the participants in order to encapsulate the tension and excitement of memorable professional wrestling. Finally, and most importantly, the results of matches are what dictate the response of the Imaginary Viewing Audience to the wrestlers - which is really the only thing that matters.

An entire arc of World Wide Wrestling can take anywhere from 3 to 12 Episodes. You can plan it out in advance (for example, by simply agreeing that your group will play a 6 Episode game), or let the events of play dictate the number of Episodes. A game typically ends when a combination of the following all come together at the same time: all of the current storylines are wrapped up to the groups satisfaction; wrestlers lose the attention of the audience and are fired as a result; players feel that they have taken their wrestler as far as they want to go, and retire the wrestler.

TO GET STARTED PLAYING RIGHT NOW, CONTINUE ON TO THE FIRST EPISODE.

TO LEARN MORE ABOUT MAKING THE TALENT WRESTLERS, TURN TO PAGE 12.

TO LEARN MORE ABOUT THE MOVES, TURN TO PAGE 18.

TO LEARN MORE ABOUT HOW WRESTLING WORKS, TURN TO PAGE 20

TO LEARN MORE ABOUT HOW CREATIVE WORKS, TURN TO PAGE 27.



TWO-STRIPE TAKES A CLASSIC POWERSLAM FROM THE BIG MAN. OUCH!

3. THE FIRST EPISODE

The first Episode is a showcase, a stage for the Talent to show off their characters and for Creative to kick off the basic storylines for each wrestler. You are all meeting these characters for the first time, so it's best to keep things simple and make obvious choices. As you play, storylines will change, characters will grow and the promotion will become it's own unique version of World Wide Wrestling. Generally, Creative is the player who will be guiding the rest of the group through this Episode, so the rest of this section is addressed to you.

BUILDING THE ROSTER

To start, hand out the Gimmick sheets. Each Talent player chooses the one that seems the most appealing to them at this time. The last page/back cover of this text has a quick reference list of the Gimmicks.

Gimmicks are unique to each individual character - while there may be many monsters, there is only one Monster; there may be many veterans, but only The Veteran is going to shine in your promotion. There are 10 basic Gimmicks, each showcasing a different kind of wrestler. If you want to keep things simple for the first Episode, you may wish to limit the choices to the most straightforward Gimmicks:

- » The Hardcore, The High Flyer, The Monster, The Technician, The Veteran

These Gimmicks have more complicated rules, or are representative of the less action-focused kinds of wrestling archetypes:

- » The Anti-Hero, The Golden Boy, The Jobber, The Manager, The Wasted

Once each Talent player has selected a Gimmick, they then:

- » Come up with a name and general look
- » Choose or create answers to "Hailing From" and "Entrance" prompts
- » Follow their Stat instruction(s)
- » Pick any Moves they have available, in addition to their starting Moves (already checked on the sheet)
- » Note their starting Audience, and the starting Momentum due to their Audience score

HEATING IT UP

Once everyone has done that, you set initial Heat. Heat represents how much the audience responds to the interactions between two characters, and it ranges from 0 (no heat) to +4 (the crowd goes wild every time they interact). All Talent wrestlers have Heat with each other, and individual

wrestlers will develop Heat with NTCs during play. All the Talent players write down each other characters name on their sheet. Then, pick one player to start. They look at the Heat questions on their play sheet, pick a number of them equal to the number of other Talent, and then ask each question in turn. When they ask a question, one of the other players volunteers to answer it, and then the original player adds 1 to the Heat they have with that wrestler. If there's more than five Talent, just ask all four questions, and not everyone will have extra Heat with each other. Generally, a different player should answer each question, but there's no harm to doubling up if two player see their characters as having a particularly close and/or contentious relationship.

Once all of the questions have been answered, all players who are starting as Heels take +1 Heat with any Babyfaces, and vice versa.

EXAMPLE: STARTING HEAT

Eric has picked the Monster Gimmick, and has named his wrestler "Mammoth Marco". The other players are Ron, playing "Bruto" the Hardcore, and Ed, playing the High Flyer "The Angel".

Eric looks at his sheet and picks two of the Monster's Heat questions, since there's two other Talent players. First he asks "Ok, who can stand up to me in the ring?" Ron says "Definitely me, you're big but after all I'm (throws the horns) Hardcore!" Eric laughs and writes +1 next to the line where he's written Bruto on his sheet. Next he asks "So, who has an unusual backstory intertwined with mine?" Ed volunteers "I think I could. I mean, big guys always make high flyers look good." Creative throws in "Yah, and you guys could have an angel/devil thing going on, The Angel from the heavens and the Mammoth of the deeps, something like that?"

Eric says "Yah, that's cool, let's see how that goes." and he puts down the +1 next to The Angel on his sheet.

Eric's the last one to ask his Heat questions, so they quickly check for the Heel/Babyface adjustment - Mammoth is a Heel and both Bruto and The Angel are Babyfaces, so Eric adds another +1 to both their entries, starting with +2 Heat with both of them.

BOOKING THE EVENT

The main goal for the first Episode is to introduce the wrestlers and show off what makes them so captivating for the imaginary viewing audience to watch. The secondary goal is to get comfortable with the basic Moves and rules of the game. Booking the Episode is the first step for both of those goals.

Once each player has made all the choices for their Gimmick, take a ten minute break. Note down any NTCs demanded or implied by the players choices, and think up a few that you want to make sure have a prominent

place in the promotion. The most helpful tool for the first session is a list of wrestler names! You can use the one in the PDF packet, or make up your own (which I definitely recommend).

Now, book the first show. There's more details about this process in the "How To Be Creative" section (page 27), but for now, it's simple. Just:

- » decide which wrestlers are going to have matches with each other (Talent vs. Talent, or Talent vs. Non-Talent. All Non-Talent vs. Non-Talent matches should be handled by simple narration, if they're on-screen at all)
- » who's going to win each match
- » what order the matches will be in

AND WE'RE LIVE

Once you've booked the Episode, go to the action! It may be appropriate to glimpse some off-screen interactions, but generally the first Episode should closely track to an actual televised wrestling show, interspersing interviews, promotional segments and wrestling matches in such a way as to create a dramatic and compelling 1-2 hours of drama and spectacle. Plan a promo or backstage segment for each wrestler in a match before or after the match, plus any other segments you want to use to introduce non-Talent wrestlers.

Keep in mind that the players are able to ask for, and sometimes demand, their own segments, so you'll be responsible for adapting your plans to what comes up in play. In fact, this is your primary job! It's addressed in more detail in the "How To Be Creative" section (page 27), but you have three primary duties as Creative:

- » *Challenge and celebrate the Talent*
- » *Make it look like you had it planned that way all along*
- » *Entertain the Imaginary Viewing Audience*

Make all your decisions during the first Episode with those three agendas in mind.

THE BASICS OF PLAY

The rest of this text covers all of the rules of the game in detail, but here are the basics: the players (Talent, the Announcer, and Creative) have a conversation at the table, describing their wrestlers, the conversations those characters are having, the physical moves they're using on each other, how they're playing to the audience and how the audience is responding, all of that stuff. The world of wrestling is unpredictable, and if we just talked about how awesome our characters are all the time, it'll get boring, which is why this game has rules called Moves. Certain things we narrate

into the conversation trigger the Moves. Each individual Move tells you what its trigger is and how it's resolved; generally, the player rolls 2d6, adds a stat and compares the result to the Move's outcome list. Creative's Moves are more like narrative approaches that you get to use at different times in the game, with harsher ones in response to failed Moves made by the Talent.

MAKE MOVES

For the first Episode, take a look at the General Moves everyone has available to them, and the Gimmick Moves each Talent player has on their sheet. You'll see that they cover most of the basic building blocks of modern wrestling - working the audience, cutting promos, ring run-ins, taking risks in the ring, all that stuff. When you narrate that a Move is happening, make the roll; when you want to make a roll, you need to narrate the Move's trigger. Players should feel free to remind each other that they're narrating a Move, if they're not used to the game yet. When a Move is triggered, roll the dice, read the result and make the choices you need to make, and use the outcome to effect the conversation you're having with the other players.

BUILD MOMENTUM

The other thing to keep an eye on is Momentum. This a number representing the character's energy that they build over the course of the Episode, their promos feeding into their matches and vice versa. *Players can spend Momentum on a one-for-one basis to add a +1 bonus to any die roll they make.* You spend Momentum *after* the roll to get the bonus. Some Moves demand that you spend Momentum to trigger them, as well. Any Momentum unspent at the end of an Episode disappears; there's no reason to conserve it. Momentum is also important for matches - the more Momentum you have going into a match, the longer it could potentially go and the better you can do coming out of it. When in doubt, it never hurts to go for what's going to give you Momentum.

THE BASICS OF BEING CREATIVE

In addition to narrating what's happening around the Talent and playing NTCs, Creative has their own Moves. Creative's Moves are divided into "soft" and "hard." Soft Moves are the things you say whenever the players look at you expectantly, waiting for you to move the action along. Hard Moves are the things you say when the Talent players fail rolls, or put themselves into a place where they're just asking for it. Your Moves are listed on your reference sheet, and also page 28 in the "How to Be Creative" section.

WRESTLING

Wrestling matches are their own kind of conversation, and they have their own Moves to represent that. You can only make In-Ring Moves in the ring, but keep in mind you can make other kinds of Moves in the ring as well, if they're appropriate. The main thing the basic In-Ring Moves do is tell you *who has narration* and *how well the match is going*. Whoever has control in a match narrates a sequence of transitional maneuvers that their character performs, culminating in a big spot meant to make a statement and impress the Imaginary Viewing Audience; the result of the Move may give control to the other participant, as well as give the player mechanical options to represent how well the match is going.

You'll see that the Wrestling Move asks the player to pick which Stat they're rolling on - there's no right or wrong one to pick. If they narrate a maneuver that's obviously one thing or another, just roll the obvious one; if in doubt, they should narrate to their strengths and roll on their better Stats, if it makes sense given what they narrated.

It's Creative's call when the match ends, based on how important it is on the card and Creative's sense of narrative pacing. In addition, if both competitors are out of Momentum, that should trigger the end of the match. When the match is coming to an end, Creative informs the player who's been booked to win the match, and they make the Finishing Move from their Gimmick to end the match.

COMMENTARY

During the match, whoever has the Mic is the Announcer. The Announcer provides voiceover commentary for the Imaginary Viewing Audience, basically recapping the action that was just narrated, and providing any extra interpretation or backstory they want. You also "put over" the wrestler they're aiding, talking them up and making them sound great. *Putting over a Talent bumps a die roll they just made up one tier: from a botch to a 7-9 result, or a 7-9 to a 10+*. You can offer to put someone over if they seem like they're bummed about a result, or just do it however you see fit. You can put over each Talent once per match. If your wrestler appears on screen, you must hand off the mic; if there's nobody to hand the Mic off too, it goes back to Creative (who hands it back to a player at the first opportunity). Creative can act as announcer, but *cannot* put people over.

WRAPPING UP

Those are the basics of playing through the first Episode! The rest of this text is devoted to more fully describing how the rules work and the nuances of applying them, as well as fleshing out Creative's job and how to approach building multi-episode story lines.

4. MAKING THE ROSTER

The section details all of the elements involved in creating a Talent character (and thus is addressed to that player). Your Gimmick sheets lists all the pertinent information you need in play, but the details on the various aspects of your wrestler and how they interact are all in here.

FUNDAMENTALS

Wrestlers in World Wide Wrestling are described by:

STATS: a positive or negative number associated with a descriptive quality of the character.

HEAT: a positive number representing the entertainment value of a relationship with another wrestler

ROLE: whether they're a good guy or a bad guy.

MOVES: specific iconic actions with an array of possible consequences.

MOMENTUM: a positive number that represents built-up entertaining energy.

AUDIENCE: a positive number describing the wrestlers popularity and what kind of response they generally get from the Imaginary Viewing Audience. Your choice of Gimmick determines the starting values for all of these things, and describes any additional choices you may have to make.

GIMMICKS

The first step to creating your wrestler is to pick your Gimmick. The Gimmick describes a broad archetype of wrestler, which you should feel free to complicate or elaborate on by your choice of look, move set and in-game Moves. Your Gimmick is unique to the World Wide Wrestling promotion of your group - while there may be many monsters, whoever picks The Monster Gimmick is the exemplary one, the one we care about and the one most attractive to the Imaginary Viewing Audience.

THERE ARE 10 CORE GIMMICKS:

- » The Anti-Hero
- » The Golden Boy
- » The Hardcore
- » The High Flyer
- » The Jobber
- » The Manager
- » The Monster
- » The Technician
- » The Veteran

**AMERICAN
SKULLCRUSHER
COUNTERS INTO A
MUSCLEBUSTER!
AMAZING!**



The Gimmicks are differentiated most by the Moves available to them, representing the actions that kind of character most often takes. The results of Moves are what enable you to achieve your character's goals both on-screen and off-screen, though often with cost or complication. Your Moves are what you use to advocate for your character's goals, and to impress the Imaginary Viewing Audience (thus improving your spot on the company roster!)

HAILING FROM & ENTRANCE

When you pick your Gimmick, pick where your wrestler hails from, and what their entrance is like. The options presented on the sheet are meant to be inspirational, but feel free to pick something else if you'd like. You should also name your wrestler, of course!

STATS

Your wrestler has four stats: Look, Power, Real and Work. Each stat has a number between -3 and +3 associated with it, though most characters start with scores between -2 and +2.

LOOK: your charisma, strength of personality and "it" factor

POWER: your raw strength, aggression and impressiveness

REAL: your ability to break the fourth wall, bring in real-world concerns and deal with real-world issues

WORK: your ability to tell a story in the ring, execute moves correctly and make others look good

Your Gimmick will give you initial scores, and then instructions for making an adjustment of a point or two.

During the game, when a Move tells you to roll + (Stat), that means to roll 2d6, add or subtract the Stat number, and then look to the results of the Move based on the total you just rolled.

ROLE

Choose whether you're starting as a Babyface (good guy) or a Heel (bad guy). Generally, feuds are between Babyfaces and Heels, and each Role gives you access to a different general Move. You can transition from one to the other (called making a Face Turn or a Heel Turn) by spending an Advance, signifying that you're changing your attitude and approach to competition.

There are also three "Advanced Roles", which you can only take later in your character's career (see Advancement on page 16). Advanced Roles are for wrestlers who have transcended the basic good guy/bad guy division, and represent something more within the company. Each Advanced Role has its own associated Move as well.

HEAT

Heat is a number ranging from 0 to +4, and it represents how much your relationship with a given wrestler gets an audience response. You could have high Heat with both your tag team partner and your bitter rival, as long as those relationships are entertaining. When you make initial characters, you ask each other questions to generate some backstory between your characters and modify your starting Heat. Write down each other Talent's name on your sheet, and start their Heat at 0. Then, in turn, each player picks a number of questions equal to the number of other Talent and asks them, looking to the other players to answer. When someone answers, add 1 Heat to the score on your sheet.

If you're playing with only two Talent, you each pick a single question. You're just demanding that the other player answer the question, as opposed to looking for a volunteer, so you might want to pick the question that leads to most interesting relationship for you.

If you're playing with more than four Talent, ask all four questions and then move on. Not everyone will have as much Heat with each other, which is fine.

Once all the questions have been answered, all Babyface's take +1 Heat with all Heels, and vice versa.

During the game, some Moves will ask you to roll +Heat with another character, or to add or subtract Heat with a character. You can have Heat with NTCs as well, just write their characters name down on your sheet when it comes up. When you're asked to add or subtract Heat with a character who you haven't established Heat with yet, establish it at 0.

When you work a match with a wrestler who you have +4 Heat with, you gain +1 Audience. You want to make this happen when you can, as this is one of the main ways you gain Audience in the game! When the audience doesn't see you working with other wrestlers, you lose Heat with them. *At the top of each Episode, lose -1 Heat with each character on your sheet that you didn't interact with last Episode.* Finally, when you've worked a full program with someone, it's time to take a break. *When you've satisfactorily finished a feud, everyone resets their Heat with each other to +1.*

AUDIENCE

Audience tracks how over you are with the Imaginary Viewing Audience. Are you a major draw, on the middle of the card, or on your way out? Each Gimmick starts with a specific Audience score (noted on your sheet). Your score will go up and down as a result of Moves made during the Episode, and some Moves will ask you to roll +Audience. *Whenever your Audience hit 0 or +4, you mark an Advance.*

When you're at 0 at the end of the session, the audience has completely

lost interest in your character, and you are legit fired. If you intend to keep playing, it's time to make a new character, or take over an NPC wrestler if you'd like. If you hit 0 right at the end of the session, and you want to keep playing this character, you can spend that Advance on the "Gain +1 Audience" Advancement option right then.

When you hit +4 Audience, you are the most over wrestler on the show in that moment. *Any other Talent with +4 Audience, goes down to +3.* You've grabbed the top spot! If multiple wrestlers gain +4 Audience at the same time, they both (or all) stay in the Top Spot until someone else knocks them both out of it.

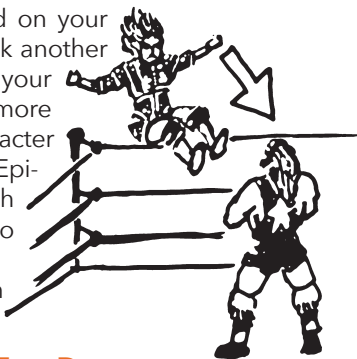
When you're at +4 at the beginning of an Episode, you make the OVER Move. This is one of the General Moves.

NTCs can have an Audience score as well. Whenever you need to establish an NTCs Audience, it starts at +2. NTCs don't make the OVER Move, though they may be fired (it's up to Creative). They also don't go down to +3 Audience when a Talent character hits +4.

MOVES

You have some Moves automatically, based on your Gimmick, and then you have the option to pick another Move or two. Pick whatever you think is cool for your character - you'll have opportunities to get more later! Moves are iconic moments that your character mindfully aims to demonstrate during each Episode. All Gimmicks have a FINISHING MOVE, which is the Move you make when you're booked to win a match.

Most Moves will tell you to roll +Stat, which just means roll 2d6 and add your relevant Stat, then compare your result to the Moves description of outcomes. Some Moves are contingent on something happening, ask you to spend Momentum, or have other triggers.



**THE DESTROYER
QUEEN FLIES INTO THE MATCH
WITH A MISSILE DROPKICK!**

MOMENTUM

Momentum measures your "intangibles", how well you're building yourself up to get over in the Episode. You gain Momentum as the result of many Moves, and for having a high Audience. *You can spend Momentum at any time to add a bonus to a roll equal to the amount you spend.* You choose to spend *after* you make the roll, unless you're making a roll that asks you to spend Momentum as part of it (like your FINISHING MOVE). If you have no Momentum to spend in such a case, you roll +0. Sometimes a Move will call for you to give someone Momentum or take Momentum from someone,

which is what it sounds like - you lose 1 and they gain 1, or vice versa.

Wrestling a match is often when you'll use Momentum to give you bonuses. Also, one of the ways Creative knows to call the end of the match is when both (or all) participants have run out of Momentum.

If you're called upon to spend or give Momentum and you are at 0 already, stay at 0 - there's no negative Momentum. If you're supposed to give someone Momentum and you have none, they still gain 1. If you're called upon to give Momentum to a NTC, you just lose 1. *You lose all unspent Momentum at the end of each Episode.* Spend it!

INJURY

You can get injured as a result of a Move (one of yours, or sometimes someone else's); at Creative's discretion based on their Moves; or as narratively appropriate. When you get injured, check one box and your Gimmicks Injury rules kick into effect. Keep checking boxes as you get injured. If you check all of your boxes, you can no longer be booked into matches at all. Whenever you spend an Advance, you can ALSO choose to erase the check in one injury box. Injury is meant to reflect the real dangers of athletic competition, but not to make it harder or less fun to play your wrestler.

ADVANCEMENT

Over the course of your career, your character will grow and change. Advancement comes from having hot rivalries, getting the audience behind you, and closing out storylines. Whenever a character hits certain milestones, their player takes an Advance. You can spend Advances whenever you want to gain certain effects. Some Gimmicks have modified options depending on their role in the promotion. Always treat the Advancement information printed in the Gimmick as superseding this list:

GAIN AN ADVANCE WHEN:

- » Your audience hits +4 or 0
- » You gain a Championship Belt
- » You end a feud satisfactorily

SPEND AN ADVANCE TO: (Every time you spend an Advance, you may choose to erase one Injury checkmark, if you have any.)

- » Add +1 to any stat (max +3)
- » Add +1 Audience
- » Pick another Move from your Gimmick
- » Pick a Move from another Gimmick
- » Create a custom Move for your character based on a signature habit
- » Gain a Manager, a Valet or an Enforcer (NPC)

AND ONCE YOU'VE PICKED 3 OF THOSE:

- » Create a new character to play (instead of, or with, this one)
- » Retire this character and pick an NPC to play for the next episode. Then return this character, with a new Gimmick (each Gimmick has a list of other Gimmicks it can take), and/or in an Advanced Role
- » This character for-real retires. Create a new character, or play an NPC

NEW GIMMICKS

Starting with your fourth advancement, you can take a new Gimmick. Each Gimmick has it's own selection of other Gimmicks you can select, representing the progression of a wrestler through different stages of their career. When you take a new Gimmick, your whole image is reconsidered and repackaged backstage - whether because your current personae is getting stale, or perhaps there's a need for a new kind of character that only you can provide. This is why the character takes an Episode "off" - you can play an NPC, try out a new character, spend the session as an audience member, or take the session off yourself, whatever works for you. If you want to give the character multiple Episodes off, that's fine too. When the character returns:

- » keep your Stats
- » keep all Moves you've purchased with Advances
- » Lose your old Gimmick's automatic Moves (including the **FINISHING MOVE**)
- » Take any Moves you automatically get for the Gimmick
- » You can trade your old Gimmicks Moves for Moves from your new Gimmick on a one-for-one basis, if you want to
- » Lower your Heat with everyone by -1 (this counts for your loss for not interacting with anyone last Episode)
- » Pick whether you come back as a Babyface, a Heel or an Advanced Role (Legend, Icon or Celebrity). Make the Heat adjustment (Babyface takes +1 Heat with all Heels, Heels take +1 Heat with all Babyfaces, Advanced Roles take +1 Heat with other Advanced Roles)
- » Take -1 to your Audience (If this would take you to 0, mark the Advance, and remember you look for whether you're fired at the end of the show, not the beginning)

If you want to keep your Gimmick but come back just in an Advanced Role, you come back with all of your same Moves, but make the same Heat and Audience adjustments as listed above.

5. MOVES

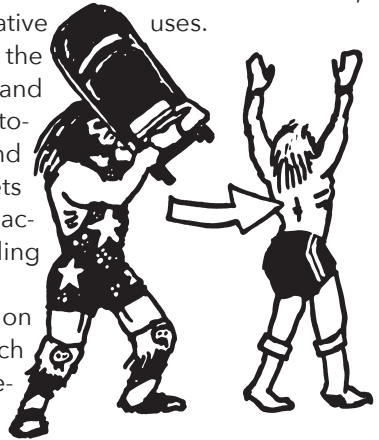
Moves are discrete actions that have consequences. There are four kinds of Moves in this game: General Moves, which all Talent players use; In-Ring Moves, which only apply during matches; Gimmick Moves, which can only be used by the Talent who has them on their Gimmick sheet; and Creative Moves, which only Creative uses.

General Moves are available to all of the Talent all of the time, like cutting promos and working the audience. They are listed together on their own reference sheet, and you should have a couple of those sheets on the table during play so everyone has access to them. The Move you use for wrestling is a General Move, as well.

Gimmick Moves are the Moves listed on each individual Gimmick sheet, and each player can only use the ones they've selected from their initial picks, and from those taken with Advances.

Creative has their own list of Moves, and they're more structural in nature. Talent players usually roll dice or otherwise announce their Moves when they make them, while Creative usually picks a Move based on what's going on in the game at the time, and makes decisions and announcements in accordance with the Move they picked.

This section focuses on the Talent's Moves. Creative has their own guidance for Moves in the "How To Be Creative" section (page 27).



**SKULLCRUSHER BREAKS
THE HOLD WITH A CHAIR SHOT!
THIS REF HAS COMPLETELY LOST
CONTROL OF THIS MATCH!**

TO MAKE A MOVE

Take a look at some Moves - as you can see, they list a trigger condition, either as the name of the Move (like **WORK THE AUDIENCE**), or as the first part of the description (like **BABYFACE**: "When you stand up for something you believe in..."). To make the Move, either narrate the act that triggers the move, or say which Move you want to make and then narrate how your character enacts the trigger. Usually, you'll just be saying what your character says and does, and you'll realize that you're triggering a Move. Creative will also ask you if you're making a certain Move based on what you're saying. (Creative, one of your jobs is to pay attention, especially during the First Episode, and ask/remind the players that they're triggering a Move.)

Once a Move is triggered, simply take the action required. Most Moves ask you to “Roll +Stat”, which just means roll 2d6+Stat indicated, compare the result to the results listed on the Move, and make whatever decisions you need to make. A result can be a strong hit (10 and above), a hit (7-9) or a miss (6 and below). Often it matters whether you get a strong hit or a hit, but not always. It always matters whether you hit or miss.

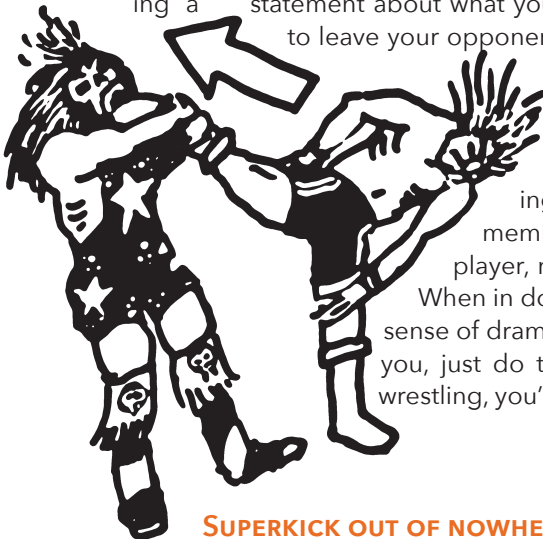
Misses are opportunities for Creative to add more difficulties and obstacles into your characters storyline and/or personal life, and sometimes have specific effects depending on the Move in question.

JUDGEMENT CALLS

Some Moves ask you to make a judgement call, either about the trigger condition or about the result. For example:

BABYFACE: When you stand up for something you believe in, spend Momentum 1-for-1 to: gain +1 Heat with your opponent; leave your opponent speechless; make Creative book you in a match; get a stipulation added to a match.

Whether a specific action is your wrestler standing up for something they believe in is a judgement call, and it’s always up to you, the player, to decide whether it’s the case or not. Also, whether it’s significant to leave your opponent speechless in that moment is a judgement call, depending on the nature of the wrestler’s relationship. Sometimes a wrestler will do the same thing multiple times (maybe even in one Episode), but in one case they’re standing up for something they believe in and in another they’re not! Deciding to trigger this Move means that you’re making a statement about what your Talent believes; deciding



to leave your opponent speechless is a statement about their relationship and the power of your character’s righteousness. There is a powerful subtlety in making these judgement calls. Remember that it’s always up to the player, not Creative or anyone else.

When in doubt, trust your gut and your sense of dramatic action; if even those fail you, just do the most obvious thing. It’s wrestling, you’ll be fine!

SUPERKICK OUT OF NOWHERE!

6. WRESTLING

Wrestling matches are where you get to show off your wrestler's in-ring work, advance Storylines through your choices of how to grapple with your opponent, and show off and get the audience behind you!

Generally, matches are announced by Creative, who also books the winner ahead of time. Some Moves enable Talent to make matches during an Episode, and matches can be created through roleplaying interaction as well (though Creative has to sign off on them). Matches can be booked between two Talent, or between a Talent and an NTC.

During a match, each player involved takes turns narrating their character's wrestling moves, and the opponents response, for an exchange of in-ring action. The core of the match is the **WRESTLING** Move. The results of Moves guide the handing off of narration between the opponents, and this back-and-forth continues until the end of the match is called or triggered; then the booked winner is revealed.

STARTING THE MATCH

Creative may have a reason for one character or another to start the match; if they don't, whoever has more Momentum starts with narration. If the match is booked with an NTC, the Talent always starts. The player who starts is said to "have control of" the match.

WORKING THE MATCH

Whoever is in control narrates their moves, and prompts their opponent for their responses. This is a conversation; you should be talking with your opponent, not simply dictating to them! Just as your wrestlers are working together to entertain the imaginary viewing audience, you and your fellow players are working together to entertain your own table. You should cover a whole range of action with your narration, not just a single maneuver at a time, leading up to a "big spot". This is usually represented by the **WRESTLING** Move, but you can make any other Moves appropriate to your actions (**WORK THE AUDIENCE**, for example, or a Gimmick Move that applies to in-ring action). Make the roll, choose results and let them guide you into the next sequence. The active player continues narrating, and making Moves, until either:

- » You naturally cede control at an appropriate time
- » Your Move results in a change of control
- » Your opponent interrupts (and takes control) by using the **INTERRUPT** Move (or other appropriate Move)

Sometimes a match will have a stipulation that effects narration, or will grant you additional Moves you can make; Creative will let you know when

special stipulations apply and their mechanical effects.

Remember that you can spend Momentum to give yourself bonuses on your rolls during a match. Also, you want to build up Momentum during the match if you can, because that's what you'll be spending to make your Finishing Move, if you're booked to win.

THE ANNOUNCER

During a match, Creative designates a player who isn't involved as the ring-side Announcer by handing them the Mic (use a prop or index card to represent it). The Announcer's job is to literally call the match, translating the narration of the players into the commentary the Imaginary Viewing Audience hears on their TV sets. The Announcer gets to spin the action, enhance certain aspects and declare motivations or reveal backstory that we may not know yet!

The Mic comes with the ability to "put over" the Talent in the ring by making them sound awesome. Putting someone over bumps their most recent Move result up one band (Botch to a 7-9, 7-9 to a 10+). The Announcer can put over each Talent once per match, and can use any criteria they wish for doing so!

At the beginning of the next match or when their wrestler comes on screen, the Announcer hands off the Mic to another player who isn't involved in the match. If there are no eligible players, it goes back to Creative. Creative never gets to use the Mic, and they hand it back off at the earliest opportunity.

ENDING THE MATCH

A match ends in one of three ways:

- » Creative declares that the match is coming to a close, based on their desired pacing for the show
- » All of the Talent run out of Momentum
- » One of the Talent declares that they "call an audible" and want to end the match

At this time Creative reveals the booking, and the player of the character who's booked to win makes their **FINISHING MOVE**. In the case where Talent is booked to lose to an NTC, they do not make their **FINISHING MOVE**, they simply get pinned (or whatever).

WORKING WITH NTCs

When the match is between a Talent character and an NTC, Creative generally plays the NTC (though maybe you want to throw the role to another player for the duration of the match, if they're interested in it). NTCs never make rolls, Creative simply takes narration over when the Tal-

ent player loses control of the match, and should look for opportunities to give it back when appropriate. When an NTC is booked to win, the Talent player does not make their **FINISHING MOVE**. If a Talent player wants to override the call and force a win, that generally triggers the **BREAK KAYFABE Move** (unless the player has another Move appropriate to the situation).

WORKING WITH TALENT

Matches between Talent have a more back-and-forth flow, as each player will be rolling dice for the **WRESTLING Move**, in addition to any other Moves they may want to make in the ring. Remember, it's still up to Creative to call the end of the match and inform the Talent who's booked to win the match. That player makes their **FINISHING MOVE** roll.

TAGS AND MULTI-WRESTLER MATCHES

Tag matches work like singles matches, except that the players have access to the Tag Match Stipulation Moves. Tag matches have more wrestlers involved, but just remember that the match is one continuous back-and-forth conversation! When Creative calls the end of a tag match, the individual wrestler who's in the best position to make the pin or execute the submission is the one who makes their **FINISHING MOVE**, though they should feel free to come up with and narrate a tandem tag finisher.

If a team spends a long time together and they want to come up with a unique tandem finishing move, each team member uses an Advance to "Create a custom Move for your character based on a signature habit," and come up with an appropriate **FINISHING MOVE** that they each get to use.

Any non-tag match with multiple participants (Triple Threat, Fatal Four Way, etc) follows the same basic logic - each wrestler gets narration until they lose it, have to pass it on or get interrupted; the conversation flows between everyone; Creative will call the end of the match and let you know who's booked to win. In the case of multiple NTCs being involved, Creative should feel free to narrate all of their business together, and keep the main spotlight on the Talent involved.

OTHER STIPULATIONS

Many stipulations are simply drama-creating devices (for example, a cage match is more interesting because of the lack of a way to escape the ring; a 2-out-of-3-falls match creates drama through the pursuit of the multiple falls; etc). If a match presents a greater risk of physical harm, OR relies heavily on chaotic interactions (or both), then it's probably suitable for a custom Stipulation Move. For example, Hardcore Matches have a Stipulation already presented here (on the Moves sheet). Feel free to come up with custom Stipulation Moves!

EXAMPLE: WRESTLING

Creative has booked a match between Eric's Mammoth Marco and Ed's The Angel - no stipulations, a simple singles match. Each player cuts a promo and then narrates their respective entrances. Creative says "Ring the bell! Ok, Angel's the Babyface, so let's start with you, Ed. Oh, and this is our first match, so that means Ron is the Announcer." Creative gives Ron the Mic.

Ed says "Cool. My guy is smaller, so I'm going to circle Mammoth, making little kicks at his legs to test him. I imagine he just stands, waiting for me?"

Eric says "Yah, that's his style for sure. I just stand there with my arms crossed, waiting for you to stop playing around."

Ron breaks in with his "announce voice": "Looks like The Angel isn't quite sure how to deal with the enormous size of Mammoth Marco!"

Ed says "Ok cool, so Angel suddenly runs to the ropes and slingshots himself at Mammoth. You try to clothesline me and I duck under it, bounce off the ropes on the other side, duck under your clothesline again and then backflip off the ropes into a Hurricanrana!"

Creative says: "Ha, cool! You should roll for that. Sounds like you're showcasing your Gimmick? Or are you executing a difficult maneuver?"

Ed looks at the WRESTLING Move. "Well, I do have a good Work, so I'd say I'm executing the maneuver - I'm making it all really clean and crisp." He rolls 2d6 and adds +2 for his +2 Work, and gets 6. "Ouch. Well, I'll spend 1 Momentum to take that to a 7." He looks at the options and says "I could use that Momentum back, and I think it makes sense to hand off control anyway. All yours, Eric." He picks the option to gain +1 Momentum and hand off control of the match to his opponent.

Ron says "Wow, will you look at that! The Angel knows he'll need his biggest moves to take the big man off his feet. His precise knowledge of the human body's leverage points is serving him well so far in this match."

Eric says "Cool. Ok, so you send me into the ropes with the 'rana, and I'm hanging over the top of them. You jump up to the second rope, then from there onto my back, like you're going for some kind of reverse monkeyflip or something, but I reach back with my huge arms and grab your wrists, then just fall backwards, slamming you under my bulk!" He grabs the dice "I'm actually showcasing my Gimmick here I think, I'm just so big I use my body as a weapon." He rolls +0 (for his Look of +0) and gets a natural 9. "Hrm, I don't have much Momentum yet. I'll also take the Momentum and hand off control."

Ed laughs "So I'm squished under you...no problem."

Ron says "Oh man, this is great. I'm going to put you over, Eric - I wanna see Angel get squished!" He picks up the Mic. "BY GOD can you imagine how much that must hurt! Mammoth outweighs the high flyer by at least 200 pounds! He's a pancake in there, nobody could get up from that! " Now Eric can pick from thr 10+ results instead of the 7-9, and he goes for gaining +1 Heat with The Angel, and he retains control of the match.

The match continues...

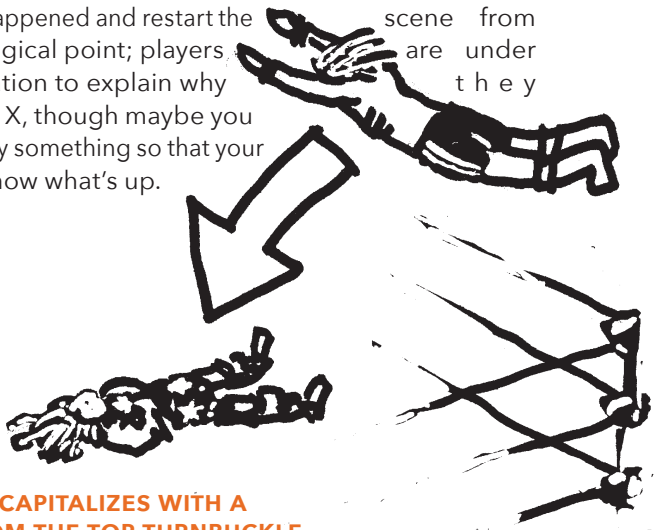
7. MAKING THE X

Pro wrestling is an intense physical activity, and it often leads to legitimate injuries. Sometimes the performers can cover for a relatively minor injury and finish the match, but there are certainly occasions that a bad fall or a misapplied hold can seriously injure a performer midmatch.

Traditionally, the referee holds their arms up above their head, crossed like an X, to indicate to the producers backstage that a real injury has occurred, and medical attention is needed. Sometimes this can be worked into the narrative of the match, and sometimes not - and it's not unheard of for the X to be part of a storyline, further blurring the line between the work and the real.

In this game, anyone can make the X, as per these guidelines:

- » Creative can narrate the ref or an NTC making it, as events dictate (for example, some Moves can result in a match participant getting legit injured).
- » When Talent narrates their character making the X, it's breaking Kayfabe, and they make the **BREAK KAYFABE** Move.
- » When a player at the table makes the X in real life (it doesn't need to be over your head, you can simply cross your wrists over your chest or over the center of the table) it's a sign to everyone that you aren't cool with something that just happened in the game. It could be because you're offended, it triggers you in some way, or it's just lame and inappropriate to the situation at hand. When a player makes the X, it's a sign for everyone else to retcon the content that just happened and restart the scene from the last logical point; players are under no obligation to explain why they made the X, though maybe you want to say something so that your friends know what's up.



TWO-STRIPE CAPITALIZES WITH A FROGSPLASH FROM THE TOP TURNBUCKLE

8. AFTER THE FIRST EPISODE

You've created a roster of Talent, played out a couple of matches, had some backstage segments and kicked off the first stage of some story lines. Now what?

GENERAL STRUCTURE

Each Episode of play follows the same basic format: establish some matches, bracket them with other segments, take the results of each segment and use them to inform what happens next.

A non-exhaustive list of segments:

- » Interviews (pre-taped or live interview with a character)
- » Promos (pre-taped or live, in-ring or backstage)
- » Matches (wrestling!)
- » Backstage Fallout (what happens immediately after a match, or an improvised promo)
- » Behind The Curtain (real-life fallout from kayfabe events)
- » Commercial Break (generally a passing mention to establish a break between on-camera segments, though you could also run an off-camera segment during the break)
- » Pre-show/Post-show (establishing and wrapup off-camera, real-life interactions)

To begin an Episode, Creative chooses which Segment to lead off with, and who's in it. Talent speak as their characters, narrate their characters actions and make Moves as appropriate. Sometimes the results of a Segment will naturally dictate the next one, but Creative always decides which Segment comes next. You can also use the commercial breaks to pace the Episode and indicate transitions from one part of the show to another.

If a player wants a specific segment, they should say so! Creative should take their request into account and slot it into what they already have in mind for the Episode. If a player wants to force a segment (like, interrupt someone else's promo, run-in to a match in progress, or track down the General Manager to discuss a contract issue), they just narrate what their character is doing. This will usually demand a Move be made. In general, be clear there is always a mic available to the characters!

Use the Main Event to cap off the Episode, and then it's time to take a break and make your plans for next weeks show.

THE CARD & GAINING AUDIENCE

Most wrestling promotions have multiple belts, at least 2 for singles competition and 1 for tag teams (and 1 for each gender, if there's a gender split for competition in your promotion). The two singles belts corre-

spond to the "lower" and "upper" card. This refers to old-school schedule cards, where the main event is listed at the top of the bill, and the matches are ranked under it in descending order of how famous, experienced or important the wrestlers were.

In this game, starting characters are assumed to be on the lower card, (except maybe the Veteran) Transition between the cards is a function of the both the fiction and the wrestler's Audience scores. Mechanically, you always mark an Advance when Audience hits +4, and fictionally, it means the audience has promoted your overall standing in their collective eyes.

PUTTING BUTTS IN SEATS

When ALL of the Talent have gained cred with the Audience, your promotion grows! *At the beginning of each Episode, Creative tallies all of the Talent character's Audience scores. If it equals or exceeds (# of players x3) then your promotion has gained new fans - who the wrestlers now need to impress.* After any Talent with a +4 Audience makes their OVER Move, drop everyone's Audience by 1. This represents the need to win over the new viewers of your promotion.

CHAMPIONSHIP BELTS

The game starts with NTCs holding title belts. Generally, characters have to earn #1 Contender status, and then win the belt in a match in order to gain a title. Any Talent with a belt gains the CHAMPIONS ADVANTAGE Move. Creative should come up with compelling names and meanings for the belts - is it a classic World Championship Title, or is it the Heavyweight Master of Wrestling Championship? Is it the Americas Belt, or the Cup of Champions? Women's Championship, or Lady Lucha Campeona? Use the belts and championships to flavor your World Wide Wrestling promotion and make it your own.

YOUR GAME, YOUR BUSINESS

Few details about the World Wide Wrestling promotion are given here because it's meant to be customized at your table, through your play. Does your promotion travel from city to city, or does it have a single home arena? Does it have pay-per-views every month, or a couple times a year, or not at all? Are there different weight classes, gender splits or other roster divisions, or are all the wrestlers in competition with each other at all times? Are there signature match styles, rituals or kinds of wrestling that you privilege over others? You can make all of those decisions in play, map them out ahead of time, or have a discussion at the beginning of the first Episode about them. Either way, you should use this game to celebrate the kind of wrestling you enjoy the most!

9. HOW TO BE CREATIVE

Creative, here's what you do during the game, and how you do it.

FIRST, YOUR AGENDAS.

These are the things you are trying to achieve through your choices of storylines, your booking, your arrangement of Segments, and your portrayal of NPCs both in and out of the ring.

CELEBRATE AND CHALLENGE THE TALENT: No champion reigns unchallenged; no insult is left unanswered; no friendship is left untested. The characters are awesome, but nobody gets a free ride in World Wide Wrestling.

MAKE IT LOOK LIKE YOU HAD IT PLANNED THAT WAY ALL ALONG: This is the key to good wrestling story lines. The player's actions will change what you had planned, and your job is to take their swerves and pull the storylines back together in order to create coherent overarching narratives.

ENTERTAIN THE IMAGINARY VIEWING AUDIENCE: This is who's judging your storylines. These are the people who will turn off the TV if they don't see the narrative resolve. If it wouldn't make sense to them, use the tools at your disposal (booking, segments, storylines) to make it make sense. And of course, at the end of the day, you and your friends playing the game are your own imaginary audience!

Each decision you make should be accordance with at least one of your Agendas, preferably all three.

NEXT, YOUR PRINCIPLES.

You use these guideposts to direct you in making decisions, to inform what you say and describ during any given segment. If you don't know how to say something, or need to make a decision about why something happened, take a look at your principles and pick one, or a combination.

- » Showcase the wrestler's gimmicks.
- » Explain the audience reaction.
- » Describe every gimmick evocatively.
- » Describe everything as larger than life.
- » Make the world seem constructed, but frail.
- » Make your move, but never speak its name.
- » Speak through your NTCs.
- » Use a real-world cause for a kayfabe effect.
- » Use a kayfabe cause for a real-world effect.
- » Think offscreen, always.
- » Book for maximum drama.

FINALLY, YOUR MOVES.

Your Moves are the specific things you say at any given time, informed by your Principles and in service to your Agendas. Some of your Moves are Soft Moves, and you make them *whenever the players look at you expectantly*. The other Moves are Hard Moves, you and you make them *whenever a player misses on a roll* (rolls 6 or less), or when *the progress of the game demands that one be made*. The difference between Soft Moves and Hard Moves is that Soft Moves are directed at the wrestling personae in question, while Hard Moves impact the real-world person behind the Gimmick, in the fiction or mechanically.

The Imaginary Viewing Audience almost always sees Soft Moves, and almost never sees Hard Moves.

SOFT MOVES (WHENEVER THE PLAYERS LOOK AT YOU FOR WHAT COMES NEXT:)

- » Put a microphone in their face (a scheduled interview, a locker room interruption).
- » Take the next step for a Storyline (as your dramatic sense dictates)
- » Book a match between them. (challenged by an inferior, scheduled by management)
- » Introduce a new challenger. (someone coming for them for a specific reason)
- » Put something they value at risk (a championship, a partner, a friend, a mask).
- » Announce kayfabe badness. (a bad guy does something bad, a good guy makes a poor decision, a unfavorable management decision is made)
- » Give them a difficult decision to make. (a choice between two things they want to keep or save)
- » Swerve the storyline, (as circumstances dictate).

HARD MOVES (WHENEVER SOMEONE MISSES A ROLL, OR WHEN THE STORYLINE DEMANDS IT:)

- » Announce legit badness (someone is injured, someone is in trouble, someone has disappeared, something important is broken, something important is missing)
- » Give them a no-win situation, and ask. (a choice between their career and their integrity)
- » Hire or fire someone. (hire someone they hate, fire someone they love)
- » Push an NPC over someone. (make it obvious that this is because of their failure)
- » Steal their victory/make their failure irrevocable (preferably via their worst enemy)
- » Turn the audience on them (they lose -1 Audience)
- » Turn their friends on them (the lose -1 Heat with whoever's appropriate)

Matches are slightly different. During a match, players are already giving up narration and/or losing mechanical resources when they miss a roll - you should only add an additional Hard Move when it's a particularly ripe time for it.

STORYLINES AND BOOKING MATCHES

Storylines are your plan for an entertaining sequence of events involving the wrestlers in your promotion. You should have a separate storyline for each Talent character (though they will combine during play).

For each storyline, write down the wrestler, one or more NPCs, and the basic trajectory of the story and/or the ultimate outcome of the feud. "Brawny James Dio. Anaconda Rex. Ladder match for a Heavyweight Title Shot." or "Kimmy Krash. Mr. Hosaka. Smash Anderson. Love triangle leading to betrayal." Keep the basic story simple. Make the main antagonist the opposite Role (Babyface vs Heel), always.

Now, rank the storylines in order of the wrestler's current Audience. Add the Audience ratings of the Talent characters and the NTCs to get their overall score. If the NTC doesn't have Audience yet, start it at +2. This determines the order of the card - the hottest stuff goes on last, and the lowest-rated first. At the beginning of each Episode, book a match relevant to each Storyline (whether between the wrestlers feuding, or meant to highlight the character or abilities of one wrestler at the expense of others).

Book the winners according to your sense of drama, and what you think will make a more satisfying long-term story. Generally, Babyfaces tend to be more compelling when they're chasing victory, and Heels will use an early win against them as fuel for longer-term grudges. Remember that the players will be able to override your booking sometimes, so you shouldn't plan too far ahead. Just book the matches happening on this Episode. To book a match, you decide:

- » The participants (Talent vs NTC, Talent vs Talent, or multiples - NTC vs NTC matches are always simply narrated by Creative, if we need to know about them)
- » The kind of match (standard singles match, multiple falls, time limit, etc)
- » The stakes of the match (a belt, a mask, hair, etc)
- » Any gimmick for the match (cage match, falls count anywhere, lumberjack, etc) - if you have an idea for a Stipulation Move, this is where to start thinking about it.
- » The winner (who is the referee being instructed to call as the winner, in order to create the most compelling storyline)

Bookend matches with backstage segments or interviews with the par-

icipates, to give the chance to cut promos or add their own interests into the ongoing storyline.

At the end of the Episode, re-rank the Storylines and make any notes you need to consider in terms of incorporating the events of the Episode into them.

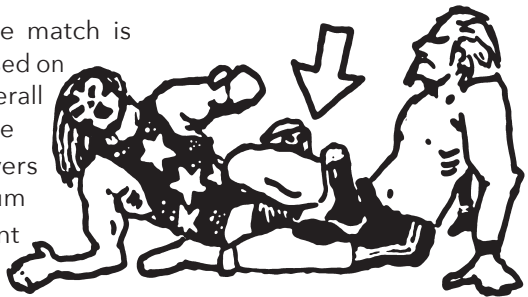
When to end a Storyline? Gaining a championship is a good natural ending point - it's also natural to use it as the launching pad for a different Storyline involving the same wrestlers. Generally, use your judgement, and let the actions of the players guide you as well. For the purposes of this game, any feud that sees the same match more than three times in a row is probably in need of changing up, either by adding another dimension to the Storyline or by capping it off with a major match. What happens most often is that your booking is overruled or made irrelevant, and you have to figure out how to roll that into the Storyline. This is a good thing! Finally, and obviously, if the player loses interest in the feud and starts agitating (or forcing) other ideas, you should run with those. Just remember to make it look like you had it planned that way all along!

CALLING A MATCH

Matches are about drama. Some are quick affairs, meant to showcase a new character or demonstrate how dominant a monster is. Some are key to a single storyline, but otherwise not particularly important to the overall Episode. Some are filler, something to bridge between the highlights of the show. And some are the big deal, ultimate clash, stuff-of-legends kind of match.

Your job during the match is to narrate the NTCs actions, in support of making the Talent look good without sacrificing the NTCs unique qualities that make them interesting and evocative opponents. The match is supposed to entertain the Imaginary Viewing Audience! It's also up to you to call for the end of the match:

- » You declare that the match is coming to a close, based on your booking and overall pacing of the Episode
- » All of the Talent players runs out of Momentum
- » One of the Talent players declares that they "call an audible" and want to end the match



**TWO-STRIPE GETS SKULLCRUSHER INTO THE FIGURE FOUR LEGLOCK!
WILL HE TAP? WILL THE DESTROYER QUEEN MAKE IT BACK INTO THE
MATCH? WE'LL FIND OUT, WHEN WORLD WIDE WRESTLING ROLLS ON...**

When you call the match, you reveal the booking, and the player of the character who's booked to win makes their Finishing Move. In the case where a Talent player is booked to lose to an NPC, they do not make their Finishing Move, they simply get pinned (or whatever).

FEUDS & FINISHES

Here's what I think makes good wrestling drama: good guys stand up for what they believe in, and make decisions that operate within the rules of the fictional wrestling world. Bad guys are selfish, don't care about others, break or bend the rules when they find it convenient, but hide behind them when it's to their advantage. The classic toryline of the Babyface chasing the Heel and overcoming all of the obstacles and odds to finally stand triumphant is a good place to start!

Feuds should be settled, ultimately, in the ring. Here's some basic classes of finish that you should book; obviously, feel free to create your own finishes based on what you think is best for a particular Storyline.

- » **A CLEAN FINISH:** a pin or submission in the middle of the ring, no funny business.
- » **WITH HELP OR CHEATS:** victory comes through the intervention of another wrestler, or the winner cheats to win in a manner apparent to the audience, but not the referee (foot on the rope, hand on the tights, concealed foreign object)
- » **DISQUALIFICATION:** the loser cheats, is caught by the referee, and disqualified as a result.
- » **COUNTOUT:** the loser stays outside of the ring, or is unable to rise, for a count of 10.
- » **NO CONTEST:** neither wrestler is able to continue the match.
- » **DUSTY FINISH:** one wrestler is declared the winner, and then the referee reverses the decision due to a technicality (like another ref or wrestler shows them that a foot was on the rope, or the original ref was knocked out, a second ref makes the 3 count, and then the original ref revives and reverses the decision).
- » **A SCHMOZ:** a bunch of wrestlers rush the ring and the whole thing devolves into a brawl, with no winner officially declared.

You can also pull any finishes from the rich annals of wrestling that you find suitable dramatic and appropriate, or create your own.

And that's it!

10. THE TALENT

Each Talent has a Gimmick, a wrestling archetype embodied by that character. Pick a Gimmick when you make a new Talent character, and then you can potentially change your Gimmick through Advances gained during play. Once the character has been around for awhile, you can gain an Advanced Role, representing the kind of historic legacy that your wrestler has gained through their time in the promotion.

The Gimmicks presented here are not exhaustive - additional Gimmicks will be available over time, and you should feel free to create your own Gimmicks if you have an idea for a wrestler who isn't represented well by those currently available.

GIMMICKS

- » **THE ANTIHERO:** The badass that everyone loves.
- » **THE GOLDEN BOY:** The next big thing.
- » **THE HARDCORE (BY IAN WILLIAMS):** The hardest. The bloodiest.
- » **THE HIGH FLYER:** The human highlight reel.
- » **THE JOBBER (BY BRET GILLAN):** The nobody.
- » **THE MANAGER:** The sizzle on the steak.
- » **THE MONSTER:** The biggest, the strongest and the meanest.
- » **THE TECHNICIAN:** The one with all the skills.
- » **THE VETERAN:** The one who gets it done.
- » **THE WASTED (BY ALEX ISABELLE):** The X factor.

BASIC ROLES

- » **BABYFACE:** You're a good guy.
- » **HEEL:** You're a bad guy.

ADVANCED ROLES

- » **LEGEND:** You're legendary, an inspiration to the fans.
- » **ICON:** You're the personification of what wrestlers want to be.
- » **CELEBRITY:** You are what wrestling means to the wider world.

DOWNLOADS

All of the materials for play (the Gimmick sheets, Move and Creative reference sheets, name lists and maneuver illustration play aids) can be downloaded at ndpdesign.com/playtest

For exclusive content, including limited edition Gimmicks and sneak peaks at upcoming content, become a Patron at patreon.com/ndpaoletta