“SUPERJUNIORS” PLAYTEST EDITION

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This is a supplement for the World Wide Wrestling RPG, and requires a copy of that game to play.

A huge thank you to the members of the WWWRPG G+ Community, who have provided an amazing amount of support, ideas and constructive feedback to make this supplement possible and awesome.

Find out more at ndpdesign.com/wwwrpg
This Playtest Edition made possible by my Patreon supporters. Find out more at patreon.com/ndpaoletta
Revised 2.5.16
DEVELOPMENT HISTORY

This is Beta Draft 1.1, with updates, for general distribution. If you know somebody who you think would dig this game, please share!

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TO PLAY:
In addition to this booklet/PDF, you need the core World Wide Wrestling RPG (a free beta version that’s mostly compatible with these rules is available at the website, if you want to try before you buy); the basic Gimmick, Moves and Creative record sheets (available as a standalone download at ndpdesign.com/wwwrpg), 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 when appropriate.

NOTES ON THIS EDITION

This text contains the basics for adding international styles of wrestling to your WWWRPG game. It may not address every question that comes up in play. In particular, the aim is to add new dimensions to the game through inclusion of these styles, not necessarily to deep dive into every tradition; there are necessarily some subtleties glossed over for the sake of playability and accessibility to players who may not be immersed in non-American styles.

Many of these new rules can be mixed and matched. Pick what you’re interested in to add to your ongoing game; you don’t need to engage with every single thing in this supplement at the same time.

Everything here follows the same basic Creative Agendas and Principles from WWWRPG.

The art of professional wrestling gestated in the United States, but quickly spread worldwide. Each region that has embraced it blends it with local sport and performance traditions, and has created their own individual versions of the form. It changes over time, evolving from the carnival sideshow and adapting elements from other mediums of showmanship, finding a place in the shifting cultural landscape of each era. Different places showcase new and fresh ways of watching and enjoying professional wrestling as the various ingredients of context, audience and competition both backstage and between companies give fans different ways to engage with the product.

This supplement considers four prominent modern professional wrestling traditions: Lucha Libre (Mexico and Central America), Puroresu (Japan), Catch Wrestling (United Kingdom) and modern Indy style wrestling (the international independent circuit). All share core attributes of the “standard” wrestling covered in the World Wide Wrestling RPG, but they each contain unique features worth exploring and integrating into your game, especially for fans of these different products. This supplement explains some of the basic differences that set each style apart and why they’re important, and provides new Gimmicks, Match Stipulations and other rules to support these different styles. Whether you want to run an entire Lucha Libre promotion, or simply have the ability to bring an international talent into your current WWWRPG game, this supplement will make it happen!

In addition, you will find new optional rules for:
» making Mythic Moments, enabling experienced wrestlers to become truly legendary
» using backstage influence (“Stroke”)
» modifying the overall pace of play
» giving the audience a personality that affects each Episode
» changing your Promotion in response to the growth (or loss) of Audience over time
» advice and material to run inter-promotional “wars” and run “invasion” angles involving multiple individual Promotions.

American Skullcrusher drops a big leg on Two-Stripe Tom!
2. GLOBAL WRESTLING

As variations on an art form, professional wrestling traditions across the globe have much in common. It’s easily possible to watch a match or a show in a different language and still be able to enjoy and understand what’s going on in the ring. However, the styles covered here do have sets of identifying traits that set them apart from “mainstream” American pro wrestling. These traits add new dimensions to your game, whether you want to simply add a couple of new Gimmicks to your roster, or set an entire game in (say) 1980s Japan and explore how that kind of promotion works at your table.

Each tradition is outlined here with some basic background and description about what unique traits I’ve chosen to highlight that meaningfully differentiate them from the basic World Wide Wrestling experience. Because the basic game is designed to be flexible and accommodate many different kinds of wrestling, there is a limited set of differences that I think change the play experience enough to create new rules for; the actual rules changes are mostly contained within the Gimmicks and match stipulations presented for each style. However, the stakes and limits of “standard” matches and the relationship between wrestlers, management and the audience are all just as meaningful as the formal rules to generate a play experience that feels like these different styles. Creative in particular should certainly use the context presented to tone their presentation within the basic game, alongside any new mechanics.

LUCHA LIBRE

This vibrant vision of professional wrestling arose from the combination of wrestling performance with local and indigenous religious, cultural and sport traditions throughout Central and South America. Most closely associated with Mexico, luchadores and their colorful symbolic masks have mainstream cultural resonance to a degree not seen in the English-speaking wrestling world. Even casual observers of Mexican media see luchadores in mainstream movies and TV shows, let alone comic books and action figures. Masked representatives even appear in very real political arenas, both as revolutionaries and keepers of the peace. A wrestling character, represented by their mask, often encapsulates a host of social, historical and political issues relevant to what’s going on in that luchadores’ community or society at large.

The mask has an almost fetishistic aspect to it, extending deep into the rules and customs of Lucha Libre wrestling. Being unmasked is the ultimate insult and tends to represent the death of the character, whether in symbolic terms (leading to the luchador becoming a bad guy, for example) or all the way up to actual retirement of the performer. On the flip side, masks (and the character they represent) can and are passed on to other performers, often blood relatives or proteges of the luchador, who then take up the same wrestling character into a new era. Sometimes the inheritor becomes “El Hijo de...” (son of...), though there are luchadores whom use this construction without reference to an actual “father” character. Of course, not all luchadores are masked, whether by choice or because they were unmasked at some point earlier in their career, but the mask as a symbol is a consistent element of Lucha Libre.

A lot of what made Lucha Libre stand out to American audiences in the territory era was the high-flying, fast-paced match style. Throughout the 80s and 90s, this became integrated more and more into mainstream wrestling, to the point where most modern fans are aware of what a “lucha match” generally looks like. However, the roles of luchadores in the match are subtly different than the basic babyface/heel dynamic, and there’s a different way that most Lucha Libre promotions tend to privilege matches on the card. Dynamic 2- and 3-wrestler tag team matches make up the bulk of a Lucha Libre show, with singles matches being rarer and often growing out of feuds started inside a larger tag team set of matches. In addition, the roles of técnico (good guy) and rudo (bad guy) don’t map 1-to-1 with the roles of Babyface and Heel as presented in WWRPG. It is not simply a matter of following or breaking rules; it’s a difference in both wrestling style and the amount of respect the character has for both allies and enemies.

Of course, there are no bright line divisions between these roles, and many performers do what they need to depending on the alchemy of feud, opponent, audience and popularity in any given match. However, in general, Técnicos wrestle a more technical style, including mat wrestling and grappling in addition to high flying acrobatics. Rudos generally do more brawling and striking, wrestling with less precision but more impact. More importantly, Rudos fundamentally have no respect for anyone else in the ring, including the referee and their teammates in tag matches. Técnicos, on the other hand, respect the spirit of the contest and listen to the referee, even if they do technically break the rules sometimes in order to redress a grievance committed by a Rudo. Técnicos will break the letter of the rules but act in the spirit of the match (particularly if they’re finally
getting their revenge on a hated rival), while Rudos care about nothing as much as themselves, including choosing self-preservation over victory.

In addition to these subtle differences in the roles of the performers, there are a number of signature matches that are quintessentially Lucha Libre. In the luchas de apuestas (“match with wagers”), the competitors put something valuable on the line, traditionally their masks or hair, in the culmination of a long-running feud. These are traditionally mask-vs-mask, hair-vs-hair or mask-vs-hair wagers, with the loser immediately unmasking or having their head shaved, respectively, at the end of the match. Wagers can also be other valuable items, championship titles or even careers.

Tag team wrestling is as or more common that singles wrestling, with cards consisting of two- (parejas), three- (trios) and four- (atomicos) man tag teams battling it out. Trios matches are the most common, and Lucha Libre tag team rules make for more fast-paced and chaotic matches than the general American counterpart. Tag matches are generally wrestled to two-out-of-three falls. As soon as a luchador’s feet hit the floor, one of their teammates can enter the ring without needing a physical tag, so action tends to be fluid and continuous both in and out of the ring, with littler or no concern for “who’s legal.” Simultaneous pinfalls are common, as long as there’s a referee counting them (there can be multiple referees as well). Finally, each team has a captain, and a pinfall is awarded either for pinning the captain or both of the other team members (hence the need for simultaneous pins). Lucha Libre generally uses a 20 count before disqualification outside of the ring, as opposed to the American standard 10 count. Disqualifications can be called for excessive force or other unsportsmanlike behavior, and of course for unmasking another wrestler in the ring!

LUCHA LIBRE NEW RULES

(Download the WWWRPG S2 Beta Playsheets for printable sheets)

» NEW GIMMICK: The Luchador. You are an iconic Lucha Libre competitor. Whether you were born into the business or you took up the mask out of love for the sport, you represent the unique culture of Mexican professional wrestling. But that’s just the beginning. What will you do with your skills and your heritage?

» NEW GIMMICK: The Cultural Champion. You started in the ring, but you are now known throughout pop culture even more for your character than for what you’ve done in the squared circle. Now you’re a little older and slower, but you have real emotional and financial investment behind you. Is it possible to keep your broad appeal or have you hit market saturation?

NEW BASIC ROLE: Técnico. You obey the rules of honor and respect. Counting as a Babyface for Heat purposes, Técnicos use this Role Move instead of the Babyface Move: WHEN YOU DEMONSTRATE YOUR TECHNICAL PROWESS IN THE RING OR MAKE A BIG DEAL OF RESPECT, spend 2 Momentum and pick 1:

» gain +1 Heat with your opponent
» an ally comes to your aid
» win the match (regardless of booking)

NEW BASIC ROLE: Rudo. You’re selfish, disobedient and disrespectful. You count as a Heel for Heat purposes. Rudos use this Role Move instead of the Heel Move: WHEN YOU DO SOMETHING TO SAVE YOURSELF AT THE EXPENSE OF ANOTHER IN THE RING, OR SHOW DISRESPECT FOR AN AUTHORITY FIGURE OR TEAMMATE, spend 2 Momentum and pick 1:

» gain +1 Heat with your opponent
» cause a legit injury
» win the match (regardless of booking)

BECOMING A LUCHADOR: Any wrestler who’s established as studying Lucha Libre can replace Babyface/Heel with Técnico/Rudo whenever they could take an Advanced Role. From then on, they switch between these roles instead of Babyface/Heel, unless they abandon the path of Lucha Libre.

TWO OUT OF THREE FALLS: A match with multiple falls proceeds according to the standard rules, except that Creative reveals the booking for each fall individually during the match. Each fall can be swerved or overridden by Moves as normal, but the match continues until a winner is declared. A wrestler who’s booked to win a multiple falls match only makes their Finishing Move on the final fall.

PURORESU

The word puroresu (abbreviated to “puro”) is a transliteration of the way “pro wrestling” is pronounced by native Japanese speaker, generally applying to any professional wrestling, Japanese or otherwise. English-speaking fans tend to use it to refer to a uniquely Japanese hard-hitting, “shoot” style of performance. The predetermined variety of modern pro wrestling didn’t come to prominence in Japan until the 1950s, and its rise in popularity in the post-WWII era can be seen as one of the many ways that the country used entertainment to come to terms with one of the most decisive defeats in modern history. In particular, Japanese promo-
tions have always imported foreign (gaijin) talent to compete and put over the Japanese stars (even while celebrating them as hard-hitting competitors in their own right). To this day Japanese companies tend to include non-Japanese wrestlers on their rosters, often as heels (and sometimes as champions!).

One of the distinctive aspects of puro is its close relationship with mixed martial arts and other legitimate fighting sports. Japanese promotions have a history of putting shoot matches on the card, often cross-promoting with a MMA or boxing promotion to bring in a “real” fighter. In addition, many main-roster wrestlers have had MMA careers or compete in the wrestling ring and in non-predetermined sports simultaneously. These trends have combined to create a very stiff, hard-hitting flavor of professional wrestling currently referred to as “Strong Style.” Strong Style matches tend to center around hard strikes and devastating submission holds, with high-flying moves or more choreographed sequences tending to be outliers.

Another other core puro trait is that of “fighting spirit.” Rather than focus on over-the-top characters or on long-term storylines, individual matches tend to be about the moment of competition. The story in the ring revolves around who can overcome the pain and difficulty they face, push their limits and embrace the fire within to bring them victory. Some basic “fighting spirit” tropes include: dropping the hands and encouraging the opponent to strike the face or chest with unprotected blows; grinding the head into your opponents to push them back across the ring; yelling at them for not hitting you hard enough; no-selling a huge move in order to hit your own out sheer adrenaline, and then selling the impact “once it hits”; and dropping to the mat but getting up immediately after each impact of your opponent’s strikes.

Another aspect of Japanese wrestling is the extremely bloody hardcore “deathmatch”, including (but not limited to): the use of seriously dangerous foreign objects (chairs, bricks, light tubes, trays or bags full of thumbtacks, actual bladed weapons, bats embedded with nails or glass or wrapped in barbed wire, and even chainsaws!); barbed-wire and barbed-wire no-rope matches (where barbed wire is strung in between, or instead of, the ring ropes), explosive rope or explosive barbed-wire matches (when a wrestler touches the ropes or wire, a small explosive goes off), “hell” and “double-hell” matches with boards rigged with barbed wire and explosives on the floor outside the ring; crushed glass (used with or instead of barbed wire), fire (usually in troughs

ringing the ring, but sometimes lighting specific things on fire to be used as weapons) and more. Death matches have taken place in the dark, in swimming pools, and over tanks full of scorpions. While death matches are still worked, in the sense that the wrestlers are still working together to entertain the audience, deathmatch wrestlers tend to pick up gruesome injuries, from flesh ripped on barbed wire to terrible burns. As concerns about wrestler safety and well-being have become more dominant in modern wrestling the trend of the extreme death match has diminished, but this is certainly one of the more memorable snapshots of Japanese wrestling to many fans from the last 20 years.

Bringing Puroresu into your game is mostly a change in terms of match structure and between-the-rope action. The basic dynamics of babyface and heel are the same (though blatant cheating is generally more rare, with Japanese Heels doing more things like mocking their opponent, holding them in the ropes longer than they should, displaying disrespect and hitting their opponent when they’re not ready). There tends to be less between-match talking (if any), so performers need to demonstrate their character and Gimmick in the ring, with maybe a post-show monologue for the winner of the main event; that said, some promotions stage sports-style press conferences where all of the wrestlers have a chance to say their piece and answer questions from interviewers. Individual matches operate by familiar rules, though Japanese promotions tend to use a 20-count outside of the ring instead of a 10-count. Even a shoot fight, though it looks more like an MMA bout, is still decided by pinfall or submission.

Cards tend to be more stratified than the average American promotion, with a clear division in match style between the heavyweights (slower and longer-to-build matches with lots of counter sequences) and juniors (or super juniors or junior heavyweights), who wrestle a more dynamic and high-flying style strongly influenced by lucha libre. The divisions aren’t based on size necessarily, as much as time in the promotion and the need to fill out the roster in certain ways. Some wrestlers start their careers as juniors and become heavyweights later. Similarly, foreign talent is used in whichever division they fit best. Wrestlers going through training are integrated into the organization from the beginning, doing scut-work in the dojo alongside their training and seen by the audience in opening matches, often multi-wrestler tags, and then later at ringside to assist main roster wrestlers to and from the ring.

PURORESU NEW RULES
(Download the WWWRPG S2 Beta Playsheets for printable sheets)

- **NEW GIMMICK: The Ace.** You are the top star of your division, consistently either holding the title or in contention for it.
You’re considered to carry the company both in and out of the ring. You also have the biggest target on your back.

» **NEW GIMMICK:** The Young Boy. You are a new trainee. You’ve toiled in the training center or dojo and gone through the utmost physical conditioning, and finally it’s time to see how well you do in front of a live audience. Do you have what it takes to become your own wrestler?

» **NEW GIMMICK:** The Shoot Fighter (inspired by and appropriate for both Puroresu and Catch Promotions). Whether you have a legitimate sport fighting background or you’re just a natural-born hardass, you know how to really hurt people, if you want. How long will the company make it worth your while to keep you in check?

### Catch Wrestling

Catch wrestling, also known as All-In wrestling, covers the amateur wrestling style that mixed with rigged carnival exhibitions, developing into professional wrestling as we know it today. Though that combination flowered in the United States, the original “catch-as-catch-can” style was arguably invented in the early 1870s in Britain, and drew from local grappling styles as well as greco-roman contests. As in the US, wrestling saw much of it’s popularity at traveling “funfaires” and carnivals. By the 1930s, the term “All-In” was coined, and All-In Wrestling became very popular, to the point where companies were having trouble finding enough qualified wrestlers to compete. Through adding more exhibitory matches, like bouts with weapons and women wrestling in mud-filled pits, these promoters actually got wrestling as a sport banned from the city of London in the late 1930s. Wrestling didn’t regain official recognition again until after WWII.

The new rules for British wrestling, created in 1947 and still in force through the 1990s, codified many aspects of the form and created a flavor of wrestling that hewed much closer to a legitimate sporting competition than the contemporaneous wrestling in the Americas. The results of matches were, of course, still predetermined, but the overall focus of a match was often about recognizing skill over creating “cheap” drama, and in particular featured more babyface-vs-babyface tests of skill than American audiences were used to seeing. Many of the wrestlers of this era were trained in the infamous “Snake Pit” school in Wigan, Lancashire, where they learned legitimate hooking and submission techniques.

On the strength of these grapplers and their skills, professional wrestling became very popular in the UK through the 1950s and early 60s, especially with it’s inclusion on the televised *World of Sport* show started in 1964. Featured as the lead-in to the weekly soccer score finals, wrestling was basically primetime viewing for the entire country. As a cultural phenomenon, British wrestling in the 1960s and 70s was arguably more widespread and reached more viewers than any televised wrestling of any other era. Of course, with television came the ability to showcase character and gimmick to a wide audience. Despite the tradition of British catch wrestling, the 70s saw the dominance of slow-moving but larger-than-life performers as big-ticket draws at the top of the cards.

Unfortunately for fans of grappling, *World of Sport* was canceled in 1985. Between the end of a primetime viewing slot and the same forces that ate away at the territory system in the US, professional wrestling in the 1990s lost its cultural position in the British consciousness. For the promotions still running, All-In wrestling declined as its own distinct form across an entire card, in favor of mainstream American styles. In the modern era, the tradition of catch wrestling has blended with American style sports entertainment and the “pure” catch-as-catch-can match is rare; however, modern British wrestlers are still often known for technical skill, grappling ability and a mean streak when pushed.

The distinctiveness of Catch wrestling comes from both the attention paid to detail in the ring (of submission holds, leverage and the overall ability of the wrestlers to really use their bodies to their advantage), and the culture of competition around those details. The formal rules surrounding the hey-day of British All-In, Mountevan’s Rules, are quite the departure from modern match stipulations. The pace and tempo of a Mountevan’s Rules match is a fascinating opportunity to showcase this more sport-oriented approach to wrestling, and can be used for any suitable World Wide Wrestling Promotion.

Like everything in wrestling there are variations based on the promoter’s goal for the match, but in general: a Mountevan’s Rules match is best two-out-of three falls. A fall is awarded for a pinfall, a submission, a knockout (if the wrestler fails to get up within a 10-count), a technical knockout (the referee deems that the wrestler is unable to continue), or a
The contemporary independent wrestling scene is the grand crossroads of wrestling. Green-as-grass novices share cards with ex-World Champions, international talent strut their stuff in front of local audiences, and journeyman workers hone their craft in front of both tiny auditorium crowds and sold-out performance halls. The territory days are long over, but the indy scene has managed to carve out a similar space, affording a platform for wrestlers to travel all over the world, find their fan base and try out new and different things in front of different crowds. While the money and fame are often lacking, it’s no secret that “the indies” are where mainstream companies look to find their next generation of possible superstars. And for those not tall enough, attractive enough or culturally fit for televised fame, there is a living to be made on the indies as a full-time wrestler.

The loose term “the indies” covers everything from bimonthly shows in the local VFW hall to regional supercards to established companies that have local or subscription cable TV deals. There are indy companies all over the world, some of them with formal talent exchange relationships and some simply booking whoever they can get to travel. Wrestling a full-time schedule on the indies generally entails being your own business manager in addition to a wrestler: scheduling bookings, getting merchandise designed and produced, maintaining a social media presence and travel, travel. Some indy fans just go to local shows because they’re local, while others pay attention to the whole “scene” and follow particular wrestlers through different promotions, sometimes traveling themselves to see a particular card.

Like the territory days, a wrestler will be a babyface in one promotion and a heel in another. Higher-tier talent may have a home promotion where they appear regularly or hold a title, and make appearances on other cards without being in title contention. Promotions have to manage the tensions arising from maintaining “home-
grown” talent on the card, bringing in big names from the scene to fill out shows and draw audiences, and booking in such a way as to build less experienced wrestlers who may not be on the same performance level of the guest talent. It’s notoriously hard to really establish true heels on the indy scene. Fans like seeing wrestlers do cool stuff, and even when there’s a clear “good guy” and “bad guy” established for the purposes of in-ring storytelling, fans will cheer for both wrestlers as they execute signature maneuvers and take big bumps.

The actual wrestling on the indy scene varies widely depending on experience level, region and promotion. However, a recognizable “indy style” is discernible to fans, as discrete from the mainstream televised wrestling style. The Indy Style tends to rely on a high level of athleticism, big show-stopping maneuvers executed from more and more high-risk positions, and the use (some say the over-use) of false finishes to build the tempo towards the end of the match to a crescendo. Unlike long-term storyline-driven wrestling, most indy performers only have one match at a time in which to establish their character, show off what makes them notable and exciting, and then make their match the most memorable on the card. The false finish undeniably works towards those goals and hypes up the live experience, even as it can burn out an audience to see them over and over again in the long term.

Long-term storytelling on the indies depends on the promotion and the kind of wrestling they want to showcase. An indy show can be anything from a one-time-only “supercard” of must-see exhibition matches to a platform for long-term, high-concept multi-threaded alternate reality narrative. The best indy promotions provide some of both, so that first-time and occasional attendees can simply enjoy the matches while long-term fans pick up on continuity elements and are rewarded for their attention by callbacks and details within and between matches. When executed poorly, of course, an indy show can be an exercise in confusion and tedium, as fans who don’t know what’s going on wait while performers with unclear motivations jawjack endlessly.

Indy wrestling is wrestling at both its best and its worst.

### INDY WRESTLING NEW RULES

(Download the WWWRPG S2 Beta Playsheets for printable sheets)

- **NEW GIMMICK:** The Indy Darling. You’ve pieced a living together on the road, wrestling for anyone who’ll take you. You’ve built a cult following, a set of unique skills and a depth of experience. Finally, you have an opportunity to make your name at the next level. Will you take it?
- **NEW MATCH STIPULATION:** Indy Match. An Indy Match proceeds using the standard WRESTLING Move. However, anyone in the match can INTERRUPT after a Finishing Move is rolled and continue the match (the results of the Finishing Move are still applied), making it a false finish. If a Finishing Move is botched, the INTERRUPT happens automatically without any Momentum spent (the botch effect is still applied).
  - The booking of the match can change with each Finishing Move, but the losing wrestler still decides to INTERRUPT after the decision (if any) is made, extending the match and potentially changing the booking themselves later.
  - When you work an Indy Match, ignore the +4 Heat Audience gain rule (at the end of the match, even if you have +4 Heat with your opponent, you DO NOT gain an Audience).
  - Depending on your Promotion, you may have an official name for this kind of match, or have it be an “understood” thing among the wrestlers what an Indy match means, even if it doesn’t have an official name.
3. NEW RULES

These new optional rules expand the breadth of what wrestlers can do, the impact they have on the audience, and the scale of the game itself. Creative picks which specific rules seem most suitable to their game; you do not have to use all of these at the same time, and you can institute them in-between Episodes if need be, or abandon them if they’re not adding anything to your game.

THE HUNT PROTOCOL

I strongly recommend instituting this optional rule for gaining Stats. Ignore the Advance option “gain +1 to a stat.” Instead, if a player wishes to raise one of the Stats for their wrestler, they need to use “take a Move from another Gimmick” to find an appropriate Move. Each Stat has multiple Moves that raise it by +1 spread out amongst the Gimmicks, and this way there’s some specific flavor built into the decision that can impact the player’s conception of their wrestler. This is also a good reason for players to check out the other Gimmicks and see what they have to offer!

MYTHIC MOMENTS

Professional wrestling makes everything larger than life. The most special moments break through even that heightened experience and enter the collective memory of the audience. Months or years later, fans who weren’t even there still share those stories, and even start thinking that they saw it themselves. These moments become part of the collective fabric of the wrestling universe, creating the basis for the self-mythologizing so central to the art of pro wrestling. These are the Mythic Moments.

In your World Wide Wrestling game, your wrestlers can create their own Mythic Moments. This is an optional set of rules that opens up “advanced” results for the basic Moves, enabling players to use large amounts of Momentum to make a certain moment for their wrestler not just great, but mythic. It’s up to Creative when Mythic Moments become available, but generally not before the Promotion has gained Audience (and the wrestlers have all reset to their starting Audience) at least once. By this point, players usually have enough experience with the system to reliably build pools of Momentum that, absent poor die rolls, are more than they need to achieve their goals in a given Episode. Mythic Moments provides a new application for that Momentum, and a new set of mechanically-enforced goals to strive for.

ONCE CREATIVE DECLARES THAT MYTHIC MOMENTS ARE NOW AVAILABLE:

Whenever a player rolls a straight 12+ (2d6+Stat hits 12+, before spending Momentum) on one of the basic Moves, they can choose to spend all of their remaining Momentum to make it a Mythic Moment. If they have no Momentum, the Mythic Moment cannot be made. If they have a negative stat and roll a 12 on 2d6, they still can make a Mythic Moment (it’s thus more likely for wrestlers with positive stats, but not impossible for anyone).

Once one player has a Mythic Moment, check off that Basic Move. Nobody can make a Mythic Moment on that Move again until the Audience resets for your promotion. If all Basic Moves are checked off, Audience resets for your promotion, even if the current total Audience score for the wrestlers is not high enough to trigger the reset. The accumulation of amazing moments has done more to spread the word and bring new eyes to your product than the reputations of the individual wrestlers.

WRESTLING: This move goes into your highlight reel. Keep control of the match, and PICK 1:

» You are now booked to win the match.
» You steal the show. Gain +1 Audience.
» You do your job. Your opponent gains +1 Audience.
» You upstage someone. Say who comes out to interfere with the match, and you gain +1 Heat with each other.

BREAK KAYFABE: Your action becomes the symbol of when things changed. PICK 1:

» You have complete creative control over your wrestler’s storyline and booking until the next Audience reset. Your “Audience starts and resets to” number permanently goes up by 1.
» You expose something backstage impossible to ignore. Creative must acknowledge this on screen and you book the rest of the Episode in order to highlight the changes you want to see happen in the promotion. Gain +1 Audience.

CUT A PROMO: Your promo becomes part of pro wrestling canon. PICK 1:

» Simply referencing this promo counts for the Cheap Heat Move, for everyone on the roster, forever.
» Your promo goes viral, and everybody knows it even if they don’t know you. Your “Audience starts and resets to” number permanently goes up by 1.
» This takes you to the next level of your craft. Take an Advanced Role immediately (without spending an Advance or taking an Episode off).
**INTERNATIONAL INCIDENT**

**FEAT OF STRENGTH:** You’ve exceeded human capacity, and with style.

**PICK 1:**
- The fans go bananas, and your feat becomes one of those things imitated worldwide. Gain +1 Audience, and your “Audience starts and resets to” number permanently goes up by 1.
- You become immortalized in the highlight reels, intro packages and retrospectives of the company. Describe exactly how that looks. Gain +1 Momentum when you make your first appearance in every Episode.

**RUN-IN:** You’ve perfectly captured the turning point in the storyline. Book the result of your run-in on the fly (this overrides Creative’s booking).

**GAIN +1 HEAT WITH EACH OTHER AND YOU PICK 1:**
- It’s turned to a blood feud. You can only be booked against each other until this thing is resolved.
- You’ve gained the upper hand. You can pick any stipulations you want for your opponents matches until the next Audience reset (whether you’re booked in them or not).
- This is going to get settled right now. Creative books a match with your opponent, and its the new main event of the Episode. You and your opponent both gain +1 Audience, as the crowd gets exactly what they want.

**WORK THE AUDIENCE:** They’ll never forget being in this crowd.

**PICK 1:**
- You turn them against your opponent - they can no longer Work the Audience or get Cheap Heat for the rest of this Episode.
- You whip them into a real frenzy. Gain +1 Audience as they storm the ring!

**STROKE**

*World Wide Wrestling* deliberately leaves what happens off-camera in the hands of the players to resolve through improvisational roleplay. The mechanics of the game focus on the interplay between the wrestlers in front of the Imaginary Viewing Audience, leaving “real-world” interactions to the players (including Creative) sense of who has authority over each other in those backstage moments, and to their ability to make in-character decisions over how their wrestlers act in those situations. When it’s difficult to decide, or if you want to have a more structured way to make decisions about who gets listened to and why backstage, you can use this optional rule of Stroke.

“Stroke” is a wrestling jargon term that simply means “pull” or “influence,” with the connotation that someone with a lot of stroke gets to make what they want happen, and someone with no stroke does what they’re told. You might have stroke with someone in particular, but in *World Wide Wrestling* your wrestling character is considered to have stroke with Creative in a general sense (though you may situationally define which NPWs you have stroke with, and it’s nature, based on the context of your game).

Your wrestler always has Stroke equal to their current Audience. Whenever you have a backstage disagreement or altercation, and you’re not getting what you want out of it, you can say that you want to use your Stroke to turn the situation to your favor. Creative tells you how much you’ll need, based on this scale:

- 1 Stroke – the situation is relatively minor or just for show
- 2 Stroke – the situation is significant
- 3 Stroke – the situation is important and what you want would disrupt some serious plans
- 4 Stroke – the situation is critical or dire
- +1 Stroke – there’s physical injury or other harm on the line (for example, if wrestlers are getting in a shoot fight or abusing substances as part of the situation)

For example, if you get into a fight in the locker room with another wrestler and you want to win the fight decisively, Creative might tell you that you need 2 stroke to beat up a Jobber (relatively minor, +1 for physical fighting), but 4 to prove to the whole locker room that you can beat the Monster in a shoot fight, after all (important situation, +1 for physicality).

If you have enough Stroke, you can use it to get what you want out of the situation (like a booking change, a fresh approach to a storyline, adding someone in or taking someone out of a match, adding or removing a stipulation, establishing new relationships, giving or receiving an injury, or anything else you want out of it).

If you don’t have enough Stroke, you can spend Momentum on a 2-for-1 basis to give yourself more Stroke for that scene (so if you need 3 and you only have 1, you can spend 4 Momentum to give yourself 2 more Stroke for that scene).

If there’s another wrestler in the scene that doesn’t want what you want, whoever has more Stroke gets what they want. You
can each (or all) spend Momentum 2-for-1 for more Stroke, until someone runs out of Momentum.

Stroke isn’t “spent” in the same way as Momentum, in that you always have a constant level of Stroke equal to your Audience. You simply look at that rating, comparing it to others or spending Momentum to boost it if necessary. If you want to use Stroke again in a later backstage scene, you can (including if your Audience has gone up and you circle back to get something you weren’t able to secure the first time, or if you have more Momentum to spend on boosting it this time around).

Using your Stroke has a drawback. It engenders jealousy amongst those who don’t have your pull, generally making them dislike you and making it harder to work with them. Every time you use Stroke, you lose 1 Heat with anyone who’s negatively affected by your actions. This is up to them, not you. At the conclusion of the segment, Creative asks the table who feels like they got buried, turned on or otherwise cold-shouldered through the situation. The wrestler who used Stroke loses 1 Heat with everyone who answers. Creative answers for NPWs. If multiple characters use Stroke against each other, they automatically lose 1 Heat with each other, in addition to anyone else who’s effected.

This may seem a little confusing for wrestling fans who think of heat as arising out of the use or overuse of stroke backstage. In World Wide Wrestling, though, the +Heat stat is an “audience-facing” metric - it represents how well the wrestlers relationship on-camera and in the ring pulls the audience into their storylines. Thus, when things make that working relationship more difficult, it lowers the Heat stat, even though the performers may be “getting heat” with each other in the backstage sense. It may help to think of informal, lower-case-h heat vs. mechanical, capital-H Heat in this instance.

Creative should absolutely use the fallout from Stroke to set up Hard Moves or create the context for later Hard Moves.

SLOWING ADVANCEMENT

World Wide Wrestling was designed with the Seasonal format in mind, where a complete Season of play contains 5-10 individual Episodes, and later Seasons would see the players bring in new characters or take over NPWs and “restart” on the character level, even as the promotion itself maintains a long-term set of storylines. However, it is certainly possible that players want to take a single wrestler and play them over the long-term, without taking advantage of the Advances that allow them to change wrestlers or take over a different wrestler to play. Or perhaps your group is simply more accustomed to year-long campaigns of a game, and feel that Advances come too quickly for your preferred sense of character growth. Here are two strategies to slow down advancement that don’t require any changes to any other part of the game: high-cost advancement, and storyline-based advancement.

HIGH COST ADVANCEMENT: each Advance effect requires the number of individual Advances to buy equal to the order in which they are taken, instead of one-to-one. This purchase cost grows by one with each Advance bought, thusly:

- Take First Effect = 1 Advance
- Take Second Effect = 2 Advances
- Take Third Effect = 3 Advances
- ...and so on

You still have to wait until after you buy your third effect to buy any of the “advanced” effects (which works out to after your 9th individual Advancement). If you change wrestlers with an Advance effect, the advance count resets for your new wrestler. If you change Gimmicks for the same wrestler, however, it does not.

Under high-cost Advancement you will see the first couple of wrestler Advances within the early part of the season, and then they’ll get rarer and rarer as the threshold to buy them builds up. Using this system also creates the opportunity for Custom Moves that allow a wrestler to spend fewer Advances on a certain effect, or other things of that nature.

STORYLINE-BASED ADVANCEMENT: Make the following modifications to the standard Advancement rules:

- Advances are gained as normal, but are banked instead of spent at will.
- Each wrestler can only spend Advances when a storyline or feud is ended, resolved or otherwise feels “done” to Creative’s satisfaction (you gain an Advance for that resolution, as usual).
- When a storyline wraps up you’re able to spend your banked Advances at the start of the next Episode.
- After you spend Advances, all remaining Advances turn into your starting Momentum for the Episode. Ignore your usual starting Momentum from your Audience score.

Storyline-based advancement is more unpredictable and context-dependent, but it puts the spotlight more on ending feuds and creating discrete endings and beginnings between storylines. It is possible for wrestlers to end up with more disparate rates of advancement in this system, which may require Creative to manage their screen time by giving wrestlers who aren’t advancing as quickly more, smaller feuds, and those who manage to break out early longer-term, more complicated or epic feuds. In general, however, the wrestlers will see fewer Advances actually spent over the same amount of time of play as the standard Advance system.
4. PROMOTIONS

The Promotion is as much a character as any of the individual wrestlers or Creative’s NPWs, expressed through choice of NPWs, match stipulations, audience descriptions, venues chosen, and general tone and tenor of the interaction of the player’s wrestlers with all of these elements. *World Wide Wrestling* leaves those choices mainly in the hands of each individual Creative and group. Some choose to decide on their promotions look and feel ahead of time (as the example Promotions given in the core book are presented, for example), while others start with a sketchy outline and allow the nature of their company to emerge over time. Either way, the Promotion itself has the potential to fulfill an ever more meaningful role. They can and should gain new attributes and grow over time as their roster does.

**PROMOTION TAGS & TROUBLES**

One way to specify the particular attributes of your Promotion is to assign it tags. Tags are simple descriptors that describe what makes your Promotion stand out. When you start a new game of *World Wide Wrestling*, pick 2 tags that give your Promotion its special character. However, every promotion faces challenges to its continued existence. Whether they’re financial, creative or logistical, you also pick 2 troubles that bedevil your promotion and give the management something to worry about outside of the wrestlers themselves.

Starting promotions have 2 tags and 2 troubles, chosen at will. If you want to pick tags and troubles that seem contradictory, you should figure out how they co-exist (for example, you could pick both “regional reach” and “international reach” because the promotion only tours regionally but has an international broadcast deal, say); they don’t cancel each other out.

**TAGS**

- Devoted Following
- Mainstream Appeal
- Regional Reach
- National Reach
- International Reach
- Home Arena
- Touring Shows
- Broadcast Deal
- Cable Deal
- High-Concept
- Theatrical
- Trustworthy Management
- Strongly Kayfabe
- Inclusive
- Traditional
- Motivated Roster
- Large War Chest
- Elite Production Staff
- Kid-Friendly/PG
- Well-Connected

**TROUBLES**

- Niche Fanbase
- In Debt
- Hostile Silent Partner
- Disgruntled Talent
- Green As Grass Roster
- Overreaching
- Poor Maintenance
- No Merch
- Strong Competition
- Unlicensed
- Tax Write-off For Unrelated Venture
- Devoted Following
- Bad Sponsorship Deal
- Blacklisted
- Outlaw Federation
- Umbrella Federation For Unrelated Companies
- Fractured Creative Committee
- Bloated Roster
- Behind the Times
- Pointlessly Bureaucratic
- Inmates Running the Asylum
- Convoluted Lore
- Theatrical...Pretensions

Use the tags and troubles to make principled decisions about storylines, and as the context in which to make Hard Moves and bring pressure to bear on wrestlers who cross management or others in power.

**PROMOTION ADVANCEMENT**

At the start of each Episode, Creative checks to see if the Promotion has gained Audience. If it has, the players wrestlers reset to their starting Audience scores, representing how they now need to win over the new people watching their product. In addition, pick one:

» Add a tag reflecting the nature of the new Audience
» Remove a tag reflecting a pivot away from an old strategy
» Remove a trouble, reflecting how having new fans helps
» Add a trouble reflecting an unintended consequence of the new Audience

In addition, modify the OVER Move to the following:

» If you have +4 Audience at the top of the show, gain +2 Momentum and ROLL +LOOK. On a 10+ choose whether you remove a Promotion trouble, or pick 2 from the 7-9 list. On a 7-9 choose whether you add or replace a Promotion tag with one that reflects what you, personally, have done to aid the Promotion, or pick 1.

   » demand, and be granted, any match you want
   » call out anyone on the roster to explain themselves, and gain +1 Heat with them
   » gain +1 Momentum

» On a Botch, choose whether Creative books you with your lowest-Heat opponent (or debuts and books you with a new NPW with Heat 0); or whether the Promotion gains a new trouble that reflects what you, personally, messed up.
During the course of the game, any Botch made any player is an opportunity to remove a tag or add a trouble, especially on +REAL rolls that pertain to the workings of the company. If you are also using the Stroke rules, the overuse or abuse of Stroke is an opportune time to add troubles, in particular, to the Promotion.

You aren’t constrained by the list of tags and troubles presented here, you should define new ones as they come up or become appropriate to your game. However, don’t use self-definition to get around the essential nature of tags (that they distinguish you from other wrestling companies in generally positive ways) and troubles (that they are things that really trouble the company and could lead to it’s downfall). From the perspective of the Promotion, tags are always desirable things, while troubles are things to avoid, get rid of or overcome.

After a tag or trouble is added or removed is a good time to use an Audience Move (below) for the upcoming Episode. Tags and troubles, whether public or behind-the-scenes, will be seen or sensed by the fans of your promotion. Good things may make them excited to see what’s next, bringing out your hardest-core fans (Indy Crowd) or just creating an air of celebration (Starstruck Crowd); bad things or changes to the core conceit of your promotion can make the crowd suspicious (Hostile Crowd), or maybe put you in front of a new audience entirely (Old-School Crowd).

AUDIENCE MOVES

The audience for a wrestling show has an enormous effect on the experience. A sparsely attended arena show can have less energy than a packed gymnasium; a small group of dedicated hecklers can turn a crowd against a performer; a stadium full of devoted fans can make even the most by-the-numbers match into something magical. World Wide Wrestling abstracts the audience experience out to “The Imaginary Viewing Audience” and enables Creative and the group to project the nature of that audience based on what’s going on in the ring, but if you want to give the Audience a voice (and have some more options for directing the events of play based on audience reactions), use these Audience Moves to reflect their impact on the show.

Audience Moves are a subset of Creative’s Moves in-between Soft and Hard Moves. You always announce when you’re using an Audience Move, and they’re generally triggered by actions taken by the wrestlers in the natural course of the game; they also have a “on a Botch” effect to add to your list of Hard Moves. When a wrestler triggers an Audience Move, apply the first effect; if a wrestler botches a roll and it seems relevant to their relationship to the audience, use the Audience Move Botch effect instead of (or perhaps alongside) your usual Hard Move.

You announce which Audience Move is in effect for the Episode, if any. Each Audience Move includes some suggested benchmarks for when to use it. You could also impose an Audience Move mid-Episode as a Hard Move.

HOSTILE CROWD: This audience is generally unhappy with what’s been going on in the promotion. They’re looking for things to boo and don’t have much good-will to spread around. Some cities just have legendarily hostile crowds, or they may be restless due to a particular inciting event in your promotion recently. Either way, you’ll really need to work to win these folks over.

A hostile crowd is appropriate for an Episode that takes place after some kind of huge change, someone gets fired or the promotion returns to a town where they just didn’t do well before. Or, if there’s been a run of success and generally good luck and good rolls, use a hostile crowd to remind the wrestlers that they still have to work at it every once in awhile.

» Whenever a wrestler would gain an Audience, they have to spend 2 Momentum; if they don’t have it to spend, they don’t gain the Audience. This crowd is just hard to impress.

» WHEN A WRESTLER GOES TO WORK THE AUDIENCE, REPLACE THE STANDARD RESULT LIST WITH THIS ONE:

» On a 10+ you get them on your side, gain +2 Momentum OR they stop being Hostile for the duration of this segment

» On a 7-9 they pop, pick whether you gain +1 Momentum OR they see right through you and cheer ironically for your opponent - someone else in the segment or match gains +1 Momentum (you choose who)

» On a Botch they’re not feeling it; you can’t Work the Audience again this Episode, and choose whether you lose all your Momentum, or lose -1 Audience.

» When a wrestler botches a Move, they lose all their Momentum, or lose -1 Audience, their choice. If they have no Momentum to lose, they have to take the Audience loss. This crowd is out for blood!
If a wrestler would be fired at the end of this Episode, it’s Creative’s call whether management recognizes that it was this crowd that was the problem and not their performance. If so, then the wrestler stays employed, but still starts the next Episode at 0 Audience. Otherwise, even if it wasn’t technically their fault, somebody’s gotta take the blame.

INDY CROWD: This crowd is made of die-hard fans who follow not just your promotion, but most of the important companies on the indy scene. They know the biographies and histories of most, if not all, of your wrestlers - and probably have favorites based on what those wrestlers used to do, not what they’re doing currently. This crowd is ready to cheer for wrestlers but not necessarily for the booking (and, at worse, is actively hostile to the creative decisions being made backstage).

An indy crowd is appropriate for a big homecoming show for a rising star, or to represent an audience in a smaller town or terrible venue. You can use an indy crowd to slow down the promotions overall Audience progression. This is also an appropriate Audience for an Episode that features Guest Stars or other one-off or drop-in wrestlers.

The indy audience is more interested in the wrestlers than the company. For this Episode:
» Any wrestler who has been established as having worked extensively “on the indies” or having a meaningful career outside of this promotion has +2 Audience
» Any wrestler who’s homegrown and has had no career outside of this company has 0 Audience
» Everyone else has +1 Audience
» At the top of the next Episode, anyone who gained Audience in front of the Indy Crowd gains +1 Momentum, then everyone reverts to their original Audience stats. If the promotion has gained enough total Audience to reset at the top of this Episode, delay the reset until the next Episode.
» The indy audience is here to see wrestling. Whenever a wrestler hits the WRESTLING Move on a 10+, they gain +1 Momentum in addition to any other results.
» When a wrestler botches on any Move, the Audience is either bored with that moment, or they’ve seen it so many times before elsewhere that they’re just unimpressed. They start ironically chanting for someone else (Creative chooses, if it’s not obvious from the context), and you lose -1 Heat with the subject of the chant. If there’s nobody obvious, the audience starts chanting for themselves, and you lose -1 Audience.

OLD-SCHOOL CROWD: Kayfabe is dead, but don’t tell this crowd. Maybe a little older, a little less plugged-in, or just really good at naturally suspending disbelief, this is the kind of crowd that you hear about from the territory days. Working for this crowd is both easy, in that they respond the way you want, and hard, because some of them don’t necessarily realize the difference between the wrestler and the character they’re playing. Old-school crowds love babyfaces and hate (hate) the heels.

An old-school crowd is appropriate for a throwback feel, a small town off the beaten path, or even as the normal audience for a territory-era promotion. Or, use the old-school audience to represent a crowd that has never actually seen wrestling before and still hasn’t realized how the form works in terms of what’s real and what’s pre-determined.
» Everyone’s +Real stat counts as 1 lower than their usual rating (minimum -2) for an Episode in front of an old-school crowd.
» If a Babyface gains more than 1 Audience in the Episode, the crowd goes bananas. They invade the ring in an effort to touch you, they cheer so loud the cops are called, they get so exhilarated they cause damage to the building, or some other show-stopping event happens as they celebrate.
» If a Heel gains more than 1 Audience in the Episode, the crowd goes berserk with rage. They throw bottles, rush the ring, stab the wrestler with hatpins, or whatever else they can do to express how angry they are at the injustice they see.
» If a Babyface and a Heel both gain Audience at the same time, there’s a riot.
» When a Babyface botches a Move, they’ve disappointed the crowd, and they lose -1 Audience.
» When a Heel botches a Move, they’ve confused the crowd, and they lose -1 Audience.

The classic Atomic Drop gives Skullcrusher something to think about!
**STARSTRUCK CROWD:** This crowd is here to see the stars. Whether motivated by nostalgia for their own personal “glory days” of wrestling, because of marketing tie-ins, or just because they’re mostly casual fans who only tune in for the big shows and see the occasional live event, this crowd pops for the wrestlers they know and have a hard time engaging with the rest. When this crowd is won over it makes for a great atmosphere, but when it isn’t, well, you just hope they already know your entrance music.

A starstruck crowd is appropriate for a show in a newer or larger venue, the first Episode after the promotion gains overall Audience (and the wrestler’s have all reset their Audience scores), or for an annual big event for a long-running promotion.

» When someone at the Top of the Card (+4 Audience) makes the **OVER** Move at the top of the Episode, count their result as 1 band higher than they roll (a botch becomes a 7-9, and a 7-9 becomes a 10+). If nobody is at +4, whoever has the most Audience makes the **OVER** Move. This wrestler (or these wrestlers, if there’s a tie) are the stars in the eyes of the Audience for this Episode.

» In front of a Starstruck crowd, each wrestler can only spend as much Momentum to add to a die roll at a time as they have Audience.

» The first time a Star (as defined above) appears in front of the Audience, they get their **Cheap Heat** automatically.

» Whenever a wrestler botches a Move, the Audience tunes out, damaging both them and their storylines. They lose -1 Heat with their opponent, companion or anyone else they’re interacting with in the segment (Creative’s choice if there’s multiple options).

**PROMOTION DEATH**

Promotions are living things in their own ways, going through gestation, birth, growth, and eventually, death. Use tags and troubles to keep track of the general state of health of your promotion. If you have more troubles than tags, you’re on the way out. If you run out of tags, you’re facing the end. If you end an Episode with twice as many troubles as tags, the lights are getting turned off for your Promotion - you may want to have one more Episode to wrap up what you can and go out in a blaze of glory, or maybe the checks just stop coming and nobody shows up to work the next show.

The promotion heading towards death isn’t hard to avoid, if you don’t want that struggle be part of your game (just don’t add troubles or remove tags as Hard Moves), but if you do want the health of the company to be part of your game’s story, you can. The struggle to stave off death is always relevant, however, if you get into a War or want to stave off an Invasion from a rival promotion.

**WARS & INVASIONS**

When rival promotions decide to book their wrestling shows in order to absorb or mindfully steal the attention of the same audience pool, that’s a war. The most famous war happened on TV, but two promotions could do battle over a region, a venue, or the mindshare of hardcore fans on the internet; in your *World Wide Wrestling* game, your wars are always relative to the strengths and weaknesses of your promotion and the players wrestlers. Wars are primarily fought over Audience, but can have fall-out effects on the careers of the wrestlers involved, as well as the relative strength and longevity of the companies involved. At best, a hot war will raise everyone’s profile and drive each other to new creative heights; at worse, the battle can grind down the ability of the wrestlers to deliver and burn out the audience on everything to do with wrestling.

There are two ways to run a War as part of your *World Wide Wrestling* game. The first is as a plot device to drive storylines. In this case, you use the War structure (as presented below) in order to heighten the drama of your game, introduce new complications and give concrete stakes to the consequences of the players decisions. The second is against another table or ongoing game of *World Wide Wrestling*, in which you collaborate with your “rival” Creative to cross-over the events of each table to the other game. This could be done in realtime (for example, simultaneous games at a convention or LongCon event), or through conspiring during downtime between each Episode for each game to generate the events to bring into the next Episode.

Playing out a War requires you to use the Promotion tags and troubles, as described previously.

**WAR AS PLOT**

If you want to run a War as a plot element for your game:

» Create the rival promotion as its own entity with 2 tags and 2 troubles. You should pick tags and troubles that contrast with those of your own promotion.

» Create a basic roster for the rival promotion.

» Whenever you prep material to put On Deck between Episodes, include some news or a big move from the rival promotion.

» Whenever you add a new tag to your promotion, remove a tag or add a trouble to the rival promotion; whenever you add a new trouble to your promotion, add a tag or remove
a trouble from the rival promotion. This applies to your Hard Moves and also whenever a player in the Top Spot modifies tags or troubles through a result of that Move.

Use tags and troubles to texture the gains and losses of the rival promotion, and use your On Deck elements to bring in specific pieces of the conflict that you want to use to drive your game. Remember, the players wrestlers are still the stars of your game! You can use the rival promotion to present offers and choices, mirror storylines, or showcase characters that maybe got sidelined or washed out of your promotion. Similarly, the rival promotion gives the players a wider set of options for goals for their own wrestlers, from trying to take down the competition to playing the different sets of management against each other for their own benefit to the fictional “retirement” state of their wrestler, settling into a guaranteed contract for “the other guys”.

**WAR AS COMPETITION**

If you have the players, time, and desire, multiple World Wide Wrestling games can run “against” each other. There is a spectrum of ways to structure this, depending on the logistical details and the comfort level of the Creatives involved. Some examples:

» If there are too many players for a single game of WWW, Creative could set up two games and run them semi-simultaneously, usually with the aid of someone at each table who knows the rules well enough to oversee their use when Creative is involved with the other table.

» Two separate, self-contained tables of WWW, where the Creative for each collude to create cross-over appearances or an “invasion” of one by the other during a single session.

» Two separate tables that are playing for multiple sessions, and Creative jointly plan their On Deck elements and otherwise collude in-between sessions in order to create the sense of competition between companies.

In each case, use the same tag and trouble rules as above to reflect the competition between the two promotions. In addition, every time the other promotion gains Audience, start the next Episode of your game with a scene showcasing what that means for you – it could be a backstage speech or dire warning, a televised segment taking shots at your rival, a match meant to mock or humiliate the big stars from the other company, or anything else that acknowledges in some way that they got one up on you.

**ADDITIONAL RULES FOR WARS:**

» **ADD THE FOLLOWING TO THE “ONCE YOU’VE PICKED 3 OF THESE” ADVANCEMENT OPTIONS FOR EVERY GIMMICK:** Jump to the rival promotion. You join their Roster with your current Audience, Heat +1 with everyone with less or equal Audience than you, and Heat +2 with everyone with more Audience than you.

» If a wrestler shows up on a rival show without having taking this Advancement option, they count as having Audience 1 less than their standard score, and Heat +1 with the whole roster. If they happen to already have Heat with someone on the new roster, they keep that Heat.

» Any inter-promotional match booking needs to be agreed upon by both Creatives involved. Booking can still be swerved as normal (Breaking Kayfabe may be an attractive option in many situations).

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**American Skullcrusher ends it with a Cutter OUT-OF-NOWHERE! What a match!**
INTERNATIONAL INCIDENT

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